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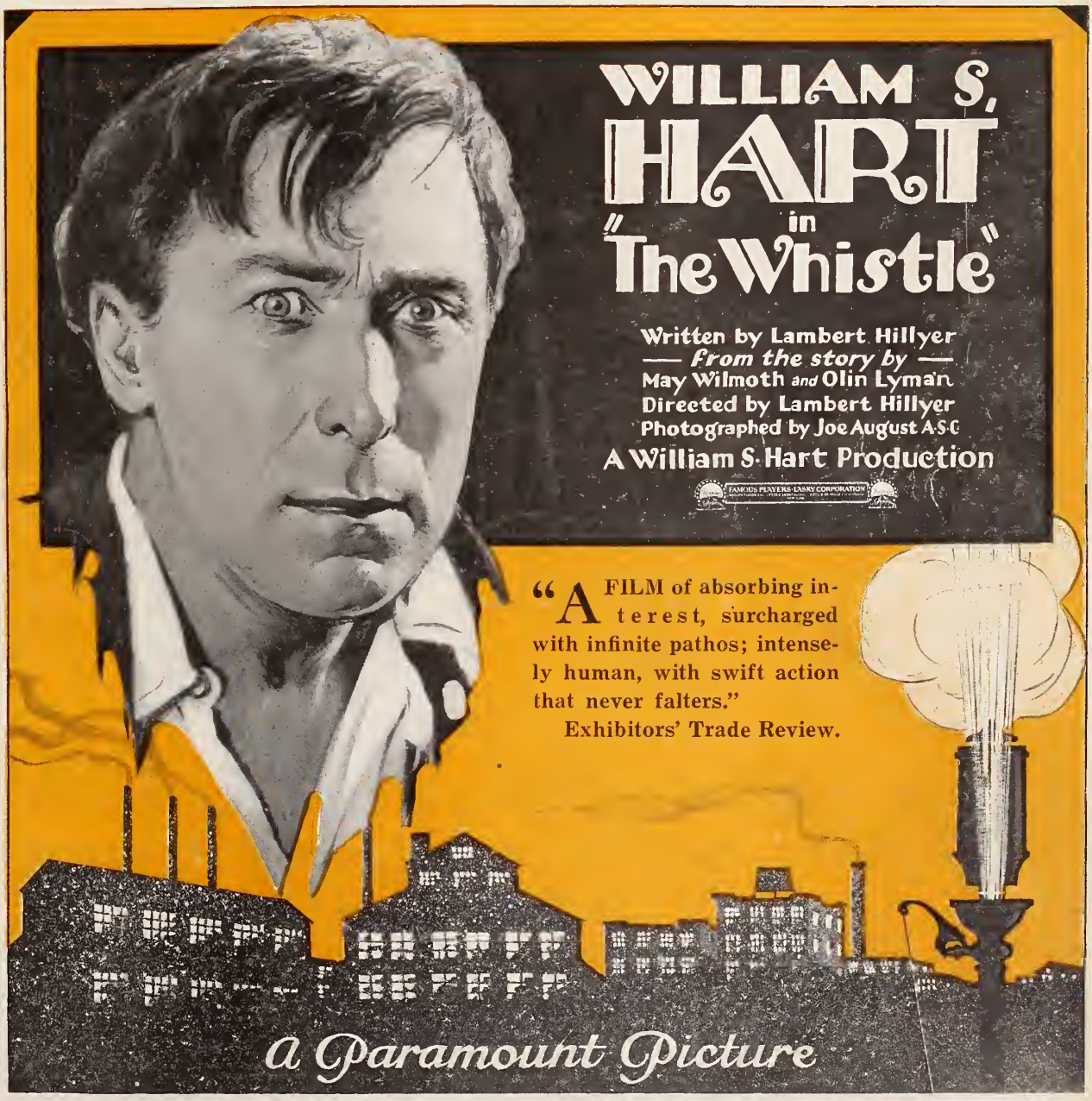
MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

S. E. ST ILL.
E. ADAMS
63 CHICAGO.
Oct, 21,


WILLIAM S. HART
in
"The Whistle"
Written by Lambert Hillyer
— From the story by —
May Wilmoth and Olin Lyman
Directed by Lambert Hillyer
Photographed by Joe August A.S.C.
A William S. Hart Production
FAMOUS PLAYERS-LASKY CORPORATION
"A FILM of absorbing interest, surcharged with infinite pathos; intensely human, with swift action that never falters."
Exhibitors' Trade Review.
A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

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Vol. 51. No. 1 JULY 2, 1921 Price 25 Cents

Progress

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POWER'S G. E. HIGH INTENSITY ARC LAMP

100% MORE LIGHT FOR 50% LESS MONEY

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POWER'S GOVERNOR TYPE MECHANICAL SPEED CONTROL

WILL BE GIVEN

FIRST NATIONAL DEMONSTRATION DURING THE CONVENTION WEEK MINNEAPOLIS, JUNE 27-29

Every Exhibitor Should Arrange To See These Two Remarkable Improvements

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NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Paramount Has Never Failed You — Paramount Will Not Fail You Now!

AS ALWAYS, a steady supply of the highest-class of money-making pictures will be delivered to you throughout the new season.

In these days of curtailed production, the studios of the Famous Players-Lasky Corporation are going full blast.

All the immense organization of directors, stars, artists, authors, technicians, writers and mechanics is engaged in full-capacity work right now, to the end that you may have an undisturbed flow of highest-class, entertaining, money-making pictures—pictures that can be relied on to attract and please your audiences day after day, week after week, throughout all the year.

As long as there's Paramount, why worry?

Read over the list of coming Paramount productions on the following pages. Many of them have been filmed; others are in the making; still others and many more not listed are in the preliminary stages of being made into the big money makers you want them to be.

Just as long as there are theaters in the world, Paramount will continue to produce all the pictures needed to fill them with happy, satisfied audiences, day after day, week after week, year after year.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

A Never-Failing Supply

Cecil B. DeMille's production "THE AFFAIRS OF ANATOL," with Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye. By Jeanie MacPherson, suggested by Arthur Schnitzler's play and its paraphrase by Granville Barker.

George Fitzmaurice's production, "EXPERIENCE," with Richard Barthelmess as "Youth." Marjorie Daw in the cast. From the great play by George V. Hobart.

"Peter Pan," J. M. BARRIE'S masterpiece. Produced under the author's personal supervision by John D. Robertson.

Wallace Reid in "THE CHAMPION" from the season's Broadway success by Thomas Louden and A. E. Thomas.

Wallace Reid, Gloria Swanson and Elliott Dexter in a spectacular new production.

Elsie Ferguson and Wallace Reid in "PETER IBBETSON," a George Fitzmaurice production. Cast includes George Fawcett, Elliott Dexter and Montagu Love. From the DuMaurier play, in which John and Lionel Barrymore scored their greatest stage success.

Betty Compson in J. M. Barrie's "THE LITTLE MINISTER," directed by Penrhyn Stanlaws.

"Get-Rich-Quick Wallingford" George Cohan's play directed by Frank Borzage, director of "Humoresque." Cast includes Doris Kenyon, Norman Kerry, Sam Hardy and Diana Allen. A Cosmopolitan production.

Cecil B. DeMille's production adapted from Leonard Merrick's story "THE LAURELS AND THE LADY." With Dorothy Dalton and a great cast, including Mildred Harris, Conrad Nagel and Theodore Kosloff.

Thomas Meighan in "A PRINCE THERE WAS," George M. Cohan's great comedy success by Darragh Aldrich.

Elsie Ferguson in "FOOTLIGHTS," from the Saturday Evening Post story by Rita Weiman. A John S. Robertson production.

William deMille's production "THE STAGE DOOR," by Rita Weiman. Cast includes Jack Holt, Lila Lee and Charles Ogle.

George Loane Tucker's production "LADIES MUST LIVE," with Betty Compson. Presented by Mayflower Photoplay Corp. By Alice Duer Miller.

Paramount Pictures

# of Really Great Pictures

Betty Compson in "AT THE END OF THE WORLD," directed by Penrhyn Stanlaws. From the play by Ernst Klein.

Wallace Reid in "THE HELL DIGGERS," by Byron Morgan. Directed by Frank Urson.

William S. Hart in "THREE WORD BRAND," a Hart production directed by L. Hillyer.

Roscoe "Fatty" Arbuckle in "GASOLINE GUS," by George Pattulo. Cast includes Lila Lee. Directed by James Cruze.

George Melford's production "THE GREAT IMPERSONATION," from E. Phillips Oppenheim's novel. Cast includes James Kirkwood and Ann Forrest.

Ethel Clayton in a new play, by Henry Arthur Jones. Scenario by Julia Crawford Ivers.

Thomas Meighan in "CAPPY RICKS," from the Saturday Evening Post stories by Peter B. Kyne. Agnes Ayres in the cast. Directed by Tom Forman.

"Superman," a Cosmopolitan production by Fannie Hurst. Her first since "Humoresque."

Gloria Swanson in "UNEASY VIRTUE," by Carey Wilson. Directed by Sam Wood.

George Melford's production "THE SHEIK," from the famous novel by E. M. Hull.

William S. Hart in "WHITE OAK," a Hart production directed by Lambert Hillyer.

"Boomerang Bill" with LIONEL BARRYMORE. By Jack Boyle, directed by Tom Terris. Marguerite Marsh in the cast. A Cosmopolitan production.

Jack Holt in "THE MAN WHO SOLD HIMSELF," his first starring vehicle.

Agnes Ayres in "TAKE IT OR LEAVE IT," her first starring vehicle.

"Twice Wed," a Paul Powell production with David Powell. By E. Phillips Oppenheim

Ethel Clayton in "HER OWN MONEY," by Mark Swan, directed by Joseph Henabery.

William deMille's production "THE CRADLE," from Eugene Brieux's famous play.

"Back Pay," another Fannie Hurst story, produced by Cosmopolitan. Matt Moore and Seena Owen head the cast. Directed by Frank Borzage. Scenario by Frances Marion.

Wallace Reid in "TALL TIMBER," by James A. B. Scherer. Directed by Frank Urson.

Paramount Pictures

"The Bride's Play," with MARION DAVIES. Cosmopolitan production. By Donn Byrne, directed by George Terwilliger.

Ethel Clayton in "EXIT THE VAMP," by Clara Beranger. Directed by Joseph Henabery.

Roscoe "Fatty" Arbuckle in "THIRTY DAYS," by A. E. Thomas. Directed by James Cruze.

"Just Around the Corner," Cosmopolitan production by Fannie Hurst. Directed by Frances Marion.

Gloria Swanson in "THE SHULAMITE," by Edward Knoblock. Directed by Sam Wood. Mahlon Hamilton leading man.

William S. Hart in "TRAVELING ON," a Hart production, directed by Lambert Hillyer.

Ethel Clayton in "YOUR HOME COMES FIRST," by Clara Beranger. Directed by Joseph Henabery.

Roscoe "Fatty" Arbuckle in "SHOULD A MAN MARRY?" by Sarah Y. Mason. Cast includes Harriet Hammond and Mary Thurman. Directed by James Cruze.

Wallace Reid in a cross-continent automobile story by Byron Morgan.

"The Valley of Silent Men," by James Oliver Curwood; a Cosmopolitan Production.

George Melford's production "YOU CAN'T FOOL YOUR WIFE," by Hector Turnbull.

"Beside the Bonnie Brier Bush," Donald Crisp's production of Ian MacLaren's famous novel. Filmed on the original locations. Donald Crisp plays the leading male role.

Gloria Swanson in Elinor Glyn's "BEYOND THE ROCKS." Directed by Sam Wood.

Wallace Reid in "AN ASSISTED FRANKENSTEIN," by Charles E. Van Loan. Directed by Frank Urson.

Betty Compson in "THE WOMAN IN THE CASE," from Clyde Fitch's famous play. Directed by Penrhyn Stanlaws.

"Enchantment," Cosmopolitan production with MARION DAVIES. Forrest Stanley in the cast. By Frank R. Adams, directed by Robert G. Vignola.

Roscoe "Fatty" Arbuckle in "VIA FAST FREIGHT," by Curtis Benton. Directed by James Cruze.

Gloria Swanson in "THE ORDEAL," by Somerset Maigham. Directed by Sam Wood.

Betty Compson in "THE STAMPEDE MADONNA." By Monte M. Katterjohn. Directed by Penrhyn Stanlaws.

Wallace Reid in "RENT FREE," by Mann Page and Izzola Forrester Page. Directed by Frank Urson.

FAMOUS PLAYERS LASKY CORPORATION

THE PICTURE THAT BRINGS LAUGHTER AND HAPPINESS TO AUDIENCES IS THE PICTURE THAT MAKES MONEY FOR THE THEATRE OWNER . . .

THAT IS WHY

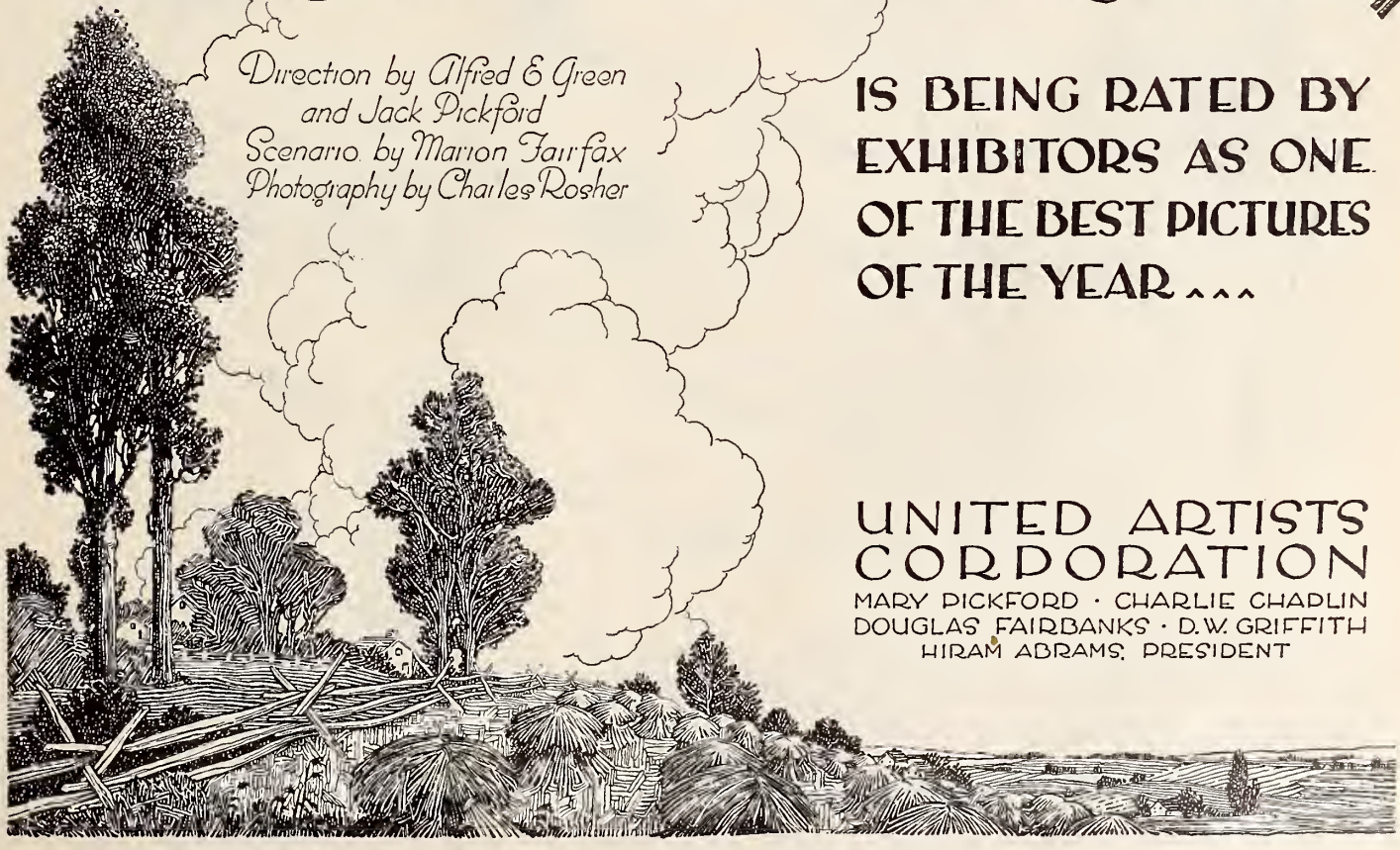
MARY PICKFORD'S

newest picture

"THROUGH THE BACK DOOR"

Direction by Alfred E Green and Jack Pickford
Scenario by Marion Fairfax
Photography by Charles Rosher

IS BEING RATED BY EXHIBITORS AS ONE OF THE BEST PICTURES OF THE YEAR . . .



UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

In Columbus

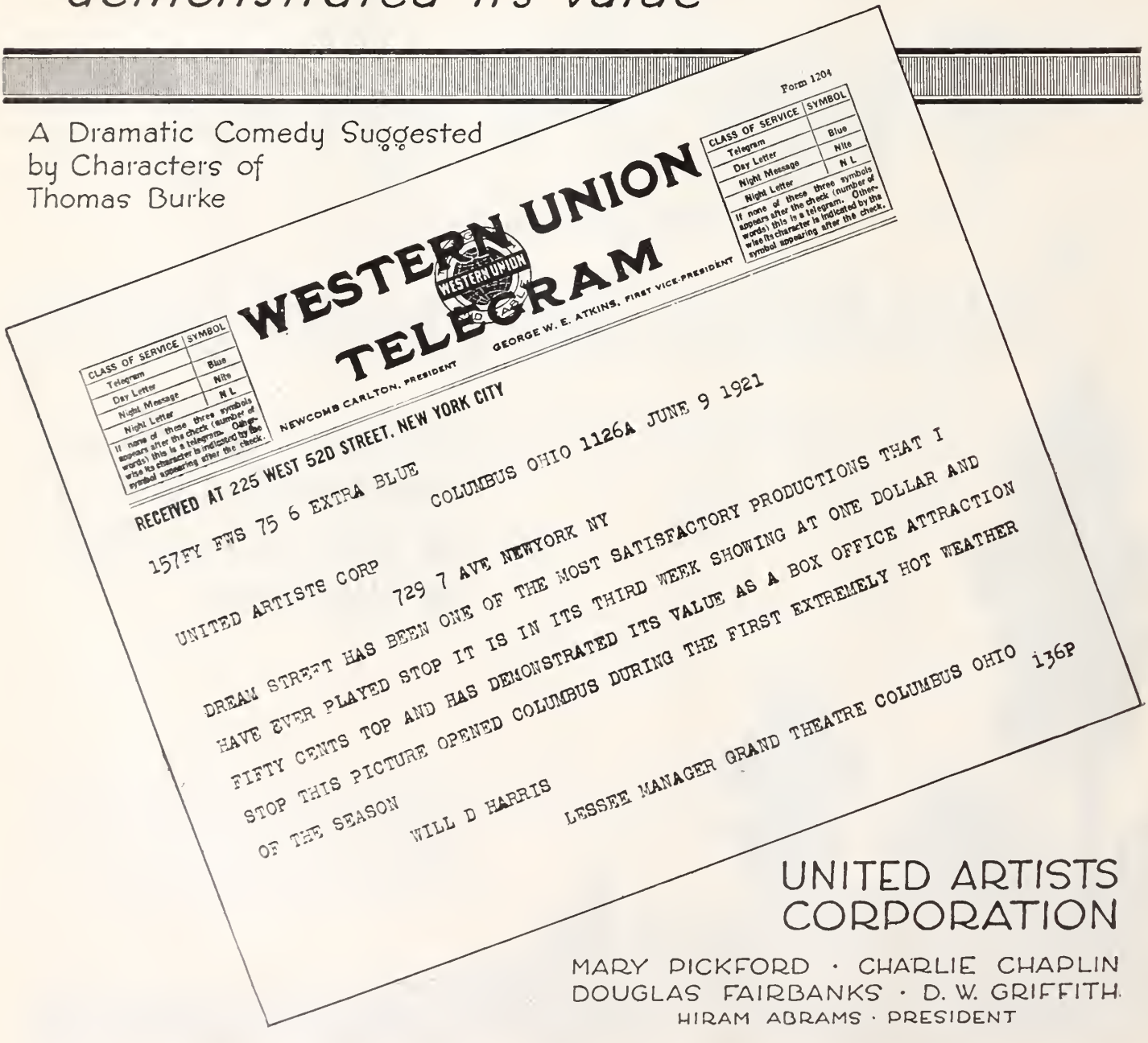
D. W. GRIFFITH'S

new picture

"DREAM STREET"

"demonstrated its value"

A Dramatic Comedy Suggested
by Characters of
Thomas Burke



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WESTERN UNION
TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

157FY FWS 75 6 EXTRA BLUE COLUMBUS OHIO 1126A JUNE 9 1921

UNITED ARTISTS CORP 729 7 AVE NEWYORK NY

DREAM STREET HAS BEEN ONE OF THE MOST SATISFACTORY PRODUCTIONS THAT I HAVE EVER PLAYED STOP IT IS IN ITS THIRD WEEK SHOWING AT ONE DOLLAR AND FIFTY CENTS TOP AND HAS DEMONSTRATED ITS VALUE AS A BOX OFFICE ATTRACTION STOP THIS PICTURE OPENED COLUMBUS DURING THE FIRST EXTREMELY HOT WEATHER OF THE SEASON

WILL D HARRIS LESSEE MANAGER GRAND THEATRE COLUMBUS OHIO 136P

UNITED ARTISTS
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"CARNIVAL"

with

MATHESON LANG

HARLEY KNOLES'

BIG PRODUCTION

WITH ITS TREMENDOUS MELODRAMA, ITS LIGHTS AND COLORS AND SWIFT MOVING ACTION, OFFERS AN IDEAL OPPORTUNITY FOR LIVE WIRE EXPLOITATION AND SALESMANSHIP. STIMULATE YOUR BUSINESS WITH THIS SENSATIONAL PICTURE.

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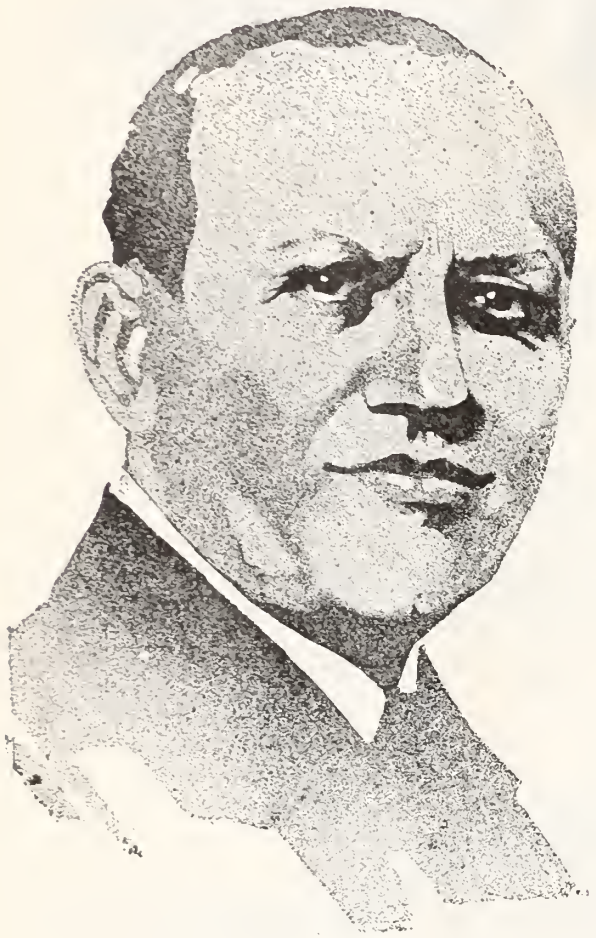
Marking time! Hell, no.



WHO said "retrenchment?" **Not Universal!** At just exactly the time when other producers are crying hard times, Universal is pleased to announce the biggest year's program in its whole wonderful history.

At just exactly the time when exhibitors are wondering where they'll get enough independent pictures to make up a program, Universal notifies them that they can secure all they need of every type of picture right from this one organization.

Who said *"too many goods on the shelf"?*

Not Universal!

Although Universal is always producing yet Universal has no goods on the shelf.

Why?

Because people like 'em!

Why do people like 'em?

Because Universal pictures are **good pictures** and because they're **reasonably priced.**

If you searched the whole trade through you couldn't find better proof of the **salability** of Universal pictures than the simple fact that while other producers are shutting down Universal is selling everything it makes in greater volume than ever before. And, furthermore, is **increasing its output**—meanwhile, spending **more cash money** on a single one of its superproductions than any competitors ever had the nerve to claim as spent **even when they lied about it.**

Read every word in the announcements on the opposite page. They'll tell you exactly where to get your pictures—all you want—of every kind—at prices that will **net profit** you more than any others on the market today.

Carl Laemmle

Always Producing **UNIVERSAL** Quality Pictures

We're going ahead!

READ WHAT

UNIVERSAL

GIVES YOU THIS YEAR

52 UNIVERSAL SPECIAL ATTRACTIONS
The finest weekly features that genius-direction in the best equipped studios in the whole world can turn out, featuring national screen figures.

12 JEWEL SUPER-PRODUCTIONS
Priscilla Dean Jewels—Harry Carey Jewels— Von Stroheim Jewels. The very last word in Star, Story and Luxury of Production.

20 UNIVERSAL-JEWEL COMEDIES
Lee Moran Jewel Comedies—Joe Martin Jewel Comedies—there is no cleaner fun half so perfectly presented.

52 CENTURY COMEDIES
Eighteen with BROWNIE, the Wonder-dog, the cleverest performing animal in pictures—Eighteen with Harry Sweet, the popular new Comic—Sixteen with CHARLES DORETY, sparkling and clean.

6 SUPER-SERIALS EXTRAORDINARY
Eddie Polo, hero of the American boy. Eileen Sedgwick, most beautiful of all women serial stars. Art Acord, the King of the Cowpunchers.

52 TWO-REEL WESTERN DRAMAS
One every week—the two reelers that have become known thru the trade as "Action Westerns." Nationally popular players in every one, splendidly supported.

12 TWO-REEL SERIAL-STAR DRAMAS
Two reelers in series—all of Universal greatest serial stars. Every story complete in itself.

52 STAR COMEDIES
One reelers that will put life and snap and pep into any program. With all Universal City's marvelous resources in players and settings.

104 INTERNATIONAL NEWS ISSUES
The world before your eyes—always first with the biggest events at no extra cost.

362; IS THIS ENOUGH FOR YOU?

GALA WEEK See your Moving Picture Weekly out June 25th, and subsequent issues, for our smashing offer on Laemmle-Universal Anniversary Week. Make one week in July or August UNIVERSAL WEEK. Free Banner, free Herald, free Posters, free Lobby, free Slides, free Mats—your biggest net-profit week of the year. See your Universal Exchange today.

"REPUTATION" With all the trade papers, all the critics, all the big houses of the country tumbling over themselves to go on record as stating that PRISCILLA DEAN in "REPUTATION" is the season's greatest money-getting attraction, it is only a mighty short-sighted exhibitor who will pass up this biggest of all melodramas.

CAREY JEWELS Universal takes pleasure in announcing the early release of HARRY CAREY, greatest of all Western character portrayers, in the first of a series of JEWEL PRODUCTIONS which will be incomparably the finest Western dramas in the history of screen entertainment. Meanwhile, see his newest Special Attraction, "DESPERATE TRAILS," at your Universal Exchange. It's a wonder!

NEW STARS In Universal Special Attractions, in addition to those national figures, FRANK MAYO and GLADYS WALTON, Universal will shortly offer you not less than four new stars. HERBERT RAWLINSON, famous for some of the greatest Special Attractions ever made—MARIE PREVOST, long known as one of the most charming figures on the screen—HOOT GIBSON, a whirlwind of action and a wonderful personality—MISS du PONT, said to be the most beautiful woman in pictures.

SUMMER OFFERS See your Universal Exchange and watch every number of your Moving Picture Weekly for Summer Offers of Serials, Short Subjects and the Great Combination Offer on Nine proven, certified Jewel Productions. Low tide figures on every one. Investigate this **today.**

"FOOLISH WIVES" In the early Fall, look for the only real million-dollar picture ever made in America — Carl Laemmle's crowning achievement, directed by Von Stroheim. A photodrama whose artistic finish and dramatic intensity will not be equalled in this generation—a picture certain to be the sensation of the world.

Special Features **UNIVERSAL** Your whole Program

Adventures of Tarzan Serial Sales Corp

Weiss Bros.

announces

"ADVENTURES

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Starring

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Independent Buyers!

You know from experience the tremendous drawing power of Tarzan!

You know Elmo Lincoln—the star of "Tarzan of the Apes", and "The Romance of Tarzan"!

Do you know what it means to have a Tarzan serial with Elmo Lincoln as the star — a serial jammed with wild animal thrills—with a climax to every episode that lifts you out of your seat ?

It means your opportunity to become "**Independent**" in the real sense of the word.

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Apply now to

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OF TARZAN"

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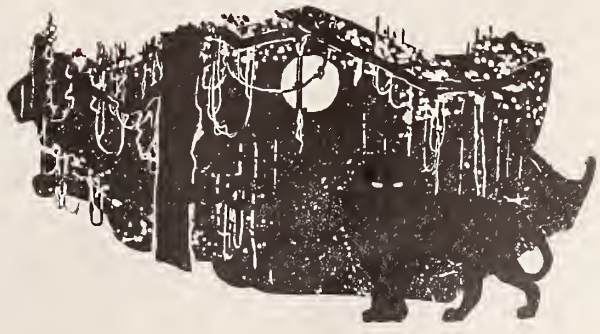
arzan Serial

Produced by
Great Western Producing Co.
for
Numa Pictures Corp.

Picturized from the concluding chapters of "The Return of Tarzan" by Edgar Rice Burroughs



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SERIAL SALES CORP.
1540 Broadway, N.Y.

Actual Size

Designed and Executed by Tiffany

The Photoplay Magazine Medal of Honor

TO BE AWARDED TO THE BEST PRODUCTION OF 1920 AND ANNUALLY THEREAFTER TO THE BEST PICTURE OF EACH YEAR

THE way to surpass the photoplays of every invader on earth is to make every American motion picture devotee realize the truth—that America does lead the world on the screen—that we are making, in these United States, photoplays which have more humor, more romance, more thrill, more reflection of real life than any photoplays subtitled in any language.

PHOTOPLAY MAGAZINE'S Annual Medal of Honor has been established to testify to and proclaim this fact—to institute a serious search for the producer worthy of most signal honor—to acclaim the best screen work of Americans.

The PHOTOPLAY MAGAZINE MEDAL OF HONOR has been pemanently established as an award of merit to the producer—not to the director unless he happens to be a director producer; not to an actor or author unless he is also the producer, for it is the producer who is ultimately responsible. It is he whose foresight makes him venture his money, his reputation and his position in the industry in the selection of story plus director plus cast.

The verdict will be given by the public through a nation-wide ballot of the 2,500,000 intelligent and interested devotees of pictures who read Photoplay Magazine.

JAMES R. QUIRK,
Publisher and Editor.

MACK SENNETT'S COMEDIANS

IN HIS LATEST TWO-PART "A.P." COMEDY FEATURE

"CALL A COP!"

PERSONALLY SUPERVISED BY MACK SENNETT~
a joyous trip to Happyland

"Call A Cop!" is the fastest two-part comedy we have viewed in many a day. It's a riot of action—and then some! Marie Prevost, Eddie Gribbon, George O'Hara, Jack Richardson and a host of other fun-makers are in the cast.

IT WILL TAKE MORE THAN A "COP" TO HOLD BACK THE CROWD THAT WILL WANT TO SEE THIS GLORIOUS ADVENTURE

ASSOCIATED PRODUCERS INC.
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DEVO

With

HAZEL

AN "A. P." SPECIAL

Here is a production totally different from the average motion picture drama. It is a story of love and devotion and one that lends itself to elaborate picturization and exploitation. Incorporated in the production are scenes that afford special notice, including both the artistic and the highly dramatic incidents that round out an entertaining picture. The cast, headed by Hazel Dawn, is a notable one. "Devotion" is an Associated Producers special—one that you cannot afford to pass up.

To Be Released July 24th

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DAWN

by A. J. Bimberg

PROFITS *and* SATISFACTION

"Devotion" is a big story with a big, vital, theme. Two sisters, one who marries for love—the other for wealth and position—furnish the basis upon which this unusual story is picturized. The episodes leading up to, and following, the marriage of the sisters, are replete with romance, dramatic action, and mystery. Hence, "*Devotion*" *is a production that combines every element that is desired in a satisfying box-office attraction*—one that will draw business and please audiences.

Contract for this Special Now!

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A MESSAGE TO THE GENTLEMEN CON

THE MAN BEHIND THE MICROSCOPE

A group of men got together back in 1776. They made up their minds that what was theirs WAS THEIRS. They were willing to fight for it. They won. They made history. We are they.

Descendants of that determined group are now gathered in Minneapolis and let's hope that they will make up their minds to fight for what's theirs. They are better equipped in every way than the patriots of '76, for Law and Order promises square dealing—if they decide to have what's theirs. We are they.

Independent Exhibitors, Distributors and Producers own what they have by the sweat of their brows. No Bull or Bear from Wall Street produced their money for pleasant smiles or "blocks of common stock." It was earned.

By right of honest toil their theatres and productions are coming into their own—that's proven by the fact that the crowd from Wall Street desires to crush them. Wall Street has never feared a dead one—therefore we must be alive. It's going to be suicide, murder or a happy prosperous life—which shall it be?

Don't let's sit back to "let George do it," for George has a funny knack of passing the buck around—and it's never done. Let us all do it. Do it now. Do it well.

Let's show Mr. Wall Street that our pictures are wanted by intelligent audiences—that our theatres house discerning patrons. Let's show him how **little** he

SONORA FILMS CORPORATION

VENED AT MINNEAPOLIS, MINN.

really is by making ourselves so much bigger. He is not the bad, bad boogey-man he would have us believe—not so by a long shot. His theatres are no better than ours nor are his pictures. All he really has is MONEY—and that is dwindling so fast that he has had to practically turn Highwayman.

He is only standing behind the ***microscope of advertising,*** and if you'll peek behind you will find that he is not near as big as we—and KNOWS IT! But he doesn't know that we know it, so let's show him!

Let's hold our ground, hold our theatres, hold our producing units and the first thing you know he'll be asking us to let him play in our yard. We have pictures and theatres—thousands and the best. We have the ability and desire to satisfy the public's wish for clean and human photoplays. Let's give it to them and forget all about the MAN BEHIND THE MICROSCOPE.

I sure would like to be with you fellows out there in Minneapolis, but I feel that I am where I can do US the most good. I am opening "THE TWICE BORN WOMAN" at the New York Hippodrome. You will read more about it later in this magazine. Mr. Wall Street could probably tell you how many pictures of his were turned down to let this feature run.

That's my first show—let's lay down a barrage and pretty soon the MAN BEHIND THE MICROSCOPE will be "irised" to fadeout size.

Signed, **JULIUS SINGER**

THE PHOTOPLAY YOU CAN'T FORGET

From MAX BRAND'S Startling Story
Direction of HENRY KOLKER
A MAGNIFICENT PRODUCTION

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

LEWIS J. SELZNICK
presents:-

WHO AM I?

Swift vengeance visited by a woman scorned!

SELZNICK PICTURES
REG U.S PAT OFF

There's Big Money to Be Made in Supplying an Insistent Demand

THOUSANDS EAGERLY AWAIT EACH SUCCEEDING ELAINE HAMMERSTEIN PRODUCTION

Now—

LEWIS J. SELZNICK
Presents
ELAINE
HAMMERSTEIN
in
"THE GIRL FROM NOWHERE"
By Bradley King Scenario by Sarah Y. Mason
Directed by
GEORGE ARCHAINBAUD

WILLIAM DESMOND PRODUCTIONS

WILLIAM LA PLANTE

Presents

BILL DESMOND

IN

H. H. VAN LOAN'S

"Fightin' Mad"

A Modernization, With Western Setting

OF

"THE THREE MUSKETEERS"

BILL DESMOND

Produced By
WILLIAM DESMOND PRODUCTIONS
Directed By
JOSEPH J. FRANZ
Personally Supervised By
ROBERT BRUNTON

Brunton Studios
Los Angeles.

Virginia Brown Faire

Joseph J. Dowling

Doris Pawn

Wm. Lawrence

Rosemary Theby

Supported By A
SPECIAL ALL-STAR CAST
Including

Emmett C. King
Jack Richardson
William J. Dyer
Bert Lindley
George Stanley
Vernon Sniveley

The millions who read and loved "The Three Musketeers" will live over again this Classic of literature when they see

BILL DESMOND

as a modern, up-to-date "D'ARTAGNAN"---a red-blooded, two-fisted cow-puncher who loves to fight and fights to love.

"FIGHTIN' MAD"

Is a production with unlimited possibilities for both producer and exhibitor.

William Desmond Productions, William La Plante, Gen. Mgr.

R-C PICTURES

ROBERTSON — COLE

Presents

WILLIAM CHRISTY CABANNE'S

Drama of the Hour

"LIVE AND LET LIVE"

A production with a well-balanced cast that presents a vital problem of today and teems with situations of keenest human interest.

WILLIS & INGLIS

WRIGHT-CALLENDER BLDG.

Los Angeles, Cal.

Beg to Announce That on July First

They will discontinue their agency and booking department

Their future activities will be confined to production, management, financing and exploitation, and,

They will continue to act in an advisory capacity between producers and distributors.

Their book and play department will be retained and its activities doubled.

The Hell-Fire Battalion

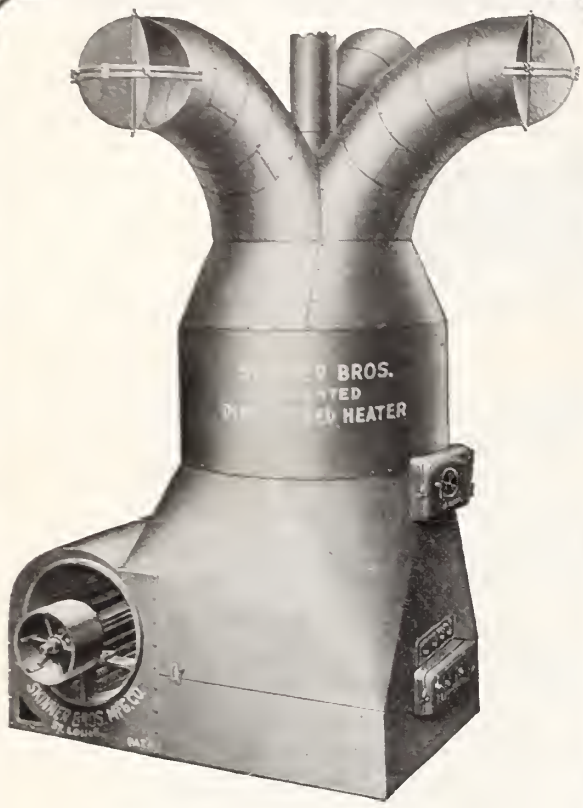
F. B. Warren Corporation now announces to the exhibitors of the country the operating personnel of its nation-wide sales organization. The men who comprise our corporate family are *the best paid resident managers who have ever operated a distributing company in the history of the motion picture industry.*

The stars opposite the names of these capable and resourceful aides indicate the number of years that each one has been identified and associated with the head of this company. All of us learned a long while ago to like each other; to play the game by the same rules; to make friends of our exhibitor-customers and to go through hell for each other, whenever occasion demanded it.

Every manager of an F. B. Warren Corporation office has a partnership bonus earning interest in the gross receipts of his office and, based upon careful operation, every employe in every office will also have a participating interest in the earnings of the office.

OFFICE	*MANAGER*
ATLANTA	***John C. Shannon
BOSTON	**Alexander Weissman
BUFFALO	**Thomas W. Brady
CHICAGO	*****Sidney J. Goldman, Vice Pres.
CINCINNATI	***Irving Hanower
CLEVELAND	C. E. Holah
DALLAS	**Doak Roberts
DENVER	**Irving P. Arnold
DETROIT	***J. J. Milstein
KANSAS CITY	******Benjamin Blotcky
LOS ANGELES	*****William H. Jenner, Vice Pres.
MINNEAPOLIS	William R. Wilkerson
NEW ORLEANS	**Selected; to be announced
NEW YORK	***Marx S. Nathan
OKLAHOMA CITY	**Selected; to be announced
PHILADELPHIA	**Edgar Moss, Vice Pres.
PITTSBURG	**William Warner
SAN FRANCISCO	**William A. Crank
SEATTLE	**Louis Amacher
SPOKANE	**Selected; to be announced
ST. LOUIS	***C. D. Hill
WASHINGTON	***Rudolph Berger

F. B. WARREN
CORPORATION
1540 Broadway New York City



How It Operates

THE Skinner Bros. Heater, Type DF, consists of a heavy firepot mounted above a powerful fan wheel, all housed as a single unit in a strong structural and sheet steel casing with outlet hoods at the top. Burns either coal, coke or wood—fan operates by any power available.

Cold air from outside is drawn into the heater by the fan, forced up and around the hot firepot and gently diffused into the open building area, where it thoroughly warms every cubic inch of space. The pressure of the warmed fresh air forces the impure air out through the ventilators you already have in your building. Note dampers on outlet hoods which permit you at all times to regulate the volume of warmed air.

Webster Groves, Missouri, Community Hall
Heated and Ventilated with Skinner Bros. Direct-Fired Heaters

Skinner Bros. Patented Direct-Fired HEATING SYSTEM

Both Heat and Ventilation for Your Theater

A Skinner Bros. Patented Direct Fired Heater will keep your theater comfortably warm, even during the coldest weather, and at the same time will thoroughly ventilate it by continually drawing a supply of fresh air from the outside.

Your patrons are quick to appreciate anything that is done for their comfort, convenience and health, and you can install a Skinner Patented Direct Fired Heater with the positive assurance that your theater will always be warm and that the air will always be fresh. Naturally, any theater that is known to be always well heated and well ventilated is much preferred to one that is cold and stuffy with impure air.

Simple and Economical

The Skinner Bros. Patented Direct Fired Heater is a single unit that burns either coal, coke or wood. Calls for no more attention than an ordinary furnace. Absolutely odorless. Is portable and requires no special foundation other than ordinary floor construction. Having no complicated outside pipes or ducts, installation cost is 15 to 50 percent less than any other heat-system—operating cost is equally low.

Complete Satisfaction Guaranteed—Money Back if You are not Satisfied

Skinner Patented Direct Fired Heaters are sold with the guarantee that they will give entire satisfaction—if one should ever fail, it will become immediately returnable to the factory, at our expense, and all money paid will be refunded.

Send for our free book describing this heater in detail—it will undoubtedly be of benefit to you.

Skinner Bros. Mfg. Co., Inc.

1440 S. VANDEVENTER AVE. ST. LOUIS, MO.

Boston.....461 Little Bldg. Chicago.....1520 Fisher Bldg.
Buffalo.....718 Morgan Bldg. Indianapolis....342 Occidental Bldg.
Cleveland.....628 Marshall Bldg. Minneapolis....818 Met. Life Bldg.
New York.....1718 Flatiron Bldg.

Skinner Bros. Mfg. Co., Inc.
1440 S. Vandeventer Ave., St. Louis, Mo.

Please send me complete details on Skinner Bros. Patented Direct Fired Heaters.

Name .....

Address .....

(Have you a steam boiler?).....

E. J. Weisfeldt, Strand Theatre, Milwaukee is finding no trouble in breaking box-office records because he plays First National pictures. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Was Julie Laneau a Bigamist?

She married once for love and once for her baby's sake. In her heart she knew she had done right, but she didn't know what the law would say.

The unravelling of this strange tangle will thrill and fascinate your patrons—a picture that takes you from the Arctic snows to the heat-blistered tropics.

Louis B. Mayer's presentation of the inimitable star

ANITA STEWART

in

"Playthings of Destiny"

A LOUIS B. MAYER PRODUCTION

Story by Jane Murfin and Larry Trimble
Scenario by Anthony Paul Kelly
Made by Anita Stewart Productions, Inc.

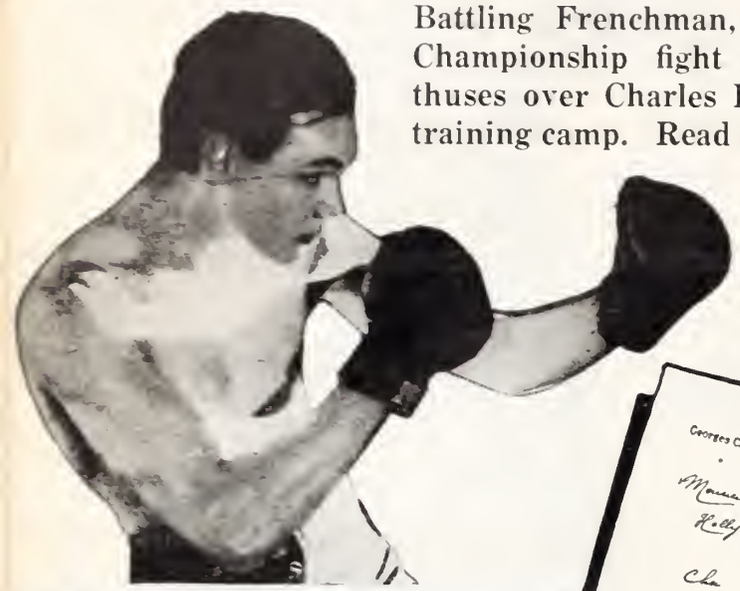
Directed by Edwin Carewe

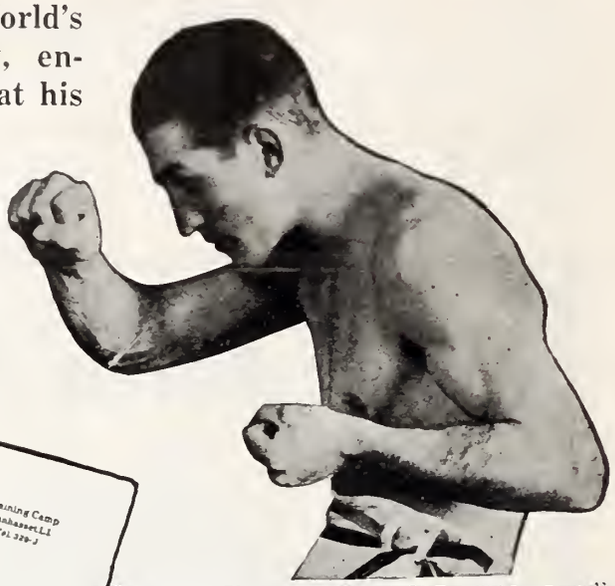
A First National Attraction

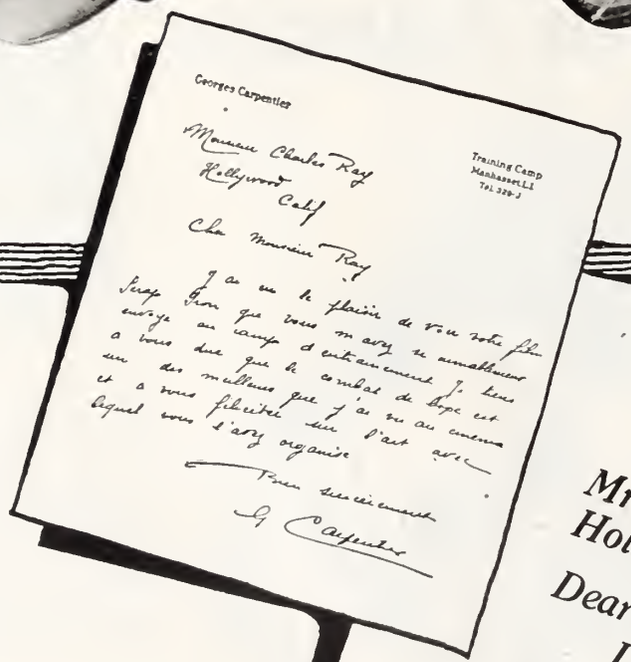
FIRST NATIONAL PICTURES

"One of the Best Ring Battles Screened," Carpentier Said on Seeing "Scrap Iron"

Battling Frenchman, on eve of World's Championship fight with Dempsey, enthuses over Charles Ray Film seen at his training camp. Read what he says.






Georges Carpentier

Training Camp
Manhasset, L.I.
Tel. 329-J

Monsieur Charles Ray
Hollywood
Calif

Cher Monsieur Ray

J'ai eu le plaisir de voir votre film Scrap Iron que vous m'avez si aimablement envoyé au camp d'entrainement. Je tiens à vous dire que c'est de loin un des meilleurs que j'ai vu au cinema et je vous félicite de l'art avec lequel vous l'avez organisé

Bien sincèrement
G Carpentier

Every man and boy—yes, and practically every woman, everyone that is human is interested in the great championship bout of July 2. Fight spirit is in the air. They'll eat up a good scrap picture. And you can guess this is some bout when an old ring master enthuses over it. Now's the time. **Go to it!**

Training Camp,
Manhasset, L. I.

Mr. Charles Ray,
Hollywood, Cal.

Dear Mr. Ray:

I have had the pleasure of seeing your picture, "Scrap Iron," which you were so kind as to have sent to the camp. I want to tell you that the fight in this picture is one of the very best I have ever seen screened. Congratulations on the art with which you staged it.

Yours sincerely,
(Signed) Georges Carpentier

Arthur S. Kane's presentation of

CHARLES RAY

in

"Scrap Iron"

Adopted from Charles E. Van Loan's Saturday Evening Post Story

Directed by Charles Ray and produced by Charles Ray Productions, Inc.: photographed by George Rizard.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

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MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 2
1 9 2 1

Gentlemen of the Convention

IN extending our greetings to you as exhibitors of moving pictures we repeat a pleasant duty which it often has been our pleasure to perform.

We indulge the hope that your deliberations will be marked by that full and free expression of opinion given in candor and received in the best spirit to the end that your convention may make definite progress toward the three cardinal needs of the hour, and that the majority opinion shall be disclosed and followed.

The first of these is a full and free independence of thought and action in order that development and progress may be unhindered.

The second is co-operation with other branches of the industry on all matters and problems which affect the business as a whole. Of these censorship and taxation are of especial importance.

The third is justice—and that spirit of fair play which will do more toward compelling the respect of the industry and give into your hands a power for betterment that could well be considered the finest achievement of all.

We wish to assure you that Moving Picture World in wishing the best for the exhibitor bases its good wishes on years of honest and sincere service to the exhibitor with no mark on its record of many years of co-operation.

As James P. Chalmers was first to recognize and fight for the exhibitor, so through the years we have carried on without change of heart or of principle until today we greet you, not in boastfulness but rather to point with satisfaction to the advancement of the exhibitor to his present state of fine importance in our business.

Many of the dreams dreamed by James P. Chalmers have now become actualities, and to the further work of encouragement of and co-operation with the exhibitor we take occasion to rededicate our institution.

Choose wisely in selecting your leaders and having chosen unite behind them for the enlargement of your body and for the carrying out of your plans. If you have differences remember that progress grows out of differences and that they should be settled within your organization and not outside.

You have grown in numbers and in influence but your great work still lies before you. You are at the dawn and not at the high noon of your day.

Everything that is fair will be yours if you act co-operatively, if you work wholeheartedly, if you proceed with justice to yourselves and to others. Forget the rumor maker and call always for the facts, cast aside suspicion and judge the motives of men by their performances in your behalf. Hit hard but hit fair and yours will be the greatest of all organizations in the industry's past or future.

Aside from the serious business at hand we wish you all the best possible holiday from the heavy cares of business and consign you with our blessing to the hospitality of Minneapolis, a city so well known for its ability to do things well that we predict a record convention.

Arthur James

Zukor Proclaims His Principles,

In Reply to Walker Denies He Seeks to Trustify Industry Now or in the Future—Tells of Early Struggles in Stirring Speech

UNDER the most dramatic circumstances and in the presence of important and representative moving picture exhibitors, Mr. Adolph Zukor and Senator James J. Walker openly discussed the charges made against the Famous Players-Lasky Corporation at the Hotel Astor on Tuesday, June 21, before an official meeting of the Theatre Owners' Chamber of Commerce. As a result of this session, attended by more than one hundred exhibitors, many of them of official standing, the following results were obtained:

Adolph Zukor pledged himself to fully investigate every charge, statement and allegation made against Famous Players-Lasky and its subsidiaries, and wherever the facts were found to be as charged to correct the evil with an open policy of fairplay, no monopoly and a full and sincere co-operation for the best interests of the industry at large.

Mr. Zukor had ask the Theatre Owners Chamber of Commerce for permission to appear before them in person and reply to the serious statements made by Senator James J. Walker, attorney for the Motion Picture Theatre Owners of America two weeks before. Senator Walker had announced that his statements were not in the form of charges, but they included matters of common rumor, as well as specific instances, with names, places and dates, where Famous Players-Lasky and its subsidiaries had been guilty of unfairness, and that the whole trend of the situation indicated that the Famous Players-Lasky Corporation was seeking a monopoly of the picture business, particularly in the exhibition field and openly by the stifling of independent producers. Senator Walker's statements were in brief as follows:

Famous Players-Lasky Corporation is seeking through its subsidiaries to gobble up the small theatres throughout the country, and its next move will be to gobble up the big ones.

Famous Players-Lasky Corporation is forcing its pictures on unwilling exhibitors by campaigns of advertising in local newspapers directed against the exhibitor who refuses to play its product at the price asked.

Famous Players-Lasky Corporation by inference is influencing Los Angeles banks to refuse loans to independent producers, thereby crushing competition at its source.

Mr. Zukor was given the invitation to appear, though Senator Walker and others of the national body would have preferred he appear at Minneapolis before the National Convention, as at that time there would have been a larger gathering of exhibitors and the discussion would be fully known to representatives from all parts of the United States.

When Mr. Zukor appeared there were more than one hundred exhibitors in the College Room of the Astor, and this number was increased before the actual speech making began. William Brandt, president of the Theatre Owners Chamber of Commerce, presided, and at the beginning he was subjected to some sarcasm as the result of having had Mr. Zukor appear in New York rather than in Minneapolis. The results, however, before the meeting was over were apparently satisfactory to all present so that this was lost sight of. Mr. Zukor was accompanied only by Mr. Kent, sales manager for Famous Players-Lasky, and Mr. Jerome Beatty, who were present to supply detailed information that might be called for. He was without counsel.

When Mr. Zukor arose to speak the air was tense with anticipation. He began in a low tone, very simply and without any

SENATOR JAMES J. WALKER

Promising to Correct All Evils

Dramatic Contest Before Exhibitors' Meeting—Famous Players—Lasky Head to Go to Minneapolis

oratorical effects, expressing his thanks for the opportunity to be present and announcing that he had no axe to grind.

"I want to explain," said he, "that the motives I had since I started business have from time to time been misconstrued. Before I entered the picture business I was interested in penny arcades, and on an occasion I went to Pittsburgh, where I saw a lot of people trying to get in a place that was charging five cents admission. I wondered what it could be that was so interesting to them, so I paid my nickel and joined them. Inside, in a house of about fifty seats, in fact, it was a store, I saw pictures flickering on a screen.

"This was my introduction to moving pictures. It seemed to me that anything that was so interesting to the public should receive attention, and in a small way I began. My first moving picture theatre was in a store in 14th street near Broadway. We had an entrance that looked like a Pullman car and inside we showed travel scenes of short length, giving the illusion to the spectator that he was taking a trip. All we could get was 200 to 250 foot lengths, and we would take three or four of these and put them on one reel, and this constituted the show. Our difficulty then was that we could not get enough changes. We did good business on good pictures, but we could not get enough changes.

"I had a very hard struggle in 1906 and then again in 1907 during the panic, but in that year I got hold of Pathe's 'Passion Play,' which seemed almost too long to show. It was three reels in length. I felt that at that length we could not get enough admissions at five cents to make it pay, so I decided to try it out in Newark, and it was so successful that I was enabled to charge ten cents, and we began to do a very good business. I thought I saw a way out of all my financial hardships, when one day in walked a priest, who said that the 'Passion Play' was not a fit subject to put in moving pictures. I told him of my struggles and said to him that the 'Passion Play' could not make bad people any worse, and it might do them some good, and after a long discussion he finally agreed with me, so that I was enabled to keep my license, which in those days was only issued for six days at a time.

"Our little side shows suffered from the lack of good pictures, so that we began to use vaudeville, and vaudeville became the main attraction, with moving pictures as a side issue. Mr. Loew at that time had five houses, and I invested all I had with him. I realized that there was no place for me in the organization because they could not afford to pay me a salary and the work that I might do was being done very well by others.

"I then decided to devote my time to the developing of moving pictures, because I felt sure that moving pictures would survive and last forever if we would give the pictures that the people want. I urged the longer feature pictures on Mr. Laemmle, on Mr. Aitken, but at that time I could not get them to see my way. I was handicapped also because I could not get a release for pictures, and then I heard that it might be possible to get Sarah Bernhardt to appear on the screen. I immediately cabled to get this great artist at any cost, not because I believed the production would make a great deal of money, but because I felt sure that if so great an actress were to appear it would encourage others, and that before long we could have trained talent from the stage appearing before the camera. The Barnhardt picture was made and I made some profit, but not a great deal.

"That was the beginning of Famous Players. I acted then only on theories, but since that time they have proved to

(Continued on page 36)

ADOLPH ZUKOR

Kent Explains Mattoon and Willimantic Incidents; Will Show the Correspondence

THE following statement answering charges made against the Famous Players-Lasky Corporation regarding incidents in Mattoon, Ill., and Willimantic, Conn., was issued this week by S. R. Kent, general manager of the department of distribution.

"At a meeting of exhibitors held in Kansas City a few weeks ago certain statements were made by officials of the exhibitors' association regarding the difficulties between B. Uran, of Mattoon, Ill., and ourselves. These statements were later repeated before the exhibitors of New York City.

"The case above cited has been used in an attack upon Mr. Zukor and Famous Players-Lasky Corporation, as tending to show the trend of their policy with relation to the independent exhibitors of the country. The responsibility of this organization in the Mattoon matter rests with the writer and with no one else. No one else in this organization knows anything of the details.

Repudiates Akers' Statement

"The facts of the Mattoon situation have not been printed, neither have the statements made borne any semblance of the real truth. In the issue of June 11 'The Exhibitors' Trade Review' reprinted a letter addressed to Mr. Uran by Mr. Akers, in which Mr. Akers asks if Mr. Uran would be interested in selling the controlling interest in his theatre.

"I want to repudiate this statement of Mr. Akers. It was made independently by him without the knowledge of the writer or anyone else in this company.

"I shall be glad to show to any interested party all of the original correspondence between Mr. Uran and Mr. Akers, which will prove conclusively that this organization had nothing to do whatever with this matter.

"Furthermore, 'The Trade Review' stated that this letter was written toward the end of the month of May, or some three months after Mr. Uran's troubles began. As a matter of fact, the date of the latter from Mr. Akers to Mr. Uran was the early part of October, 1920, and long before there was any difficulty between Mr. Uran and this organization.

The Prices Paid

"At that time Mr. Akers had already tendered his resignation to the writer and was getting out of the distribution end entirely. Later on I requested Mr. Akers to reconsider on the promise of a change to New York, which Mr. Akers subsequently did, and which change takes place within the next two weeks.

"I only state this to show that there was no reason at that time for this organization to become in any way interested in any theatre in Mattoon, Ill.

"Mr. Berman and Senator Walker have stated that the prices requested of this exhibitor were entirely out of reason, and quote as an example: $550 for 'Forbidden Fruit," $400 for 'Heliotrope.'

"I have in my possession the original salesman's schedule, all of the correspondence between Mr. Uran and ourselves, and the prices we requested were $300 for 'Forbidden Fruit,' as against $550, stated by Mr. Berman and Senator Walker, and $200 for 'Heliotrope.'

"These prices represented no increase over past prices from Mattoon, Ill., for pictures of similar value.

"The whole Mattoon situation was laid before the writer and the responsibility was mine when Mr. Uran's offers were rejected, these offers being entirely ridiculous and not in proportion to what Mattoon should pay even under the conditions Mr. Uran stated existed.

"To show our attitude in the matter, we offered to play all of these pictures on any fair percentage basis without asking him to pay us one dollar in advance for them. We were perfectly willing to gamble, whether we got 10 cents or $1,000 for each production, but we were not willing to dispose of them outright at the ridiculous prices offered.

"We offered to put in a number of pictures at his price, providing the results on these pictures would be the basis on which would be sold future pictures or the balance of the block of pictures. Mr. Uran would not show his books to us, neither would he entertain any sort of percentage arrangement, and the only thing we could do was to take it or leave it on the basis he offered us.

"It was not until I had fully gone over the correspondence between Mr. Uran and the St. Louis office that I approved the advertising to advise the people of Mattoon why our pictures were not running in that town.

"I do not question Mr. Uran's right to refuse to run Paramount Pictures any more than he can question my right to refuse to sell at the price he offered. The advertising campaign we put on was as legitimate to put over our product as the advertising of any other national organization that is trying to find an outlet for its product.

"'The Exhibitors' Trade Review' has made the statement that we are trying to sell stock in Mattoon and encourage the building of a competitive house against Mr. Uran. Such a statement is absolutely without foundation.

"The first information that this organization had regarding the building of a new house, was when one of the Mattoon newspapers wrote us a letter stating that a certain party would like to get in touch with us regarding the use of our service, which letter from the newspaper is in our files. Until that moment we had never contemplated the erection of a house nor encouraged anyone else to do so, and had simply made up our minds to remain out.

12,000 *Active Accounts*

"My department is handling over 12,000 active accounts using Paramount service, and it is only natural certain disputes should come up regarding prices to be paid for our pictures. Every organization engaged in selling pictures has these same disputes and differences of opinion, but I challenge anyone to prove to me where the department of distribution in my control has ever tried to take theatres away from exhibitors or negotiated for any theatres in their possession.

"Not only had this department refrained from negotiating for theatres, but we are constantly called upon to turn down theatre propositions that are brought to us voluntarily.

(Continued on page 42)

Zukor Reimburses Schwartz and Dodge

The following has been received from the Famous Players-Lasky Corporation:

Pursuant to his promise to the Theatre Owners Chamber of Commerce, Adolph Zukor, president of Famous Players-Lasky Corporation, Wednesday night (June 22), mailed a check for $5,016.53 to Mrs. Pauline Dodge, of Morristown, Vermont, and another check for $3,500 to H. Schwartz, of Willimantic, Connecticut.

This action followed Mr. Zukor's promise given Tuesday at the Theatre Owners' luncheon at the Hotel Astor that he would reimburse Mrs. Dodge and Mr. Schwartz for damages alleged to have been sustained by them in the loss of their theatres.

Mr. Zukor obtained from the Theatre Owners' Chamber of Commerce an itemized statement in each case and then immediately mailed checks covering the amounts which the Theatre Owners considered fair.

It was stated at the headquarters of the Motion Picture Theatre Owners of America that the checks had not been accepted and would not be accepted until the matter had been passed upon by the executive committee.

Adolph Zukor's Public Pledge

ADOLPH ZUKOR has publicly pledged his personal honor to investigate fully every charge laid against the Famous Players-Lasky Corporation, and has assumed personal responsibility for the future acts of the company and every subsidiary in which it has even a partial ownership.

Adolph Zukor has personally and publicly pledged to investigate and, where evils exist, apply immediate corrective remedy, as a result of the following charges, rumors, statements and assertions:

Trustification of the moving picture industry of Famous Players-Lasky or its subsidiaries.

Obtaining theatres where they are not required to secure a proper outlet for their picture productions.

Injustices to exhibitors, especially little theatres.

Oppression by banks against independent producers by the denial of loans when satisfactory security is offered.

Advertising coercion to force exhibitors to run Famous Players-Lasky pictures by arousing public demand for them.

Adolph Zukor has personally and publicly pledged to work for co-operation and understanding between distributor and exhibitors to the end that the industry shall become fully united and earn a profit for all concerned.

These pledges were recorded before more than one hundred important exhibitors at an official meeting of the Theatre Owners' Chamber of Commerce at the Hotel Astor, New York, on Tuesday, June 21, which was presided over by William Brandt and which was participated in by National President Sydney S. Cohen, of the Motion Picture Theatre Owners of America; by Charles L. O'Reilly, New York State President; Samuel I. Berman, State Senator James J. Walker, attorney for the M. P. T. O. A.; Marcus Loew, and many others whose names are nationally known in the industry.

In the entire history of moving pictures no greater step toward a mutual understanding has been taken. It came after a long session in which the utmost freedom of expression was accorded Mr. Zukor by his hearers, as well as to Senator Walker who acted as spokesman for the exhibitors.

Moving Picture World congratulates the exhibitors on having brought about this open discussion and having secured these pledges from Mr. Zukor. The carrying out of these public promises will serve to clear the atmosphere of rumor, rancor, suspicion and unrest. It will prove our oft expressed conviction that face to face discussion between the responsible men of the industry will settle every problem that now faces us or that will in the future arise.

The speeches by Mr. Zukor and Senator Walker find no parallel in the forensic annals of our public and private gatherings. Each gave the other credit for sincerity and personal honor, and the rest of the controversy was reduced to the presentation of data and open argument.

On this manly basis the discussion continued in the utmost fairness and while the language was frank, the spirit of the meeting was fair play in which each side fully shared.

OFFICERS OF MOTION PICTURE THEATRE OWNERS OF AMERICA

1—Sydney S. Cohen, President; 2—E. T. Peter, Treasurer; 3—Sam Bullock, Executive Secretary; 4—M. Van Praag, Recording Secretary; 5—C. C. Griffin, Vice-President; 6—Joseph Hopp, Second Vice-President; 7—W. C. Patterson, Third Vice-President; 8—C. W. Gates, Fourth Vice-President

Executive Committee Meets Sunday to Prepare Tentative Convention Program

THE second annual convention of the Motion Picture Theatre Owners of America will be called to order in the West Hotel, Minneapolis, at 11 o'clock, Monday morning, June 27. While no detailed and definite program covering the three days of the convention—June 27, 28 and 29—has been mapped out, it is taken for granted that the first order of business after the usual preliminaries have been disposed of will be an address by the national president dealing with the events of the year and submitting the newer problems for the consideration of the assembled delegates.

A tentative program, subject always to revision by the convention, will be prepared by the executive committee, which will meet on Sunday, one day before the convention. Only a skeleton program will be prepared by them. This will be done to facilitate business and save time. The program may be amplified or it may be shortened, according to the volume of business which the convention will have to master.

Important Reports

A number of important reports will be received from various committees which have, since the adjournment of the Cleveland convention, endeavored to carry out the mandates of that convention. The Committee of Nine appointed to take up the question of unfair theatre owning and theatre building with Mr. Zukor, as the head of Famous Players-Lasky, has prepared a full report of its activities. This will be submitted to the convention at the earliest possible moment.

Another important committee which will submit its report at an early date is the Committee on Business Relations. It will be recalled that this committee came to New York last December to confer with the manufacturers and distributors in regard to uniform and equitable contracts and the securing of exhibitors' deposits. A report will also be submitted by the Committee on Legislation.

Music Tax Problem

The convention will likewise hear of the activities of the committee which had charge of the music tax and the film and seating taxes. The music tax situation is of grave interest to every theatre owner in the country, and the committee is in a position to report more than progress. It is expected that measures for affirmative relief will be introduced in Congress before the convention is opened. There will also be reports by the Finance Committee, the Committee on Ways and Means and the annual report of the treasurer.

In the meantime new and profoundly interesting developments have occurred right on the eve of the convention. Independent producers and distributors have entered into conference with officials of the M. P. T. O. A. and various plans of a most interesting nature have been submitted. None of these plans have matured to any definite point, but they have taken shape sufficiently to engage the earnest attention of the delegates, in whose hands, of course, will rest the final decision.

Relief from Rentals

Speaking of this phase of the situation, an independent theatre owner closely connected with important events that have occurred in the last three days said: "It would be inadvisable from every viewpoint to go into the full details of this new situation. This much, however, may be predicted with confidence. Minneapolis will give the exhibitor certain relief from high film rentals and from all the abuses which Wall Street domination has brought into the industry. I may add, that the strength of the independent producer is rapidly growing and that through assurances of exhibitor support, the independent producing groups are attracting strong financial support.

"We are on the eve not of a revolution, perhaps, but surely of the most important evolution through which this industry has ever passed. Speaking for the commercial side only, I will say that film rentals will be lower after Minneapolis and the number of producers who want to sell us their films and at the same time compete with us in the exhibiting field will be reduced to 0.

"The convention, of course, is going to take up other matters as well. The question of enhancing the prestige of the motion picture and the upbuilding of quality, both of picture and of entertainment, will require our attention. The independent theatre owner who fails to attend this convention is simply guilty of a gross neglect of his own interests. Not only will Minneapolis make history—every convention has done that, and sometimes it was good history, sometimes bad and sometimes indifferent—but Minneapolis will secure definite relief and reform, and the history the delegates will make there will endure for a generation and longer, and lay new foundations of prosperity for the industry as well as for the independent motion picture theatre owner."

The following will represent their companies at the convention: S. R. Kent, sales manager, H. G. Ballin, H. H. Buxbaum, all of Famous Players-Lasky; A. S. Aronson, Goldwyn's vice-president in charge of sales; W. E. Atkinson and E. M. Saunders, general manager and sales manager respectively, of Metro; Harry

(*Continued on page* 34)

George Loane Tucker Dies in Los Angeles

GEORGE LOANE TUCKER, prominently identified with the motion picture industry as a director and internationally famous as the creator of "The Miracle Man," died at his home in Los Angeles at 2 o'clock on the morning of June 20. He has been ill for more than a year, and had recently undergone three major operations for a complication of kidney trouble, which was the immediate cause of his death.

Mr. Tucker's record in the films is the story of a self-made man in a pioneer industry. He was born in Chicago forty years ago, and comes from an old theatrical family. His mother was Ethel Tucker, an actress well known to the legitimate drama. He was educated for the law and began life as the employe of a railroad. He soon turned back to the theatre, where he made enviable records under Henry W. Savage, Cohan and Harris, Joe Weber and other producers.

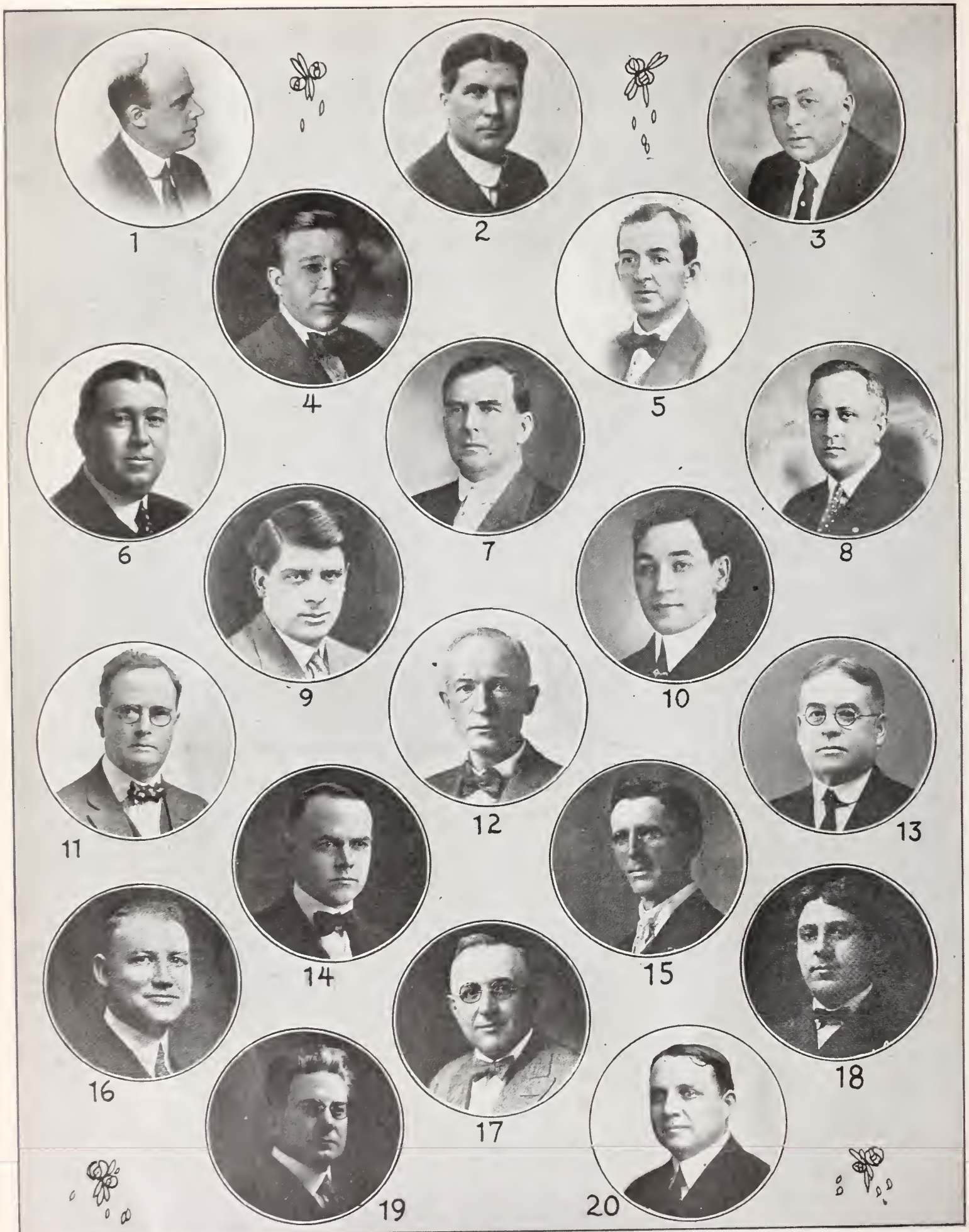
He entered the film business nine years ago in New York as a director and produced many successes, including "The Manxman," "Rupert of Hentzau," "Traffic in Souls," and "Virtuous Wives." Mr. Tucker also made a number of films in England from the books of Hall Caine.

Mr. Tucker came to Los Angeles two years ago as one of the founders of the Mayflower Photoplay Corporation and shortly after this produced his biggest success, "The Miracle Man."

Another film, entitled "Ladies Must Live," which he finished cutting and editing a short time before his death, will be released shortly.

Mr. Tucker was a man of wide vision, a hard worker and noted for his almost slavish devotion to the ideals of his art. He leaves a wife known to the screen as Elizabeth Risdon; his mother, a 12-year-old son and many friends in picture and theatrical circles.

The funeral will be in the East, and a memorial service will be held on Sunday, June 25, at the Brunton studios.



PRESIDENTS OF THE STATE ORGANIZATIONS OF THE MOTION PICTURE THEATRE OWNERS OF AMERICA

1—John S. Evans, Pennsylvania; 2—M. C. Kellog, South Dakota; 3—Harry Heirsteiner, Iowa; 4—Charles L. O'Reilly, New York; 5—A. J. Bethancourt, Louisiana; 6—Charles T. Sears, Missouri; 7—A. R. Pramer, Nebraska; 8—L. J. Dittmar, Kentucky; 9—W. A. Steffes, United Protective Theatrical League; 10—H. H. Lustig, Northern Ohio Exhibitors' Association; 11—C. A. Lick, Arkansas; 12—G. G. Schmidt, Indiana; 13—J. T. Collins, New Jersey; 14—J. Talbot, Oklahoma; 15—M. A. Heinne, Connecticut; 16—Thomas G. Vick Roy, Colorado; 17—James Ritter, Michigan; 18—L. M. Rubens, Illinois; 19—Edward M. Fay, Rhode Island; 20—J. A. Maddox, Southern Ohio Association

MEMBERS OF THE EXECUTIVE COMMITTEE OF THE MOTION PICTURE THEATRE OWNERS OF AMERICA

1—*E. H. Bingham, Indianapolis;* 2—*Ray A. Grombacher, Spokane;* 3—*D. S. Markowitz, San Francisco;* 4—*Glenn Harper, Los Angeles;* 5—*W. D. Burford, Aurora, Ill.;* 6—*S. Kanter, Norwalk, Conn.;* 7—*Roland G. Hill, Greensboro, N. C.;* 8—*Joseph Stern, Newark;* 9—H. C. *Farley, Montgomery, Ala.;* 10—*C. E. Whitehurst, Baltimore;* 11—*W. H. Linton, Utica, N. Y.;* 12—*Henry Poke, Pittsburgh;* 13—*Jake Wells, Norfolk, Va.;* 14—*Dr. H. Q. Alexander, Dayton*

MINNEAPOLIS CONVENTION

(Continued from page 31)

M. Berman, general manager of exchanges for Universal; Earl Hudson, First National; Charles R. Rogers, general manager of distribution for Robertson-Cole; John S. Woody, general manager of Realart; C. C. Pettijohn, L. J. Selznick and Tamar Lane, of Selznick, and a number of the force of Associated Producers, Inc.

Federated Film Exchanges of America will be represented by the following directors: J. L. Friedman of Chicago, Ben Amsterdam of Philadelphia, H. P. Baldwin of Montreal, Harry Charnas of Cleveland, Sam Grand of Boston, Robert North and Abe Warner of New York, Sam Werner of St. Louis, J. E. Pearce of New Orleans, J. L. Kahn of Kansas City and W. G. Underwood of Dallas. Federated will hold a convention and is making extensive plans for entertaining the exhibitors. Among other stunts will be the publication of a daily bulletin. Headquarters will be at the Hotel Radisson.

Arrow will be represented by W. E. Shallenberger, also by traveling representatives J. S. Jossey and Thomas Curran, Jack Hoxie, the Arrow star, and J. Charles Davis, Ben Wilson, president of Ben Wilson Productions; Ann Little, serial star, and Morris R. Schlank.

Graphic will be represented by Ivan Abramson and Equity by Louis G. Baum.

North Carolina Convention Opens Auspiciously

A record breaking attendance is reported at the annual convention of the North Carolina Motion Picture Owners at the Oceanic Hotel, Wrightsville Beach, N. C., which opened June 23 and continued through the following day. Ten delegates and ten alternates were to be chosen to represent it at the national convention. Percy W. Wells was in charge of arrangements.

National Capital Begins Campaign By Letters to State Associations to Secure Next Year's Convention

HARRY M. CRANDALL, president of the District of Columbia Exhibitors Association, has written the following letter to all state exhibitor organizations, asking them to favor Washington, D. C., as the convention city for next year:

"We exhibitors of Washington are staunch and enthusiastic members of the Motion Picture Theatre Owners of America. We were at Cleveland last year and helped to line things up, and we have found it possible to be of occasional use since by reason of our nearness to the national Congress, and have improved each shining opportunity. And we will be on hand at Minneapolis next week, at least eight of us, and are looking forward to the pleasure of seeing you at that time.

"We write you this letter today to ask your consideration of a matter that is of vital importance to our organization and to us all, and that is the convention city for next year. We realize that next year is a long way off in many ways, but from many aspects it is a very short while, and we feel sure you will agree it is not too soon to at least consider where we shall hold our next national meeting after this one.

"We want next year's convention here in Washington, and we are sure that some little consideration of the subject will convince our fellow exhibitors throughout the country that Washington is the logical, and, in fact, the ideal city for it.

"One of the prime functions of our organization is to combat the various kinds of unfair and inimical legislation that are constantly proposed, and of late more so than ever, against our industry. As you know, this radical agitation has reached a point where it is a menace to our very existence. Need we then point to the timely advantage that a convention in Washington would offer of proving to those who direct national affairs here in Washington the importance and stability of our industry, and equally important, of getting together each with his own congressmen and senators, with a friendly intimacy not privileged by long-distance correspondence? These advantages are, we feel sure, obvious and need no elaboration.

"Then again, for purposes of business and pleasure, Washington is only five short hours removed from New York, and four hours from Atlantic City, the one and only. Consider the numerous advantageous possibilities thus offered.

"From the point of view of national interest, Washington has no equal as a convention city. It is the one place everyone aims to visit at some time or another. It is the city beautiful and the capital.

"We could say more, but is it necessary? Talk it over with your local body, and let us know what you think when we see you at Minneapolis."

All Paterson Sees Fabian Break Ground for Great Alexander Hamilton Theatre

PERHAPS not all, but what seemed seemed to be the entire population of the city turned out in the sweltering heat and witnessed the impressive ceremonies when ground was broken on June 21 in Paterson, N. J., for the new $2,000,000 Alexander Hamilton picture theatre and hotel to be constructed by Jacob Fabian, First National Franchise holder for New Jersey. It will be the eighth theatre of the Fabian chain. Several thousand residents of Paterson and the surrounding country, unmindful of the blistering sun, listened to the addresses by local dignitaries and witnessed the turning of the first spadeful of earth by ex-Mayor Nathan Barnert.

Charles L. Dooley, general manager of the Fabian enterprises, was master of ceremonies. The speakers included Mr. Fabian; his son, A. M. Fabian; James Wilson, president of the Paterson Chamber of Commerce; John J. Fitzgerald, secretary of that organization; State Senator Albin Smith and Mr. Barnert. Added interest was given to the event by the presence of two clergymen, the Rev. Dr. D. S. Hamilton, an Episcopal rector, pronouncing the invocation, and Rabbi Reuben Lincoln the benediction. Dunkerley's band gave musical interludes.

The speakers eulogized Mr. Fabian for the character of the entertainment he has furnished the citizens of Paterson, and for his choice of the name of Alexander Hamilton, in honor of the founder of the city. Following the services hundreds of prominent Patersonians crowded about him to wish him good luck.

To Seat 2,800

The theatre site is at the corner of Church and Market streets, one of the most desirable in the city. Although the theatre and hotel will be constructed simultaneously, Mr. Fabian will lease the hotel and will have no voice in its management. The theatre will seat 2,800—1,900 on the ground floor and 900 in the boxes and balcony. It will be 90 feet wide and 178 feet deep, with a full stage of 40 feet, capable of accommodating any kind of amusement.

The Alexander Hamilton Theatre is expected to be completed in July, 1922, and will be one of the most pretentious houses in the entire country. Mayor Frank J. Van Noort and Monsignor Anthony H. Stein were also scheduled for addresses at the ground breaking ceremonies, but were called out of town. A buffet luncheon was served to the guests of Mr. Fabian at the Progress Club following the services.

The beautiful imported barbed wire tooth brush is awarded this week to the Exhibitors' Trade Review. They're gonna need it now that somebody ran away with their war.

Consolidation of "Drives" Is Suggested

AT the suggestion both of prominent exhibitors and producers, C. C. Pettijohn has developed a plan to further the co-operative handling of the industry's problems and to do away with the frequent solicitations of relief organizations in moving picture theatres. This plan designates one day each year to be known as Moving Picture Day and its detailed objects are as follows:

On this day it is proposed to secure funds for the above purposes in the following manner:

All producers and distributors of motion pictures to furnish gratis their film service to theatres which participate in the plan.

All exhibitors who receive such free film service to donate 50 per cent. of their gross receipts on Motion Picture Day.

The specific purposes for which such funds will be used are:

To finance the necessary co-operative work for the protection of the motion picture industry.

To contribute to worthy charities and humanitarian relief funds, thus avoiding, so far as possible, the solicitations for such purposes in motion picture theatres.

For the present year, Thursday, August 25, has been designated as Motion Picture Day.

The organization plan provides for the appointment in each state of a Motion Picture Protective Committee to be composed of twelve members, nine of whom are to be exhibitors and three of whom are to be exchange men, representing participating producing and distributing companies in such state. If it is found desirable in certain states to increase or decrease the size of such state committee, the ratio of exhibitor and exchange representation to remain the same.

For the purpose of contact and communication, each state Motion Picture Protective Committee to designate a chairman, who will represent the committee in all matters pertaining to Motion Picture Day in that state.

On the day immediately following Motion Picture Day, each exhibitor participating in this plan to send to the office of the exchange which has furnished his feature picture for the Motion Picture Day performances, a check representing 50 per cent. of his gross receipts for Motion Picture Day, less admission tax. This check to be made payable to the designated Motion Picture Protective Committee chairman in his state. The exchange manager, upon receipt of the check, to immediately deliver it to the Motion Picture Protective Committee chairman and the latter to acknowledge its receipt in duplicate, to the exhibitor and the exchange manager.

Exhibitors who do not ordinarily run matinees on this date are urged to open their theatres earlier than usual and to give the greatest possible number of performances.

In some instances where film has been paid for in advance by an exhibitor, a credit memorandum for the Motion Picture Day rental will be issued by the exchange to the exhibitor.

Fifty per cent. of the gross receipts for all performances given on Motion Picture Day, less admission tax, shall be accounted for to the state chairman.

One-third of the funds so raised in each state to be remitted by the respective state chairmen to the chairman of the Motion Picture Protective Committee in New York (representing the participating producers and distributors) for the specific purposes set forth in this plan.

Two-thirds of the funds raised in each state to remain with the Motion Picture Protective Committee of that state, to be expended for the specific purposes herein set forth, as the state Motion Picture Protective Committee may determine.

All requests for "drives," contributions, donations or co-operation nationally with organizations of charitable or humanitarian character to be referred to the Motion Picture Protective Committee for disposition in each state.

The undersigned agree to participate in the above plan.

Accepted by

..... Exchange
..... Manager
Date ....., 1921

..... Theatre
.....Owner or Manager
..... City
..... State

Zukor Defines Stand

(*Continued from page 27*)

be sound. I induced Daniel Frohman to help me and as a result we secured James K. Hackett for an appearance in 'The Prisoner of Zenda.' The General Film Company licensed the picture, and we did such an extraordinary business that I arranged to make thirty pictures a year, to be sold through fifteen state rights buyers, according to their grade of A, B and C quality I think we called them. This was successful, but I could not then figure out the cost of a picture I was going to make next year, so I called the state rights buyers together and suggested a percentage arrangement, which was finally agreed upon, and they organized a distributing company on a basis of 35 per cent. to the distributing company and 65 per cent. to the producer.

"We went on, but I found we needed more pictures, in fact we needed 104 pictures each year, so we secured Mr. Lasky and Mr. Morosco, the latter's company was then known as the Bosworth, to make pictures, and left the way open for the purchase of fifteen or twenty pictures outside. After two years I again discovered trouble in selling pictures in a group, because exhibitors objected to buying 104 pictures on a blanket contract. Their reason for this was that the poor pictures were a load on the good pictures, and in order to get the producing companies to a uniform standard, because I was also having trouble with the producers, we put Famous Players, Lasky and Bosworth together. In order to market this product Paramount Company was formed, and we developed some very good people with abnormal drawing power.

Bidding for Stars

"Then came trouble with the organization that concentrated on our stars with big offers. This was an organization of exhibitors. I met them in San Francisco and said to them: 'Gentlemen, you are making prices I cannot meet. You are going into the producing business and will drive me out.' The committee agreed that these exorbitant offers were wrong and that they would be stopped. Miss Pickford's contract was about expiring, and she came to me and said she was thankful for all I had done for her, but that life was short and she had an offer she could hardly refuse. I explained to her that I could not meet it and tried in every way to dissuade her, but it was too late; she had already signed the contract.

"Then came a big noise and propaganda about the breaking up of Paramount. It was pointed out that as we had no theatres we could not guarantee an outlet nor a showing for our pictures, but I met with the men in San Francisco and they agreed it was not fair to raise costs by going into our studios and making exorbitant offers to our stars and directors, but they went ahead regardless. I came to the conclusion that unless I protected myself and got an outlet that I could not stay in business. They had agreed in meeting not to bother my stars, but early one morning when I went to the studio I found two gentlemen of the organization in the dressing room of Mr. Fairbanks, and his contract then had a year more to run.

"I then decided to get into the theatre end for the purpose of protecting my own product. I started out to acquire theatres, getting hold of exhibitors who had used our pictures, to assure an outlet, but I never intended then and do not intend now to run or operate theatres for any other purpose than to protect my business, which is the business of making pictures.

"I am talking to you as exhibitors in this territory, which is my territory, as I am a New York man, and I tell you, as I tell all exhibitors, that every policy that I have adopted with exhibitors, as near as I could see, has been for the welfare of both. Yet they say I want to trustify the business. A statement which is absolutely preposterous. One man went through a territory saying that I was a liar and a crook. That he knew I would build a theatre if the man there did not sell, but when this man called for the facts this secret agent could not produce them.

Invites Investigation

"They say I have to wash my hands of red blood, but I say, gentlemen, that this is going too far. If the Chamber of Commerce will appoint a committee to investigate every one of the charges made, I pledge my word to abide by any finding they may make. You must have some regard for my manhood, my family, and you cannot say that I have crucified somebody, when nobody, exhibitor, star or producer, who ever came to me and asked for help has ever been denied it.

"I want to say to you that if I am not a fit man to run an institution, if you find me a crook, I will get out and stay out of the picture business. My record is clean, and I never in my life have knowingly done anything of which I am ashamed. I have struggled to make this business better all my life. Seven years ago my organization was founded, and it is the same organization today.

"As to the statements about influence in banks, I assure you, gentlemen, that banks are not being made children of.

"What prompted me to make pictures in California during the depression? I did it to keep our studios going to assure good pictures. I called our organization together and said to them that we must economize, that we must save money wherever we can, but that we must continue to make good pictures, and I did this so that you would have them. That is the life insurance back of your organization, and I had the faith in the business to go ahead despite the depression.

"Do not charge my studio activities to anything but the finest motives. I am here to make my living in this business, but only by honorable and straightforward methods. I am with you one hundred per cent. to get together and protect our business from the outside, and you must realize how important it is for us to stand together with a solid front on national issues like any other business."

Senator Walker Next Speaker

Senator James J. Walker followed the applause which greeted Mr. Zukor's speech, and in a characteristically clever review of his previous statement kept the gathering in an uproar for several hours.

Mr. Walker on behalf of the national organization took up the Dodge case, the Swartz case and other instances where injustice appears to have been done to the small exhibitor, and with letters and other documents drove home the point, that while he did not hold Mr. Zukor personally responsible for these injustices that he should at least be able to influence the operations of his subsidiaries, and that if he had no influence with these subsidiaries he desired that the blame be placed where it belonged.

Senator Walker began by declaring that he was not a grandstander and that he never squawked, but as this was an occasion where "a feller sends himself along" he might as well keep in touch with the spirit of the meeting. He then pointed out that he had served the organization very faithfully for a year or more at a financial loss to himself, and that it had caused him a financial loss to attend the meeting because of a case that required his attention.

"I wanted this meeting held at Minneapolis, but you were not willing to postpone it, and I have been personally embarrassed and injured, but I am here and I am going to stay. I made no charge against Mr. Zukor. What I did make was statements from written and printed records, and statements which were of common rumor with which I was satisfied and which certainly are serious enough to be given prompt attention and an answer.

"Mr. Zukor is a man of most attractive personality, and would have been a success in any business which he undertook. No such pleader has ever come to my notice. For who could take a bad case and wind around it sympathy and abuse and make it a fairly good case so well as he?

"Mr. Zukor is the Dempsey of this situation, and in becoming the Carpentier I am taking a terrible chance. Divorce Mr. Zukor from Famous Players and I regard him as able, worthy and honest and a good citizen. No principle separates Mr. Zukor and myself, but his leadership of Famous Players presents a great difference.

"Under Mr. Zukor's signature in the Progress Advance, in the issue of November 7, 1918, appears the statement that he regards coalition of exhibitor and producing interests as one of the greatest perils of the moving picture industry.

(*Continued on page 38*)

Townspeople Rescue Indiana Exhibitor Arrested for "Desecration" of Sabbath

Former Judge Smashes Door to Filthy Pen in Which Hines Is Confined

AGITATION in regard to the operation of picture theatres on Sundays, which, so far as Hoosierdom is concerned, has been rather dormant since the last session of the state legislature a few months ago, broke out anew at Portland, Ind., last Sunday, and the exciting events which followed bordered closely on the edge of a riot. The trouble resulted from the arrest and incarceration in the small city "lockup" of J. S. Hines, proprietor of the Princess Treatre, on a charge of desecrating the Sabbath.

After about two hours and a half in a filthy hole, Mr. Hines was rescued by a mob of enraged citizens, headed by Jacob F. Denney, a former judge, and S. A. D. Whipple, a prominent Portland attorney, and removed to his home where medical attention was given. The exhibitor's forced release caused considerable excitement and feeling ran high. Suit for $10,000 damages against the city will be filed by Hine's attorneys, it was announced this week.

Seven Arrested

After the exciting events of the afternoon, following Mr. Hines's arrest and subsequent release, the theatre was opporated in the evening despite the efforts of the police to prevent it. The happenings of the evening resulted in the arrest of seven employees of the theatre, including Hine's wife and daughter, Frank Tieben, Asel Earhart, Walter Schwier and Plumb Schweir. They were taken before Mayor Mitchell and released immediately under $25 bonds.

The police tried every way imaginable to prevent the citizens of Portland from attending the theatre but were unsuccessful. Just as fast as they would arrest an employee, a sympathizer would be on hand to take his or her place. Once the police locked the door of the projection room, but a projectionist from another theatre produced a ladder, placed it to a window, climbed in and continued to operate the machine, much to the joy of the audience, which cheered wildly. "Peck's Bad Boy" was the picture exhibited.

Mob Threatens Riot

A mob, similar to the one which forced Mr. Hine's release Sunday, gathered in front of Mayor Mitchell's office when the employes of the theatre were taken there for a hearing. The crowd became riotous and all efforts of the mayor and police failed to quiet them. "Get a rope" and "Get a brick" and other epithets were shouted as the mayor and several deputized officers entered police station with the prisoners.

Attorney Whipple, who advised Walter Schwier, one of the employees to go back and start the show, was fined $10 and costs by Mayor Mitchell for "contempt of court." Whipple said "make it $100 if necessary." The trials of the defendants were continued until a later date. Announcement was then made that the Princess Theatre would be in operation again next Sunday.

Mr. Hines was arrested by three policemen shortly after he had opened the theatre for the regular Sunday matinee. When the officers visited the theatre they told him he would have to close up or go to jail. Hines said he would not close the theatre unless they closed all other places of business that were operating on Sunday for a profit. He was then placed under arrest.

Treated Like Dog

Thinking that he was to be taken to the county jail, Hines at first paid no attention to the arrest. He found out a few minutes later that they were marching him to the city lock-up, a small wooden structure, about twenty feet square, poorly ventilated and otherwise unhealthy, which has been used for some time past as a chamber for the chloroforming of stray dogs. He was shoved into the "dog house" and the door was closed, shutting off all ventilation. The thermometer was registering around the 92 mark.

Hines was informed by the officers that the mayor was out of the city and that he would have to remain in the "jug" until morning before bond could be arranged for his release. In the meantime Attorney Whipple telephoned to Mayor Mitchell and asked the amount of bond. Mtichell said he was not accepting any bonds, that Hines would have to remain in the lockup or close up the picture show. It was following the phone conversation that Whipple, ex-judge Denney and the crowd of enraged citizens swooped down on the place and effected the exhibitor's release.

Ill When Rescued

With the use of a brick bat, ex-Judge Denney broke the padlock and the door was opened. Only partially robed and in a weakened condition as a result of a heart attack brought on by the suffocating condition of the interior of the "jug," Hines was taken outside and removed to his home. He was under the care of two physicians throughout the remainder of the afternoon and night and is still confined to his home.

Attorneys Whipple and Denney then took up their headquarters at the Princess to await the developments of the evening. When the police first visited the place and tried to arrest the employees, the attorneys refused to permit them because they had no warrants. After a hasty trip to the mayor's office the blue-coated minions of the law returned with the necessary papers and arrested Mrs. Hines and her daughter. Following these arrests, a relay force, awaiting orders to go to work, assumed charge of the theatre and the show was continued. Later, Teeters, Tieben and the Schwiers, who were assisting in the operation of the show, were arrested and taken before the mayor.

Affidavits Faulty

It is the contention of the attorneys representing the defendants that nearly all of the affidavits are faulty inasmuch as they charge them with a violation of the Sabbath law in following their usual avocation. All of the defendants, except Mr. and Mrs. Hines and the projectionist do not follow the moving picture business as their usual avocation.

Affidavits were filed some time ago in the Jay County Circuit Court by Mayor C. O. Mitchell against Walter Schwier and J. S. Hines for operating their theatres on Sundays. At that time Mr. Schwier was operating the Crystal Theatre but since has disposed of it. The Schwier case was tried and the jury disagreed. After that a compromise was reached and the shows were closed. Mr. Hines opened the Princess three weeks ago last Sunday but later closed it and made no further attempt to operate it until Sunday.

Citizens of Portland are all worked up over the affair and are anxiously awaiting the developments.

A FRIEND IN NEED
Is a friend indeed, says Priscilla Bonner to Tom Gallery in the new Vitagraph special, "The Son of Wallingford"

Zukor Defines Stand

(Continued from page 36)

That was good doctrine in 1918. Apparently it is not good today."

Senator Walker then detailed the claim of Mr. Connick that Famous Players had four hundred theatres, that it owned the entire stock of $2,000,000 of the Southern Enterprises, Inc., known as the Lynch Circuit, as well as the Rivoli, Rialto and Criterion theatres in New York, the New York Theatre Building, the Putnam Building, eighteen theatres in Canada, the A. S. Black theatres of New England and other holdings.

"Mr. Zukor supplies seventy-five per cent. of the theatres of the country with service, whole or in part," said Senator Walker, "and what I want to know is why should this company be squeezing out these little theatres?"

Zukor's "Axe"

Senator Walker regretted that the entire matter had not been delayed until the Minneapolis Convention, and he said he felt confident the trade journals would not miss a word that Mr. Zukor had said, but that they might miss some of the things Walker said because he regarded himself as "just a mug, and there must be a mug in every party." If Senator Walker is a mug, it may be said that he is a mug that overflows with spirits of both interest and brilliance, and that if any of his speech was missed it would be due to its length and the easy rapidity with which this unusual orator invariably talks.

"Mr. Zukor has told you he has no axe to grind," continued Senator Walker. "He is right. His axe is sharpened enough already. I have got to get mine sharpened too. It has been my experience that we can get no place kidding a man of standing, and, therefore, I want to say that I have no issue personally with Mr. Zukor, but I repeat that I do have a very serious issue with him as head of Famous Players-Lasky."

A Loan Incident

In the course of Senator Walker's presentation of his charges he read letters from an independent producer of Los Angeles who had pleasant relations with the Commercial National Bank of that city, but was refused a loan on the very best security provided by himself and his associates without any reason being given. On inquiry as to whether this was due to its stringency, the answer was, no, that the bank had plenty of money to lend and was anxious to place it. The bank was then asked if the security was not sufficient. The reply was that the security was satisfactory, but that the loan could not be granted for reasons which would not be stated. Mr. Walker then pointed out that in this bank Mr. Cecil De Mille and Mr. N. S. McCarthy of the Famous Players-Lasky Corporation were both directors, and that the Famous Players-Lasky Corporation had large dealings financially with this bank. Mr. Walker said he had other letters, but permission had not been given by their authors to use their names, giving similar cases of refusal without reasons being given.

Showed "Coercive" Ads

He then took up the matter of advertising, displaying large and small ads. which he claimed had been used to coerce exhibitors into running Famous Players-Lasky material, and went into detail at great length, reading letters and documents in the cases of the Loomer Opera House in Willimantic and other places in New England, which indicated that the activities of Alfred S. Black had been directed toward the squeezing out of the small exhibitor and acquiring little properties by the use of the name of the Famous Players-Lasky Corporation, and then he said:

"If you have no influence over Alfred S. Black, in whose theatres your company is financially interested, we would like to know who is responsible?"

Other activities of Black were brought up and Mr. Zukor, during the afternoon, took occasion to say, that Black would "have to take his choice of discontinuing the kind of operations that had been attributed to him, or he could not remain further in association with Famous Players-Lasky. "The situation," said he, "is going to change."

Walker Applauded

This statement of Mr. Zukor was brought out after Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, had charged that Black was attempting to sell stock in Pawtucket, R. I., on the ground that he had behind him the resources of Famous Players-Lasky.

Senator Walker in summing up his case said that all the documentary evidence, as well as the common rule of the business, pointed toward monopoly and squeezing out of the little fellow as a preliminary to the seizing of the big fellow, and that the condition was one which the exhibitors would fight to the bitter finish. He spoke very effectively and was continually interrupted by applause. At the conclusion he said that Mr. Zukor would do a fine thing for himself and for the industry if he would use his influence to do away with the evils that had grown up to its injury, and free an independent industry.

Zukor Pledges Aid

After the applause had subsided Mr. Zukor arose and pledged himself personally to bring about a most careful investigation of every allegation and a correction of every evil alleged. This was met with great applause, and it was felt that a great step had been taken toward a better understanding between the exhibitor and the producer in the business.

Mr. Zukor accepted the invitation of Mr. Cohen to visit the Minneapolis Convention, and Mr. Cohen requested that he take steps to relieve conditions in both the Dodge and the Swartz cases before he came. Mr. Cohen said that Marcus Loew had bought Metro to protect himself against Famous Players-Lasky, but Mr. Loew said that this was an error. Mr. Loew also said that there was great danger to the industry in combinations of exhibitors who were not actuated by a spirit of fairness, and cited as an instance an exhibitor group in a city of 300,000 people where Metro received $1,200 for the first run of a picture had demanded a reduction of its rental price to $50.00 on a production that cost $250,000. The matter was subsequently adjusted by a 32% cut in the rental. "This," said Mr. Loew, "is bad. This kills off independent producers, and if you kill off the producer you injure your business and finally put yourself out of business. Every part of this business must be conducted on a fair basis if we are to prosper at all."

Mr. Loew announced that he also was going to Minneapolis and urged that every big exhibitor as well as every little exhibitor join the Motion Picture Theatre Owners of America in order to build it into the strongest possible business body.

Censorship Threatens

Missouri is again threatened with state censorship of motion pictures. A resolution calling upon Governor Hyde to present immediately to the state legislature, now in extra session, a special message asking for censorship legislation was passed unanimously by the legislation committee of the Committee of Fifty, which backed the censorship bill at the last session of the legislature.

Censors to Convene?

According to Dr. George Heller, chairman of the Moving Picture Board of Censors of Maryland, all the motion picture boards of censors of the country will hold a convention in Los Angeles sometime during July. Dr. Heller thinks that the producers would derive great benefit from a convention of this kind, for then the censors of the various states can explain to them just what is expected by the people from their states. This might give an idea of what kind of scenes not to make so that they would not have to be eliminated later on. Dr. Heller is not certain whether he will attend the convention.

Western Buys Sun

The Sun Films, Inc., Seattle, have sold out their Seattle office to the Western Film Exchange of Portland, Oregon. The latter company will close the Seattle office and handle the pictures out of their Portland office. S. H. Fisher, at present manager of the Seattle office, will return to Los Angeles, which city he left about eight months ago to take his present position.

Present American Stockholders Acquire Control of Pathe; Brunet Retains Office

IN one of the most important motion picture transactions in recent years, the present American stockholders and American management of Pathe Exchange, Inc., have just acquired control of the $7,000,000 company from Pathe Cinema, Ltd., of Paris. Announcement to this effect is made in a cable from Paul Brunet, president of Pathe Exchange, Inc., who has been in Paris for several weeks arranging the details of the transaction with the officials of Pathe Cinema, Ltd.

Charles Pathe, founder of the world-wide organization bearing his name, retains a large share of the stock in the American concern. The transaction means that hereafter the American stockholders of Pathe Exchange, Inc., will direct the policies of the organization. There will be no change in the general policy, but there is indicated a broadening of its activities.

The policy rigidly adhered to since its inception, that of remaining out of the field of theatre ownership, will continue to be implicitly followed by Pathe Exchange, Inc.

Complete Details Lacking

At the headquarters of Pathe, 35 West Forty-fifth street, New York City, it was learned that Mr. Brunet was accompaied abroad by Edmund C. Lynch of New York, who heads the group of American stockholders taking over the majority interest in the Pathe American company and Paul Fuller, of Coudert Brothers, each of whom has been a member of the board of directors of Pathe Exchange, Inc., for five years. Mr. Lynch's associate, Charles Merrill, also has been a stockholder for five years. Bernhard Benson, vice president of Pathe Exchange, Inc., is associated with Mr. Lynch and Mr. Merrill.

Complete details are lacking in Mr. Brunet's cable, but it is known that Pathe will not deviate from its policy of releasing the product of leading independent producers. Mr. Brunet will leave France probably a month from now, and on his arrival here is expected to give full particulars of the whole transaction.

Continues at Helm

It is known that Mr. Brunet will continue as president, a position he has held for more than a year, prior to which he was vice president and general manager of the Pathe American company. In leaving New York for Paris recently he carried with him complete plans which he had formulated for the carrying out of the American control transaction just consummated. In this connection it is understood that the employes of Pathe Exchange, Inc., will enjoy larger participation in the actual direction of its affairs. This is recognized as one of the broad-minded characteristics of the president of Pathe Exchange, and will figure among many considerations entering into the new arrangement.

American control of Pathe Exchange, Inc., is accomplished at a moment when Mr. Brunet's personal foresight and enterprize are most happily illustrated, and to the advantage of motion picture art, in the successful New York premiere at the Capitol Theatre of Rudyard Kipling's "Without Benefit of Clergy." The great English novelist's somewhat tardy entrance into the field of direct authorship for the picture screen, after repeated refusals to have anything to do with motion pictures, is due to Mr. Brunet's personal assurances that his work in the new medium would be adequately and faithfully represented to the public.

In the First Rank

Pathe Exchange, Inc., from the beginning has specialized in productions from famous novels and stage plays by the best authors. Numbers of the worthiest screen favorites now before the public established their reputations by their appearance in such productions.

With thirty-three selling offices located in the most important key centres throughout the United States, Pathe has earned first rank in the field of independent distributors. Many of the foremost producers have released their product through Pathe Exchange. This important asset of the organization has been instrumental in establishing the reputation of Pathe in the film industry as "the house of serials and short subjects," as it has secured the largest and widest circulation for this particular branch of entertainment. It has fostered the serial drama from its beginning.

Popularity of Serials

The world-wide popularity of the Ruth Roland serials, for instance, as evidenced by the amount of film ordered by and delivered to exhibitors, shows figures which, at first sight, seem incredible. Miss Roland and her company are now at work on her ninth serial. Office records show that the list of eight serials with this popular star, none of which has yet exhausted its drawing power, are represented by a total of more than 70,000,000 feet of print film—equal to 14,000 miles!

The record of Charles Hutchison, the famous "stunt" star, in the two serials thus far released—"The Great Gamble" and "Double Adventure"—warrants equal expectations in his case. He is now working on his third serial for Pathe, "Hurricane Hutch," in which he is supported by Warner Oland, who has figured in several George B. Seitz productions made for Pathe distribution. Harry Semels, Lucy Fox and Ann Hastings are strong favorites in the new Hutchison production.

Jack Dempsey is the hero of another highly successful Pathe serial, "Daredevil Jack." The George B. Seitz serial made for Pathe, "The Yellow Arm," just now released, is reported to be heavily booked by exhibitors everywhere.

The Pathe short subject list also has made remarkable advances.

Oil City Theatres Close

The four picture houses in Oil City, Pa., were closed on June 20 for an indefinite period. The owners say that it is due to general business depression. They claim to have been running at a loss for several weeks and say they tried to remedy the condition by cutting the salaries of employes.

After conferences with members of the orchestra, the musicians agreed to accept a cut of 15 per cent., but the projectionists, the owners say, refused to take a reduction and would not arbitrate. It is the first time in sixteen years that Oil City has been without a picture house. All formerly did a flourishing business.

Should Picture Theatres Take Summer Vacation?

The advisability of closing during the summer is now being considered by many Illinois exhibitors in the belief that the fall business would thereby be stimulated. Such a move was discussed at a meeting of exhibitors from some of the key cities of this state hold last week in Chicago and also at the regular meeting of the Chicago branch of the M. P. T. O. A. held Friday, June 17. No definite stand has been taken on this question, as it has been difficult to secure a united opinion, which would be the first essential.

Some exhibitors fear that the re-urging of business afterward would be so difficult that nothing would be gained. Others, basing their opinions on past experience, such as the time of the "flu" epidemic, contend that the only way to make the public appreciate entertainment is to deprive them of it for a while. Among those who are considering this action are Joseph Hopp, of Chicago and Rock Island; M. Reubens, Joliette; Dee Robinson, Peoria, and W. D. Burford, Aurora. If it is generally agreed to be a wise move theatres will probably be closed right after July 4 and re-open September 1.

U. S. Government Says Films Can Do Much to Improve American Export Business

THE new era in trade development places the motion picture film in a very commanding position. Business interests have not yet realized the marvelous results which can come through the use of motion picture films in advancing their trade. This is especially true when used in a country like China, where, because of the language situation, it is difficult to get a message to those people on the printed or typewritten page or even by word of mouth.

When the Silk Association of America wished to impress upon the Chinese growers and producers the fact that they could sell five and six times as much Chinese silk to the American market if they would produce the standard American skein over what they had been selling in the past, it sent its representative to China with a motion picture film setting forth the methods of preparation of silk in other countries where the standard American skein was produced, and the conditions in the manufacturing industry in the United States, requiring this particular skein.

Learned from Films

When this film was displayed in the silk producing centers of China, thousands of silk men came to see the pictures and incidentally learned to understand the requirements of the American market, with the result that within a few years 25 to 30 per cent. of the silk was prepared in accordance with the requirements of the American industry. Had the Silk Association spent ten times the amount of money on elaborately printed and illustrated pamphlets, addressed to every silk producer in China, or had it contented itself with sending its representative to talk to the Chinese silk producers about the requirements of the American market, it would not have made one-tenth the impression.

The American Commercial Attache has been trying for five years to secure from American manufacturers, merchants and commercial organizations, industrial and educational motion picture films which could be used in China among Chinese Chambers of Commerce, Chinese educational institutions and among the Chinese business public, to advertise more effectively than otherwise, American materials, methods and standards.

A wonderful amount of good work can be done for the furtherance of American trade and American interests generally abroad, through the intelligent use of well selected industrial and educational films, entrusted to men qualified to handle their distribution, it is stated.

Similarly, a big educational work in a trade way could be carried on in America through motion picture films descriptive of Chinese products, Chinese life and things Chinese generally. These would help the American manufacturer to understand the needs of the Chinese market, to appreciate the sources of supply which China has to offer in certain raw material, and be a most valuable factor in the development of his interests in that country. These films displayed throughout the country would do far more than any other method to educate Americans to a better understanding of a country which possesses one-quarter of the world's population and promises the greatest market for American manufactured goods.

Housing Conditions of Film Exchanges Have Greatly Improved, Says Brulatour

HOUSING conditions of film exchanges throughout the country have greatly improved during the last twelve months, according to the annual report of the fire prevention regulations and insurance committee of the National Association of the Motion Picture Industry.

In a large number of cities exchanges have recently moved into one and two story buildings, and may other quarters of a similar type are now under construction. The film distributors are rapidly abandoning the loft buildings. Both from the standpoint of economy and safety the smaller exchange structure is found to be a great improvement over the old style lofts.

In fourteen cities, twenty-one new and four remodelled buildings have been occupied during the year by 111 exchanges, an average of slightly over four exchanges to a building.

"During the past year experience has proven that the construction of loft buildings for housing exchanges in the various centres has not worked out satisfactorily," says Chairman Jules E. Brulatour, of the committee, in his report, "and consequently plans have been adopted in many cities to avoid having the exchanges grouped in one structure. The erection of one and two story exchange buildings argues strongly for the safety of employes and provides lower rentals by the elimination of overhead expenses necessary in the operation of big loft buildings, which require the use of many elevators and attendants. We believe it will tend to reduce the insurance hazard and rates.

"Inspection of exchanges throughout the country indicate improvement in their housing and in the installation of additional fire prevention equipment. In fact, these conditions have so greatly improved that recently a high official in one of the large insurance companies sought our co-operation in obtaining information which might be used as a basis toward the insuring of motion picture film, and we hope also in a reduction in its rates."

DAD GATHERS THE COIN AND JIMMY THE GIRLS

True indeed to real life is Vitagraph's new special, "The Son of Wallingford," written and directed by Lillian and George Randolph Chester. Tom Gallery plays the part of Jimmy

Proponents of Free Raw Stock Defeated as Committee Agrees on Film Tariffs

THE House Ways and Means Committee has agreed upon the provisions to be written into the forthcoming permanent tariff bill covering films and, having practically completed all other paragraphs in this all-important piece of legislation, is preparing to bring it up in the House of Representatives for initial consideration on July 5. Promises have been made to have copies of the bill available for the press about June 27 for confidential use in order to prepare stories for release when the bill is reported to the House, probably July 1, in order to give it widespread publicity and to acquaint all interested manufacturers and importers of its provisions.

The committee has held steadfast to its resolve to refrain from letting any information as to rates "leak" out in advance of the completion of the bill, because the congressmen believe that the possession of such knowledge by the outside world would lead to endless controversy. It has been a very difficult matter to obtain any information regarding the actual work of the committee, except in rather rare cases.

30 Per Cent. on Pictures

There has been a continual changing of base by the committee. Some rates have been changed as many as four different times before final agreement was reached, and there is no assurance that later on the final agreement will not be reconsidered. There were innumerable instances of this.

Moving Picture World's Washington bureau has been informed by authoritative sources that when the bill is reported to the House it will contain a duty of 30 per cent. for assessment against photoplays and of 20 per cent. on all importations of raw stock. A very important feature are the provisions for arriving at the values of these commodities on which to levy the customs assessment.

In the case of completed films, the committee has decided that the duty is to be levied, not upon the entertainment value of the film, but that the cost of production of a similar film in this country shall be taken as a basis. For instance, a recently imported German photoplay was bought here for $40,000. It was estimated that this picture would cost at least $500,000 to be produced in this country, taking into consideration the number of people employed in making it and the general producing costs. Therefore, in such a case, the duty would be levied on the latter amount and would bring into the United States Treasury $150,000, instead of $12,000.

Raw Stock Duty

For many years it has been the practice of a considerable proportion of foreign shippers to send merchandise into this country and undervalue it, defrauding the government of customs funds and eliminating much of the protection that Congress intended should be afforded American manufacturers of similar commodities. The American valuation plan has been promulgated to overcome this tendency to undervalue for the purpose of escaping taxation.

In the case of raw stock, the 20 per cent. duty is to be levied on a value representing the average wholesale selling prices in the United States. It is estimated, therefore, that the protection afforded domestic manufacturers will equal 35 per cent. on the foreign selling price.

This tax has been very bitterly fought by many different interests. Committee members have been informed that it will mean at least $200,000 a year to the International Film Corporation, which will naturally be added to the cost of films. Representatives of Mr. Hearst have been very active in combatting the proposal. The charge has been made that there is no need for this protection for American producers and that it will help but one company, perpetuating a monopoly by preventing competition from abroad.

Expect No Changes

The raw stock battle has been one of the most notable of all the activities for and against tariff provisions. The committee has declined to do anything further in the matter, and the fight will be carried before the Senate Finance Committee, after the bill passes the House, and application has already been made for a hearing.

In the opinion of the World correspondent, the House will pass the bill substantially as it is reported to it by the Ways and Means Committee. Any effort to change rates will be strongly combatted, it being believed that once the bill is amended in any particular, it will not be possible to exclude other changes and the value of the committee's work and study will be lost.

No Qualifications

One of the most important provisions of the bill deals with the amount of foreign produced film made by American companies that may be admitted into the United States free of duty. Jack S. Connolly, Washington representative of the N. A. M. P. I., has been considering this problem for some time. It is understood that H. D. Connick, representing Famous Players-Lasky, appeared before the subcommittee of the Ways and Means Committee considering motion pictures and urged that where American capital was used abroad in the making of pictures the product should be allowed to come in without paying duty.

The subcommittee did not take kindly to the plan and passed it by. Paul Turner, representing the Actors' Equity Association, made a number of suggestions to the subcommittee, including a proposal that where a picture is in part made abroad, provision be made for permitting free entry for 20 per cent. of the film. He seemed to feel that 20 per cent. would cover the scenes made outside the United States.

Mr. Connolly took the matter up and convinced the congressmen that at least 35 per cent. should be the figure agreed upon for free entry. He went into details of how companies sometimes enter Mexico or Canada to get local color, and 20 per cent. would not cover. The congressmen were inclined to accept Connolly's suggestion, but later disagreed on the provision and adopted one making the duty 25 per cent. on such portion of completed photoplays of which no less than 60 per cent. had been produced in the United States and the remainder or part thereof made in a foreign country. They declined to put anything on the free list.

State Court to Pass on Penzel Bill, Now a Law

Senator Penzel's Motion Picture Deposit Bill became a law on June 21, the expiration of the ninety day period since the Missouri Legislature that passed the measure adjourned. It is now effective and will continue so until repealed by an act of the legislature or set aside by a decision of the supreme court of the state.

The Penzel Bill is said to be the most drastic measure of its kind in the country. It had the backing of the Motion Picture Theatre Owners of Missouri and was designed primarily to give the exhibitor protection against losses in case producers go into bankruptcy and to eliminate the dishonest promoter.

However, the measure is said to be so far reaching that some of the leading producers feel that it is rather unfair and a drastic fight against its operation is expected. Many of the St. Louis exchange men have been advised by their home offices to ignore the bill and conduct their business as if it did not exist. Their orders are to exact deposits on contract as in the past.

Our Special Laboratory and Music Sections in This Issue Will Interest You

Be Sure to Read Them!

Kent's Statement

(Continued from page 28)

"I shall be glad indeed to lay before any committee of interested exhibitors the full correspondence of the Mattoon situation, including all letters passing between Mr. Uran and ourselves, and abide by any verdict they deliver as to whether our attitude in this matter was justified.

"The statement regarding the Mattoon situation was made at a meeting of the Theatre Owners Association in Kansas City and was openly disputed by Mr. Libeau, district manager in charge of that territory. Mr. Libeau called attention to certain inaccuracies in his statement. The speaker than asserted Mr. Libeau had misunderstood him.

"In spite of this fact, however, identically the same statements were made by Senator Walker at the Hotel Astor in New York City in this man's presence, and no attempts were made by them to get the facts in the case from this organization; in other words, a condemnation was made of our methods before our side of the case had been heard in any phase.

"It is not the purpose of this department of distribution to put the exhibitor out of business and take his theatres away from him. On the contrary, I am certain there are many hundreds of exhibitors who can attest that our co-operation with them during this period of depression has proved that we are doing our utmost to help them keep their theatres and to operate them at a profit.

Schwartz Case

"Here are the facts concerning the case of H. Schwartz, of Willimantic, Conn., who asserts that 'he could not have any more Paramount Pictures' and that his theatre (The Loomer Opera House) was taken away from him.

"From September 25, 1918, until the present time, the Loomer Opera House used five Paramount Pictures. The Gem Theatre, the regular Paramount exhibitor, used 174 features and all the Arbuckle, Sennett and St. John comedies.

Mr. Schwartz says Arbuckle was taken away from him. The truth is that the other theatre, the Gem, always showed Arbuckle and it was therefore impossible to take Arbuckle away from Mr. Schwartz. The statement that a Paramount salesman said: 'You can't have any more Paramount Pictures' is therefore utterly absurd.

"The Gem is a modern theatre and has bought practically all of our output. The best offer we ever could get from Mr. Schwartz was that he could use some of our features on Sunday nights only at a rental price of $15 to $20, which price is out of the question for a town the size of Willimantic.

"In regard to the charge that we 'took his theatre,' we wrote on March 24, 1921, to John L. Hall, of Choate, Hall and Stewart, landlord of the theatre, as follows:

" 'Being the largest motion picture producing company in the country, having the future of the industry at heart, we are keenly interested in the welfare of all exhibitors, whether they show Paramount Pictures or not. We would, therefore, appreciate it very much if you would kindly consider seriously the possibility of allowing Mr. Schwartz to continue as tenant in the Loomer Opera House.'

"Mr. Hall replied that Mr. Schwartz had caused him a loss of at least $2,000 and that he did not want Mr. Schwartz as a tenant.

"We have continued to sell Paramount Pictures to the theatre that has regularly used them—the Gem. We have attempted to have the owner of the Loomer Opera House rent his theatre to Mr. Schwartz.

"Whatever controversy there is, is entirely between Mr. Schwartz and the owner of the theatre. The booking of Paramount has nothing to do with the question, since we have no intention of taking Paramount Pictures away from the Gem, which always has shown them, and giving them to Mr. Schwartz, who has used only five since September 25, 1918."

"THE POLICEMAN AND THE BABY," A TRAGEDY OF THE CITY

A two-reel Selig and Rork picture released by Educational that has an exceptional cast, including William Desmond, Elinor Fair and Wallace Beery—and we mustn't forget cunning Baby Jack Neidlinger. Clarence L. Cullen wrote the story. Bertram Bracken adapted and directed

The Fable of the Eskimo Kid

BY PRINT O' THUMB

THERE was once an Eskimo Baby by the name of Ikko. He was born in Alaska and he got a Cold Welcome when he arrived in the world. He couldn't get much in the way of Clothes, as the Older Eskimos had grabbed them all before he Got There. And he had to do plenty of Hard Work and Exercising to Keep Warm.

But he had an idea that if he could get Further South he'd be just as Warm as the Others and without half the Effort. So he scraped the Ice off his rubber collar and hoofed it down through Dawson, Sitka, Vancouver and Victoria, and by the time he reached Seattle he wasn't so Bad Off. But being Human, the warmer he Got, the warmer he wanted to Get—so he kept on Trekking to the Southward.

A Cyclone Intervenes

One day the weather man staged a Cyclone in the neighborhood in which Ikko happened to be, and it picked the Little Guy up and rode him right fast in the direction he was headed—due south. And it never dropped him until he was right over the Equator!

Hot Dog! But that was easy to Take! He had it all his Own Way now. All the heat he wanted without working for it. And the little son-of-a-gun just Revelled in it. It lasted a couple of years, and Ikko got so used to it that he gradually began to feel that all this Free Heat was his Normal Condition, and that he was entitled to it in just the Way he was getting it.

But one day friend Cyclone started over the route again from the Opposite direction, and picking up the Caloric Kid, dragged him northward again! Boy, how Ikko did shiver when he got way up North around the Gulf of Mexico! He couldn't ever remember of feeling the cold so much before. And the Cyclone just hauled him right up as far as Kentucky before it Dropped him.

Then Came Memory

The poor chilly little guy just laid him down in the Blue Grass and Shimmied with the Cold for a lot of days. He didn't seem to know what to do about It until finally, just when he was on the point of Passing Out, he bethought himself of the Olden Days, north of Nome, when he used to run, jump and pound his flesh to Keep Warm. And the funny Part of it was, that when he Tried it now, it didn't require near as much Effort as it had when he was a baby. For one thing, he was stronger. And then, again, he was in a better Position geographically.

And today, would you believe it, Mister Ikko is just as warm and comfy as he should be—not as warm as in the good old Equator Days, but warm enough and happy enough. And a dog-goned sight Healthier, too, incidentally, because he has to work very hard to keep that way.

A few years ago—or was it only Minutes?—there was born a new Industry, called Motion Pictures. It got a Cold Reception when it arrived, and for a while it had a Tough Time keeping alive. The World had gotten along First Rate without it before, and didn't see why it couldn't continue to do so.

But the little Son-of-a-gun got the Idea that if it could just get Established on some sort of Foundation, it would mighty soon be just as Prosperous as the Other Industries.

So it kept on Plugging in this direction, and it wasn't long before, by dint of Persistent Effort, it commenced to be Something and People began to pay Attention to it—grudging, perhaps, but none the less actual. And the first thing they knew, the dog-goned little Novelty was beginning to make some money!

"The World Got Drunk"

And then—the Cyclone broke. Somebody shot somebody else on the other side and withheld apologies, and as a result, everybody went off their nuts making Money and Spending it. The World got Drunk (which accounts for but does not excuse, Mr. Volstead's presence thereon) and everybody tried to Break the Speed Records for Living. Most people were so busy that they didn't have Time to go to Work until Pay-day, and then they drew Time-and-a-half for Overtime. And being possessed of slippery digits, they just couldn't hold It when they had It.

Motion Pictures got their Share, and the first Thing we Knew, the Cyclone had dropped the Little Industry right on the Crest of the Wave of Prosperity! Boy, it was Immense! Anybody could grab off an Oil-can or a Shooting-gallery, slap up a Three-sheet out Front and do Business. You didn't need to be a Worker or a Show-man, for the Business was there—just aching to be Done. And the Producer, Distributor, Author, Star, Director, Exhibitor, Projectionist, Property Man, Booker and Reel Boy who didn't drive a six-car hitch of Rolls-Royces simply didn't Belong.

The Return Date

And the Funny part of it All was, that they thought they had it Coming to them—that it was part of the natural development of the business—that this Feverish Prosperity was a Normal Condition, and something Permanent!

But then somebody ran out of Cannons, or something, and the Cyclone played a Return Date—going North. Lots of us—in all branches—are shivering with the Cold. And the Cyclone hasn't dropped us yet. The Cyclone won't carry us back as far as we were born—we've got a better Break coming to us than That. But when it does Drop us, we're going to be Stunned for a while.

Work the Answer

But the Guys who pick themselves up First and recall the olden days when we had to Work to Keep Warm—the guys that Buckle right down To It and realize that Cyclones are far from Normal—those are the Fellows who are going to get what Prosperity rightfully Belongs to the Industry.

But it'll never be as Warm in Kentucky as it was at the Equator.

Many Wildcat Promoters of Film Stock Have Been Foiled by N. A. M. P. I. Group

A VIGOROUS campaign to protect the public against wild-cat film company investments and to purge the industry of the get-rich-quick-Wallingford type of promoter, has been quietly but successfully conducted during the year by the vigilance committee of the National Association of the Motion Picture Industry.

More than 100 companies, representing a combined capitalization of $250,000,000, have been investigated and many flagrant attempts to victimize the public by worthless film stock flotations have been thwarted. Usually these companies were officered by men with no experience in the business.

$50,000,000 *Lost*

While the officers of several of the promotion concerns investigated by the vigilance committee were men whose intentions were good, the vast majority of "producing" companies were composed of promoters with questionable records who were obviously attempting to cash in on the stories of great fortunes to be made in the business.

More than $50,000,000 was invested by the American public during 1920 in hopeless motion picture ventures in which practically every cent of the investment money has been lost. This, of course, does not include the stock issued by well-established and profitable companies which, for purposes of legitimate business expansion, have sold securities to the public. It refers only to the wildcat organizations of no experience in the field, which, by their luring prospectus, have called attention to the big assets and earning power of the legitimate film companies as a lure in endeavoring to dispose of their own worthless securities.

Film Theft Sleuths Have a Busy Year;. Committee Reports Exceptional Success

THE Sherlock Holmes of the film business, as represented in the Film Theft Committee of the National Association of the Motion Picture Industry, has had a busy year. Several notorious film pirates were jailed, many miles of stolen film recovered, importation of second hand subjects from Canada prevented, performances stopped in theatres where productions had been fraudulently advertised, and exchange employes with bad records were spotted and discharged through the activities of the committee.

"Since the last annual report of June 8, 1920, the work of the committee has resulted in the arrest of thirteen men and the indictment of a fourteenth man in Cleveland, although his arrest has not yet been accomplished," says Chairman H. Minor Pitman in his annual report. "All but three of these men have been indicted, the remaining three coming up shortly for indictment before the Cleveland federal grand jury on charges of using the mails to defraud. Four of the above indictments have resulted in jail sentences in New York City, and two in jail sentences in Chicago. Four other of the arrests were made in Cleveland, one of the men having been convicted and sent to jail. An indictment of the other three is expected shortly.

"One of the men indicted in New York City has jumped his bail and gone to Cuba. In some of the above cases, the arrests were not actually made at the instigation of the Film Theft Committee, but the men were held solely on the evidence obtained by the committee's representatives. In one such case, the committee on forty-eight hours' notice actually produced the thief from Boston, who turned state's evidence, and it was on his evidence alone that three of the men were held.

"The activities of the committee have been varied, especially during the winter months when the theft of film was not prevalent. But with the coming of the warm weather, the committee has had to devote more time to the actual running down of offenders, who become active at this time of the year."

Construction to Be Keynote of New Jersey Exhibitors Convention

David R. Hochreich, executive secretary of the Motion Picture Theatre Owners of New Jersey convention, said that not only will it be the aim to make this the most elaborate state convention ever held, but that the keynote of this convention which will be held at the Garden Pier in Atlantic City on Wednesday and Thursday, July 6 and 7, will be a constructive policy among all branches of the industry as opposed to a destructive one.

Mr. Hochreich announces that the guests of honor who will be present will include Governor Edward I. Edwards of New Jersey and Senators W. E. Edge and Joseph Frelinghuysen, also the following mayors, Archbold of Newark, Hague of Jersey City, Donnelly of Trenton and Bader of Atlantic City. A number of producers have also signified their intention to be present, including Adolph Zukor, Marcus Loew, William Fox, Lewis Selznick and Joseph Schenck.

A feature of the convention will be a banquet and ball at the Palais Royal on evening of July 6, and the following stars have promised to be on hand, while a number of others are expected: Wallace Reid, Thomas Meighan, Dorothy Dalton, Mae Murray, Sessue Hayakawa, Tsuru Aoki and Johnny Hines.

All requests for reservations for special trains, hotels, theatre or ball tickets, etc., should be addressed to David R. Hochreich, executive secretary, M. P. T. O. of New Jersey Convention, Hotel Martinque, Atlantic City, N. J.

Stanley Company to Open Theatre in Fall

The newest addition to the list of Philadelphia theatres is now being erected on the site of the Kugler restaurant. Chestnut street above Broad, recently swept by fire. The house is being erected as one more to be added to the already long list of theatres of the Stanley Company of America and work is progressing so rapidly on the new structure that it is stated it will be open to the public in the early fall.

Jules E. Mastbaum, president of the Stanley Company of America, has announced that the new theatre will be called "Karlton." Mr. Mastbaum stated that the policy of the house would be the presentation of feature photoplays combined with artistic music. It is stated that it will be one of the most completely equipped houses in the country, with many innovations in decoration and furnishings.

Three Reelcraft Films Completed

Shiller Productions announce the completion of three more comedies for Reelcraft distribution. They are a Sun-Lite Comedy, "The Brown Derby," with Billy Quirk, Jobyna Ralston, Bobby Burns and Ollie Mack; "Vacation," starring Tweedy, and a Bud Duncan comedy, "The High Flyer," which contains a race between an auto and an aeroplane, and other aviation stunts.

Cast Completed for Anita Stewart Film

Adele Farrington and Mary Land have been added to the cast supporting Anita Stewart in Ruth Cross's "A Question of Honor," a Louis B. Meyer-First National attraction being directed by Edwin Carewe.

The completed cast now reads: Anita Stewart as Anne Wilmot, Arthur Stuart Hull as Loon Morse, Edward Herna as Scott Glenn, Frank Beal as Robert Douglas, Ed. Brady as John Bretton, Walt Whitman as Sheb, Adele Farrington as Mrs. Elton, and Mary Land as Mrs. Wilmot. Josephine Quirk prepared the scenario, and Robert B. Kurrle is in charge of the photography.

Governor Miller Views Film, "The Cave Girl"

For the first time since he had expressed a desire for motion picture censorship, Governor Nathan L. Miller of New York state, viewed a picture at the Executive Mansion recently when "The Cave Girl" was shown to the Governor and a gathering of friends which included many of the state officials and their wives. The picture was screened at the request of Charles G. Duell, head of Inspiration Pictures, Inc., which is releasing the film. Mr. Duell explained that he wished to learn the sort of pictures the Governor approved, as a means to guide producers in their work. Richard Barthelmes, the young motion picture star, was among those present. A seven-piece orchestra played during the showing.

"The picture to my mind is one that meets all requirements," said Governor Miller, "and I am pleased to give the picture my endorsement."

Barthelmess Meets Many at Luncheon to Writers

At an informal buffet luncheon at the Hotel Vanderbilt, New York, on Tuesday, June 21, Richard Barthelmess was introduced to the representatives of the industry's publications and "fan" magazines, the hosts being Inspiration Pictures, which is making the Barthelmess productions, and Associated First National Pictures, Inc., which will distribute them.

The luncheon coincided almost exactly with the beginning of rehearsals for "Tol'ble David," which will be Mr. Barthelmess' first starring vehicle under the First National banner. The actual taking of scenes will begin early next week, when the entire company will transfer themselves to the mountainous locations called for by Joseph Hergesheimer's story.

After the luncheon was over Mr. Barthelmess, C. H. Duell, president of Inspiration Pictures, J. D. Williams, H. O. Schwalbe and a number of the press representatives motored to Paterson, N. J., to attend the breaking ground ceremony on the site of Jacob Fabian's new Alexander Hamilton Theatre.

Another Series of Ben Turpin Comics

Included in the activities mapped out by Mack Sennett for the ensuing twelve months, are plans for a Ben Turpin series to be distributed by Associated Producers, Inc. The hero of "A Small Town Idol" will be disclosed in twelve two-reel fantastic comedies in which the genius of Mack Sennett's cross-eyed comedies will be revealed from as many angles as Turpin has direction of vision.

The first of the series is well under way and will be ready for release by Associated Producers in the near future. It commands the services of most of the Sennett favorites. Work on his hilarious feature "two-reeler" is going on in the same studio area where Mabel Normand is hard at work under F. Richard Jones' direction in "Molly 'O," the date of the completion of which is hardly yet in sight.

Florence Vidor Is in New Ince Drama

Florence Vidor, Marcia Manon and Joseph Singleton have been announced as the most recent additions to the all-star cast of "Lucky Damage," Thomas H. Ince's new drama for the Associated Producers, Inc., which entered production on the West Coast this week under the direction of Lambert Hillyer and the personal supervision of Thomas H. Ince.

Milton Sills, Tully Marshall and Charles Clary have already been cast in leading roles, while several parts of lesser importance are yet to be filled.

Canadian Short Subjects Are Obtaining Wide Distribution, Peck's Report Shows

A REPORT prepared by Raymond S. Peck, director of the Exhibits and Publicity Bureau, Canadian Department of Trade and Commerce, Ottawa, shows the distribution which has been secured for the official scenic, educational, industrial and historical one and two reel subjects which have and are being released semi-monthly by the department.

Jury's Imperial Pictures, Ltd., London, has released ten prints each of twenty-five different subjects prepared by the Canadian Government, these having been shown throughout the British Isles to date. Non-theatrical distribution has been secured in the United States through the Bureau of Commercial Economics, Washington, D. C. A special lecturer has addressed scores of Rotary and Kiwanis meetings, chambers of commerce, boards of trade and other organizations in the U. S. A.

Canadian Films in Africa

Twenty-three films have been publicly screened in Chinese theatres and throughout the Orient through the medium of China Theatres, Ltd. South Africa has taken eighteen of the Canadian films so far, these having been distributed by the African Films Trust, Ltd. Six Canadian subjects had been sent to France up to the time of the report and twenty-four films are scheduled to be released in that country. Titles for these are in the French language. Sixteeen Canadian subjects, with titles in Spanish, have been released in Cuba.

A contract has been drawn for the distribution among theatres of the United States of Canadian pictures by a large organization, which will mean the presentation of the subjects to about 5,000,000 theatre patrons weekly, staring in the fall, it is stated.

The Canadian Department also maintains a still photograph bureau which provides pictures of current events, scenery and other features for Underwood & Underwood, New York, and other agencies. Forty-eight colored slides were furnished the British Chamber of Commerce at Genoa, Italy, for the Imperial Exhibition conducted by that chamber. Slides are also sent to many other places.

Branches in Six Cities

In addition to the above distribution the Canadian home market is covered through the Canadian Universal Film Company, whose branch offices are located in six Canadian cities. There is also produced and distributed in Canada the Canadian Pictorial News, which is made under the direction of the department, seven prints being released weekly, with first runs at Allen Theatres from coast to coast.

Special marketing is obtained through Canadian trade commissioners in many distant countries. Prints are sent to these commissioners, who look after the screening of the pictures in theatres, halls, schools, missions, churches and other places.

Blue Laws Triumph

Strict observance of the Sabbath has been voted by citizens of Mariette, Mich., in a referendum suggested by Harry Hobolth, the only local exhibitor. The vote was 270 to 70. The fight had been waged for several months when Hobolth suggested a referendum, agreeing to abide by the decision. The contest was a hot one, practically every citizen of age casting a ballot.

DRAMA AND ROMANCE BELONG TO NO ONE PLACE OR CLIME

In "The Northern Trail," a Selig and Rork two-reel photoplay released by Educational, they are found in the snowy wastes of the Far North. This series of pictures will have exceptional casts—Lewis Stone, Walt Whitman and Ethel Grey Terry are among the players—and the settings are both striking and true to locale

Rubbernecking in Filmland

IT'S been a pretty big week this week, we—that is, our fair city and environs—had two and twenty-five hundredths inches of precipitation; Doug Fairbanks had a birthday party with thirty-eight candles illumining the scene; Joe Martin and his director, Harry Burns, had a falling out and Joe bit Harry on the leg and "drawed blood"; Charles Rogers, new Robertson-Cole chief, is in town stirring things up and getting ready for intensive activities at the R. & C. plant; George Beban came home from his triumphal transcontinental tour and is packing 'em at the Kinema with "One Man in a Million" and a tab version of "At the Sign of the Rose," in which George appears personally and makes everybody in the house, with the exception of the bull fiddler and the bird that plays the piccolo, weep scalding tears.

Unusual as a Temblor

The rain was unusual, uncalled for and unprecedented, just as anything in the way of cyclones, earthquakes or other natural phenomena that disturbs the even tenor of the tourist traffic, is always unusual, unprecedented and uncalled for.

It was some rain and for once the local press was right in denouncing the downpour as a butt-in. In former years May has not produced enough precipitation to lick a postage stamp, while on this occasion the streets were flooded "shoe mouth deep" for hours at a time, and there is a story going around that a number of small boys were seen floating chip boats on the bosom of the Los Angeles River. This story is unconfirmed, however, and not generally believed. The precipitation kept most of the companies shooting on the dark stages and made it nice and soft for Rubbernecking.

Newspaper Stuff

I visited the Hollywood studios, where Marian Fairfax was making the final shots for "The Lying Truth." Spent an interesting afternoon at Lasky's, where all sorts of gripping stuff was being ground out, and a happy hour at the Clever Comedies plant, where Webster Cullison is putting on Ellis Parker's Philo Gubb stories, watching Vic Potel do funny stunts with a stepladder, a bucket of paste and a roll of wall paper.

The Fairfax set, which represented a small town newspaper office, was one of the most complete of its kind I've ever seen. John Jasper, head of the Hollywood Studios, had C. D. Hall, technical director of the plant, go over to Downey, a nearby burg, and borrow the entire insides of the local print shop and transfer them to the stage. Miss Fairfax said that a great deal of the action of "The Lying Truth" took place in the newspaper office, and she is absolutely right—a great deal of action took place there the day I was on the set.

A Game Fight

I'm pretty positive that I saw the biggest scene of all and I'm absolutely sure that I saw the last scene. If they wanted any more print shop stuff in that picture they had to build a new print shop, that's all. I've been wondering ever since what kind of an alibi the editor of the Downey California Gazette is giving his subscribers for not getting out the paper.

Pat O'Malley, as the editor of a small town daily, stirs up a mess of trouble by turning the light of pitiless publicity on the doings of some of the citizens of the town, and these people get a bunch of roughnecks to go down to the newspaper office, stage a riot and wreck the place. A gang of thirty tough eggs came in the office and started their dirty work. Pat put up a game fight, but all he got out of it was a blue eye and a cut on his chin.

Plenty of Precipitation and Production, But The Earthquakes Take a Rest

By GIEBLER

It was some riot! Presses were overturned, chairs were smashed, type was pied, tables were busted, a linotype machine was tumbled to the floor. The air was full of ink, imprecations and job press parts. In the midst of all this hullaballoo, a tall, pale, but determined, person sitting on a Webster's unabridged dictionary calmly talked into a telephone instrument. If he hadn't been sitting down he would have reminded me of the boy who stood on the burning deck.

Peter Pale But Persistent

It was a noble sight—there he sat, unmoved by the din of battle, oblivious of the dull red door knob on his brow, where an overzealous extra had "smote" him with a zinc etching, calmly phoning his story to the paper he represented. The pale person was Peter Fridly Smith, making his maiden appearance before any movie camera. Pete had the part of a slick city reporter in the film.

Miss Fairfax has a fine cast for "The Lying Truth." In addition to Pat O'Malley and Marjorie Daw, who play the leads, and Pete Smith, there are Tully Marshall, Claire McDowell, Noah Berry, George Dromgold, Charles Mailes and Robert Browen. Rene Guissart does the camera work.

I found four companies working at Lasky's—both of the DeMille Brothers were shooting; C. B. was working out action with Dorothy Dalton and Conrad Nagle as leads and a Mexican oil field as background, and brother William had one of the big stages converted into a theatre, with an auditorium, stage, back stage, scene docks, dressing rooms and everything, as atmosphere for a Rita Weiman story, with Lila Lee and Jack Holt as the principals.

George Melford was deep in E. Phillips Oppenheim's "Great Impersonation," with a big cast and a bunch of scenes that sets the management back to the tune of $3,200 a week for prop rent. There was one polar bear rug on the floor in one of the scenes that is worth a small fortune in itself. Rudolph Bylek, art director of the Lasky plant, thinks so much of that rug that he rolls it up in tissue paper all the time it is not actually in use. The bear that wore that hide was sure some Ursa Major.

Another interesting piece of furniture in the set was the chair that Charles, the ex-emperor of Austria, had made as a present for his friend Kaiser Bill. It is some settee. It must have cost Charles at least a half bushel of kronen. The chair was brought over after the armistice—found its way into an antique shop, where it is fast becoming respectable as a movie prop.

Lighthouse Lovers

Penrhyn Stanlaws was making some mighty interesting stuff in a lighthouse setting, for an Ernest Klein story entitled, "At the End of the World." Milton Sills, Casson Ferguson and Mitchell Lewis are living at the lighthouse, not that they are particularly fond of light housekeeping, but—all three of them are in love with a girl who cannot be wooed or won. They have come to this lonely spot to forget.

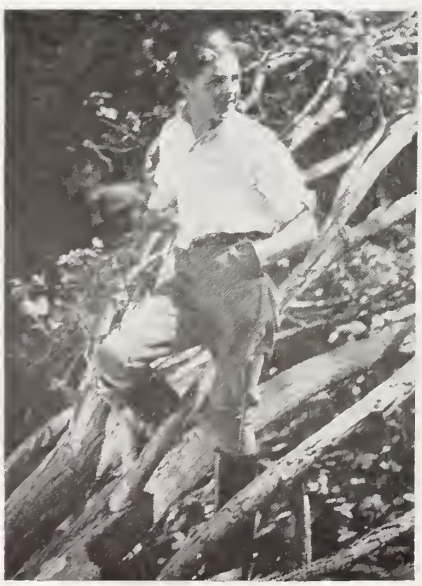
Milt and Fergy are madly, deeply in love with the girl—they do not forget, but the salt sea air is having a sort of soothing and healing effect on their punctured hearts; but Mitch, who is playing one of those big, rough, close to nature guys, had gone absolutely cuckoo over the girl and he is still that way. One day a storm comes up and who do you suppose is cast upon that stern and rock-bound coast by the turbulent waves—none other but the girl—such are the vicissitudes of life and movie plots.

I got to the scene just as they'd pulled Betty Compson out of the water. A good situation? "The End of the World" is that kind of a story, full of good situations, wait till you see it on the screen—you'll say the same.

Philo Failed to Fall

I ran into some good laugh stuff when I got over to where Webster Cullison outfit were making a scene for "The Hound of Tankervilles." Everybody remembers Philo Gubb, Ellis Parker Butler's Correspondence School Deteckative and paper hanger. Victor Potel was Philo and E. P. Butler couldn't have picked out a better hero for his inimitable stories himself.

The scene I saw was in a village hotel. Philo had come to the hotel in his capacity as paper hanger and was up on a stepladder applying paper to the walls when three mysterious strangers arrived. Philo tries to get the paper on the wall and watch the strangers all at the same time. The ladder was wabbly and paste bucket was pretty full and—well I couldn't make you see how funny it was if I tried. But you are going to just about bust yourself laughing when you look at that scene. I stood around for nearly an hour waiting for Vic to really fall off the ladder, paste bucket and all—he didn't but it was just as funny as if he had.



JUDGING BY HIS BEAMING FACE

Gareth Hughes has "The Hunch" in this scene. It's a Metro picture and his first starring role

Stars in New Picture

"The Infamous Miss Revell," a story by W. Carey Wonderly, has been selected as Alice Lake's new Metro starring vehicle. Arthur J. Zellner has prepared the screen adaptation, and Dallas Fitzgerald will direct Miss Lake in this new production.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Mother O' Mine

(*Featured Cast—Paramount—7 reels*)

M. P. W.—The story is melodrama, very good of its kind and highly sensational.

N.—Sure fire audience appeal in spite of formula plot.

T. R.—Here is a picture that is crowded, every foot of it, with tense human interest that fairly grips one and holds the suspense till the end.

E. H.—One of the most dependable dramatic productions upon the present market.

W.—Mother love theme does not cover sordid happenings of later reels.

Live and Let Live

(*Featured Cast—Robertson-Cole—5,900 feet*)

M. P. W.—A good audience picture, because it is a catalogue of everything that has always been sure-fire.

N.—Well below the average with its hackneyed story and direction.

E. H.—Is a mixture of melodramatic situations that have done service in dime novels and cheap dramas for years.

T. R.—It is also a safe bet that this picture will interest many people.

W.—A good idea spoiled by exaggeration and some careless direction.

Get Your Man

(*Buck Jones—Fox—5,400 feet*)

M. P. W.—Vigorous Canadian mounted police melodrama.

N.—Buck Jones' feature consistent in action and suspense.

E. H.—Capital Canadian Northwest Mounted policeman story, with Buck Jones in the stellar role.

T. R.—Lovers of the sensational melodrama will find plenty of stuff to please them in this picture.

W.—Plenty of good action and varied atmosphere.

The Last Card

(*May Allison—Metro—5,817 feet*)

M. P. W.—Is a gripping crime drama in which May Allison plays the part of a devoted wife whose brave spirit and clear head save her husband from being convicted of murder.

N.—Interesting murder mystery carries clever touches.

E. H.—Is a well sustained mystery story made under the direction of Bayard Veiller.

T. R.—Differs pleasantly from the ordinary murder mystery picture in that it holds its suspense unfailingly throughout and keeps the spectator on the keen edge of expectation.

W.—Interesting criminal theories presented in May Allison's latest.

COMPARE

Moving Picture World Reviews

with Pictures You Have Seen and You Will Determine

They Can Always Be Relied Upon

The Road to London

(*Bryant Washburn—Associated Exhibitors—4,713 feet*)

M. P. W.—Light and amusing, without any great amount of plot.

N.—Bryant Washburn exploits London in this feature.

E. H.—Furnishes good, clean entertainment.

T. R.—Is sure to interest a so-called high-class audience.

W.—Pleasing novelty combining scenic and comedy.

The Silver Car

(*Earle Williams—Vitagraph—6 reels*)

M. P. W.—Is another Graustark romance brought up to date.

N.—This picture falters after a couple of reels.

E. H.—Has a number of thrilling incidents.

T. R.—The picture is good entertainment and the majority of audiences will enjoy it, as it has a general appeal.

W.—Vitagraph star has pretty good story in his latest.

Home Stuff

(*Viola Dana—Metro—6 reels*)

M. P. W.—Here is a case of a promising plot gone wrong. "Home Stuff" fails to take itself seriously and the entire story has an artificial ring in spite of the title.

N.—Even hokum cannot make this a good one.

E. H.—Makes a pleasing vehicle for Viola Dana.

T. R.—Will reach out to the heartstrings and pull sympathetically on them, because it's chock full of heart interest and with real human folks who seem to step into real life.

W.—Star does good work in attractive role and fair production.

A Broken Doll

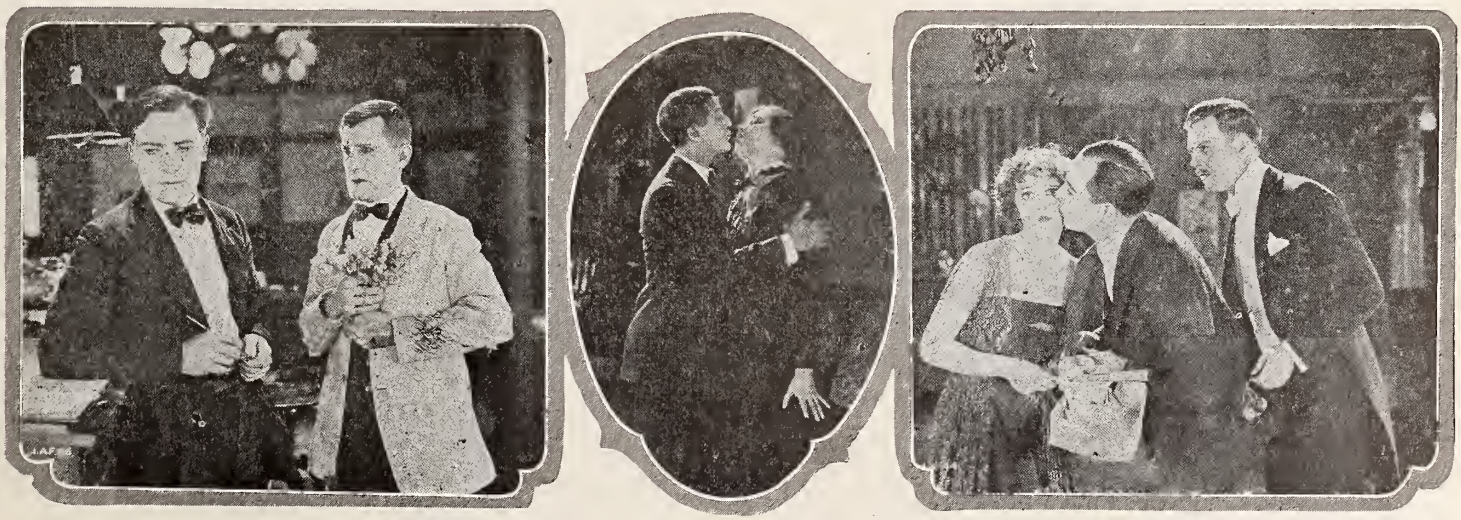
M. P. W.—Has its good moments. The child stuff in "A Broken Doll" will help it with the women and children.

N.—As it stands, very doubtful entertainment.

E. H.—Provides diverting hour's entertainment, concerning the love of a big hearted ranch hand for a crippled child.

T. R.—The continuity, photography, direction and story are O. K., but it could be told in two reels at the most.

W.—Good production but story is fairly slight.



"COME ACROSS WITH THAT RAISE, BOSS, OR I'M QUITTIN'!"

You'll have the courage to approach the ogre in the inner office after seeing "The Ten Dollar Raise," by Peter B. Kyne, a J. L. Frothingham Production, released by Associated Producers. William V. Mong gives a great characterization of the worm that turned

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE first important announcement of productions for the fall season comes from Goldwyn, which officially sets forth that twenty-five special productions, a large majority of which are now completed, will be offered to the trade in September. As previously stated, the Goldwyn Company will offer a limited number of franchises for its season's product, and beginning in September will reinforce these pictures with a country-wide advertising campaign in thirty nationally circulated magazines reaching twenty-seven million readers.

This form of activity is evidence of the confidence of the Goldwyn Company in the picture situation and is evidence of a sound business policy, which attracts favorable attention to its offers.

To concentrate in the matter of the raising of funds for relief and other purposes in moving picture theatres has much to recommend it, as the patrons of theatres naturally resent a drive every little while in their favorite places of amusement. It is not that the exhibitor is unwilling to help, but he hesitates to work a hardship on his patrons, and in this position he is absolutely justified. A general discussion elsewhere in this number for a moving picture day each year, which would raise sufficient money to cover all matters of this kind, is sane, constructive and businesslike. It should receive the very earnest attention of the entire business.

Starting with eighteen teams, the Film Baseball League is the latest evidence of good spirit in the film business in and around New York City. Universal, Goldwyn, Hodkinson, Pathe, Fox, First National, Vitagraph and Famous Players are all represented, and a keen rivalry is sure to stimulate athletic interest during the baseball season. MOVING PICTURE WORLD wishes the new organization the very best of luck and assures cordial support in its activities.

In offering the annual award of a medal of honor for the best production of 1920, and thereafter to the best picture each year, Photoplay Magazine is doing a fine thing toward stimulating public interest as well as excellence in production. The verdict each year will be given by the public through a nationwide ballot of the readers of Photoplay. James R. Quirk, the enterprising publisher and editor of Photoplay, will please accept our congratulations.

Back to Real Entertainment

MOVING PICTURES gained their hold on the public through well made short dramas and short comedies that were tremendously absorbing. Then the short dramas were stretched into features, as small, good looking rubber dolls are pulled and drawn out into bigger and uglier rubber dolls. There wasn't any more material in them after they were stretched and they weren't so satisfactory, but they were stretched anyway. The really great features followed, but the value of the short drama was all but forgotten.

This is by way of introducing an expression of opinion on a series of short feature screen plays of which two were presented for review by Educational during the week. The first is "The Northern Trail," builded on a James Oliver Curwood story by Bertram Bracken, who also adapted the second offering, "The Policeman and the Baby," from a Cullen story of tense human interest and value.

So really delightful are these two pictures that they bring us back to the best days of two-reel drama when stories stood out like fine cameos, clear cut and perfect in their making. It is quite among the possibilities that these short subjects will begin a new era in pictures, or rather return us to a time when the theatre patron received far more concentrated satisfaction than he does today.

Each is fine entertainment and neither has a foot too much. It is the concentrated essense of entertainment that holds a place in the picture field that the O. Henry short story holds in fiction. We predict a success for these offerings because they deserve success. They are "the goods."

ARTHUR JAMES.

Higher Class Audiences Will Aid Films to Develop Artistry, Says J. H. Thompson

ADDRESSING the Zonta Club, a woman's organization of Rochester, N. Y., on May 31, James H. Thompson of the Regorson theatres, made an especially powerful and well phrased appeal for public co-operation in raising motion pictures to ever higher artistic levels. He argued that the contempt of reformers for the screen is "bred of ignorance," and that as the intellectual part of the public takes an increasing interest in pictures, the pictures themselves will begin to realize the ambitions of their makers.

"First of all, I do not want to talk to you about the motion pictures—I want to talk with you. I think that is one of the great faults in the world today; there are too many people talking to others, and not enough talking with them.

"I'm going to take my text from a bit of philosophy by Browning: 'Our reach should exceed our grasp * * * * * * Or what's a Heaven for.' And I'm going to talk about ideals. When I get through talking with you, I hope that you'll agree that your ideals and my ideals are identical. Frankly, I hope to ally you in the effort to make these ideals come true.

The Origin of Contempt

"It is not my purpose to deny or defend the faults of motion pictures. They would be unique in human experience if they did not have faults. Rather I want to emphasize the good, and to point, if I may, to the manner in which the good (as it always does) is triumphing over the bad. I want to beg for lenience and tolerance towards the faults, that the latest virtues may have opportunity to expand.

"A year ago I was perhaps as contemptuous of the shadow drama as any. Now I admit that my contempt was bred of ignorance; that I was blind to a vision; that I believed that by ignoring this thing I could assure myself of a superior position. In other words, I was too busy ignoring the perfectly obvious to do justice. That is the position that a large class of superior-minded persons still occupy. They adhere to the position that the 'movies' are beneath their notice, and they remain aloof and refuse to acknowledge the obvious. This is the class that speaks loudly and proudly 'I never go to the movies. They are cheap.'

Progress Rapid and Sure

"But here is a thing that cannot be disregarded. It defies contempt; it refuses to be ignored. Ten years ago a peep show was a thing for charlatans, young and wayward and wanton, schooled in ignorance and exploited by men eager only for the pennies of the curious. Like all young things it was eagerly irresponsible, running ahead into all sorts of muck and mire, but it was inevitably irresitible in its charm, and it was bound to grow and progress. Almost overnight—or at least so quickly that we have not had time to adjust ourselves to its progress—it has begun to shake off the illiterate hands and to clarify itself. It is inevitably on the road to fulfill its destiny—to become a fine art.

"We are told that every day of the year more than 17,000,000 persons attend a 'movie' show in this country. We know that the industry has grown like a lush weed until in amounts invested it stands near the top of the list of the world's greatest businesses. We need only to look about us to see that it is the greatest and most popular entertainment the world has ever known. In the face of these things it is sheer idiocy to pretend to ignore such an influence.

"The potentialities of the motion picture are almost unlimited. It is like handling some high explosive; we are in awe of this thing. We have not yet learned to know it, we admit that sometimes it puzzles us, baffles us. But we are aware that destiny has placed in our hands a tremendous force. What shall we do with it? Shall we ignore and hold aloof from the pictures and complain that they are lacking in intelligence? (We must not forget that they are young and growing things.) Or shall we lend our aid and our enthusiasm to help this thing along its inevitable road to destiny?

"The screen is the greatest medium for the translation of life the world has known. It is like a great expansive mirror that reflects without distortion the whole whirling panorama of existence. It is the greatest medium for realists in every form of endeavor—poet, painter, dramatist and composer. None of them before has ever been able to consider at a time so large a sector of life and experience. The screen offers the way to something more than a fragmentary report. Here is an art as flexible as life itself, as capable of quick-changing moods and tenses, as fluid as emotion, as compelling of sympathy as a man's pain and joy must ever be.

Comparable to Music

"As an art form the screen approaches most closely to music. It cannot be compared with the spoken drama, it has no likeness to written words, it has nothing in common with motionless pictures. It is more vital, more intimately touching emotions than any of these. Nothing but music can compare with it in its primary appeal to the emotions.

"The perfect screen play—when it arrives—will be a perfect transcript of life, endowed with such a fidelity that it will be painful. It will be realism photographed with micrometer accuracy.

"I am pointing out this essential quality of the screen in order to bring to your attention one source of the apparent hostility that exists among some classes. These are the persons who shrink from truth and realism. They want to drink continually some anodyne that will make life appear rosy. Herein lies, I believe, one of the great reasons for so much ill-considered criticism. The motion pictures are blunt, bold, frank and pitiless. The story of the novelist may be escaped, the mind rejects what it does not want.

High Degree of Realism

"Not so the picture on the screen. Evil is evil and good is good and we may not skim it over and pass it by. Psychologists affirm that there is something definite and positive about scenes and pictures that one actually witnesses, that is lacking in other mediums of thought transference. The picture seems first-hand and authentic, while the type-idea seems second-hand and breeds doubt.

"We have not yet come to understand this definite attribute of the screen. It antagonizes us; we are timid about it, dislike to have our weaknesses and foibles shown so frankly, so pitilessly.

"Here is fertile field, then, for the so-called reformers. They are distressed and always have been that life is shown as it is. Invariably these persons with queerly twisted minds want to hide something; they fear greatly lest some perfectly natural thing may offend their brethren. No other art of the world has suffered so completely beneath the uncouth and ignorant hand of censorship as has the screen.

"Nowhere in all the history of the world and its progress, in all the evolution of the human race from dark ignorance to enlightenment, has such a deadly power of repression been so actively at work. Every variety of censor, official, semi-official and non-official, has been at work ceaselessly, relentlessly, ridiculously, but nevertheless powerfully. Provincialism, stupidity, ignorance, prejudice, dogma, doubt, dishonesty, have all had a hand. The local yokel and the high-up executive have joined in this crusade. The result has been that art is stifled and progress is clogged. And you complain that there are so few 'better pictures.'

"Let me tell you something: censorship will make worse pictures instead of better; inane, banal, stupid, mediocre, commonplace pictures that neither you nor anyone else will want to see. The censors argue that because one picture is not for immature minds, all pictures should be made for the nursery.

Machine-Made Play

"The evil of the films today is the machine-made play, the picture that is made after a formula. The producer knows that such a film will 'get by' the assorted censors, and he is wise not to take a chance on something that will have doubtful standing. Consequence is that we have a never-varying procession of stupid photodramas, cut to pattern and made to fit. Made to fit what?

"A prominent producer recently made the statement, with all the authority as though he had made a fresh discovery, that the average mind of the public is the mind of a 9-year-old child. Other psychologists have been more complimentary to the human race, and Herbert Spencer says the average comes nearer the 14-year-old intelligence. However, the fact remains that the public intelligence is immature, and the films, catering as they do to the masses, must fit themselves to that adolescent conception. That is what they are made to fit.

Intelligence Needed

"Here then is another clog to progress. So long as the intelligent minority refuses its attention to the films, so long as they erect about them walls of prejudice and hostility, and hold to their contempt, just so long will the films remain static and in the 9 or 14-year-old stage of their evolution. Just so soon as you of this intelligent minority take an interest, will the pictured drama leap ahead towards its inevitable destiny.

"The motion pictures are a democratic art, and any art, fine or real, must necessarily rub elbows with distribution. The painter must eat if he would paint. And never in the history of the world's art has the creative genius been hampered by this fact. The films are no exception, they will always have their commercial side, but that cannot touch the fine genius that will make them artistic.

"What I am trying to get at in this all-too-brief opportunity is to impress you with the fact that the relation between the quality of a picture and the quality of an audience is inflexible, that it will always exist. Just so long as the pictures continue to be the exclusive entertainment of the 9 and 14-year-old classes of audience, just that long will you have 9 and 14-year-old pictures.

"I repeat this again because I want you to begin to understand that refusal to participate in the mission of the screen is nothing short of deliberate, stubborn lack of intelligent vision. I am saying it thus boldly and frankly because I know that you cannot restrain this eighth art from

(*Continued on page* 50)

(*Continued from Preceding Page*)
attaining its inevitable destiny; you cannot, by pretending to ignore it, erase all the pictures from millions of screens.

"Frankly, we in the industry need you. We are asking that you come and give us your aid, the benefit of your discrimination and taste and education and appreciation. We look to you for suggestion, for advice, for blame when we deserve it, for praise no less. We have an idea, sometimes hidden in clouds of hostility, sometimes dimmed by bitter disappointments, but none the less an ideal. 'What's a Heaven for,' if we do not hold to that ideal?

"And the striking part of it all is that our ideal is exactly the same as yours. The censors and the reformers have a different way of going about things—a negative way—but their professed ideal is the same. It is intelligence that we want, and justice and appreciation of the fact that we are building, not alone for today, but towards a destiny. You who absent yourselves from the picture, by your unvoiced criticism establish that same ideal that we look forward to. The difference lies in that we are working steadily, earnestly, industriously, sincerely to make our ideal come true, while some of you stand aside and sneer and say 'it can't be done,' and others lay violent hands on our young art and say 'you mustn't go forward.'

"As much as anything the motion picture needs only this: fairness from the classes that are above the 9 and 14-year-old period of development. When we have gained that we shall have gone a long way forward toward that inevitable destiny and ideal.

"I may be voicing a heresy from the viewpoint of some purely commercial producers and exhibitors, but there is a rapidly growing element in the motion picture industry that has grasped this vision, that acknowledges this ideal. This element knows that the speed with which motion picture progress is to be measured will depend to a large degree upon the intelligence of the audiences. We must attempt to break down the barriers of prejudice and to come to you for aid and assistance.

"Too many exhibitors have been sensitive to criticism, resentful. There has been a reason in the unfairness that they met. They have attempted to defend all pictures, to assert that everything is good and nothing bad. Pictures are not blameless. I would not give a picayune for any art that was pure and spotless. There's nothing in the world—unless it be a reformer at his own estimate—that is spotless. But because there are faults, is no reason why we should not try to rid ourselves of them. So long as audiences are content with faulty pictures, just that long will there be that sort of pictures.

Select Your Entertainment

"I have a theory that any business that immediately touches the public becomes of the nature of a public service institution and that the public should have a right to a voice in its conduct. That's not so much socialism as it is altruism. So in our theatres we listen attentively to what the public has to say. We gain our estimate of public desires and appreciation from these scattered comments. It is the only wey we know of gauging public wants. And it comes back to the same old argument—so long as our audiences are as they are now, we shall listen to 9 and 14-year-old opinions.

"And now, in conclusion, let me tell you another thing: Even if you have decided to take more of an interest in this young art, don't think that just 'by going to a movie' you can assist. In spite of the fact that people have been attending photoplays for years, they do not seem to select their entertainment intelligently. They just 'go to the moves' instead of going to see a particular play. They do not exercise their selective faculty. There is no reason why an individual cannot choose his 'movies' with as much intelligence as he chooses a play or a novel. Much of the misunderstanding and indifference in regard to pictures lies in this failure on the part of the individual to exercise intelligent powers of selection.

"I hope that I may never again hear a person say, 'I never go to the "movies" because they are cheap and trashy.' But I know I shall hear it. If I have shown you here that if you do not take an intelligent interest in the eighth art that you will be one with misguided reformers in putting mediocrity upon a pedestal, placing a premium upon inanity and commonplaceness and putting yourself on record as being content with a dead level of art, then I have accomplished something.

"There is not one here who would consent to a part in the murder of an infant. But I hold it no less a crime to assist in the strangling of a young art, an art that has brought more of hope and aspiration and ambition and love for man and beauty, and joy and instruction, than any other since the world began."

Bennett Pictures Co. Largest Incorporation

With a capitalization of $225,000, Bennett Pictures Corporation represented the largest amount of capitalization of any company which filed its papers with the Secretary of State office in Albany, N. Y., last week for the purpose of entering the motion picture business. Only nine companies were incorporated during the week, and these had a total capitalization of only $457,500. The following are the firms, together with the amount of capitalization and the directors for the first year:

Surgical and Medical Film Corporation, $500, Paul E. Tuthill, Brooklyn; Wanda Kazenecka, Paterson, N. J.; B. M. Shuegrue, New York; E. and K. Amusement Corporation, $10,000, Max and Harry Edehertz, Morris Kraus, New York; Bennett Pictures Corporation, $225,000, M. L. Lesser, L. R. Wakoff, Charles S. Hervey, New York; Regent Operating Company, $1,000, Louis L. Levine, Julius Cellar, Brooklyn, and S. M. Seley, Newark, N. J.

Finndell Amusement and Building Corporation, $150,000, J. P. and J. J. Finnerty and N. J. Delehanty, New York; Town Talk, Inc., $500, Ned and N. K. Wayburn, E. Brett, New York; Flying Island, Inc., $500, same directors as in Town Talk, Inc.; Brevities, Inc., $20,000, Jack Wagner, George J. Byrne, H. S. Hechheimer, New York; Tower Theatres Corporation, $50,000, Joseph Schulte, Joseph Steinberg, New York, and David Joseph, Brooklyn.

Ascher Brothers Sued by Builders of Capitol

Ascher Brothers, owners of the Capitol Theatre, Cincinnati, are named defendants in a suit filed in Hamilton County Common Pleas Court by the Ohio Building and Construction Company. The suit is for $17,667.25, alleged to be due on a contract held by the plaintiff for doing the masonry, concrete, cement and carpenter work on the Cincinnati motion picture theatre.

The petition states that the contract provided originally for the payment of $127,500 for the work and $37,964 was added later for "extras." The architect at the instance of the defendants, it is charged, has refused to recommend the payment of the amount claimed. Albert Bejack, treasurer of the Capitol, stated that the bill has not been paid because work has not been completed, and that when it is finished the bill will be paid.

SUCH IS LIFE IN THE GREAT CITIES, ACCORDING TO THE NOVELISTS

William A. Brady's production, "Life," is based on the play by Thompson Buchanan and is distributed as a Paramount Picture. It has many sumptuous settings

Better Music Better Played Section of

MOVING PICTURE World

Music and Music

WHAT music has done for moving pictures in developing their entertainment value and in lifting them to a plane never dreamed by the pioneer is a matter of general understanding. Music took pictures by the hand and led them to greatness. Today pictures without music are not even considered for public entertainment.

After music reached a certain point it stopped except in the greater playhouses, numbering about a thousand and odd. In these places it has come to share honors with the pictures themselves and to interpret pictures to the audiences so that the comedy allures the laugh with greater readiness and the drama strikes deeper into the consciousness of the spectator.

In the thousands of theatres where sixty-piece orchestras are not feasible the music today requires development because the picture can as readily be harmed and even spoiled by poor music as it can be bettered and uplifted by good music. To bring this sharply to the attention of the theatres is the purpose of this homespun discussion.

Better music better played is one of the best suggestions that has come to the notice of the theatre managers. Recently we attended a double feature matinee in a house of six hundred capacity. The bill was good and the crowds for the second show were enough to fill the house twice over. The orchestra consisted of a piano, a cornet, two violins and a drum. The piano was fine and when playing alone was a distinct help to the pictures that flew by on the screen. But the cornet and the violins were recruited from the ranks of untrained amateurs and they split the ears of the audience. The crowd gradually ebbed out until the house, after the second reel of the second show, was two-thirds empty.

If the pictures hadn't been big box office hits the orchestra could have blamed it on the screen, but all the comment was for the pictures and against the music. If this orchestra had been hired by the manager's opposition house to ruin his business the selection couldn't have been better. What the musicians played was all right, but the way they played it was a cruel and inhuman punishment to a large audience that had paid money to be entertained.

It would have been far better if the pianist alone had played good music and played it well, and it seems to us that this case points out an important situation that can be covered by these observations:

1. Get as good an orchestra as you can afford, but make sure that large or small that it is good.
2. See that your music and your picture synchronize and become a part of each other.
3. Play the best music and play it well.

If these simple rules are followed the entire question of music for the theatre will be solved.

Better music better played is a slogan that will bear repeating many times.

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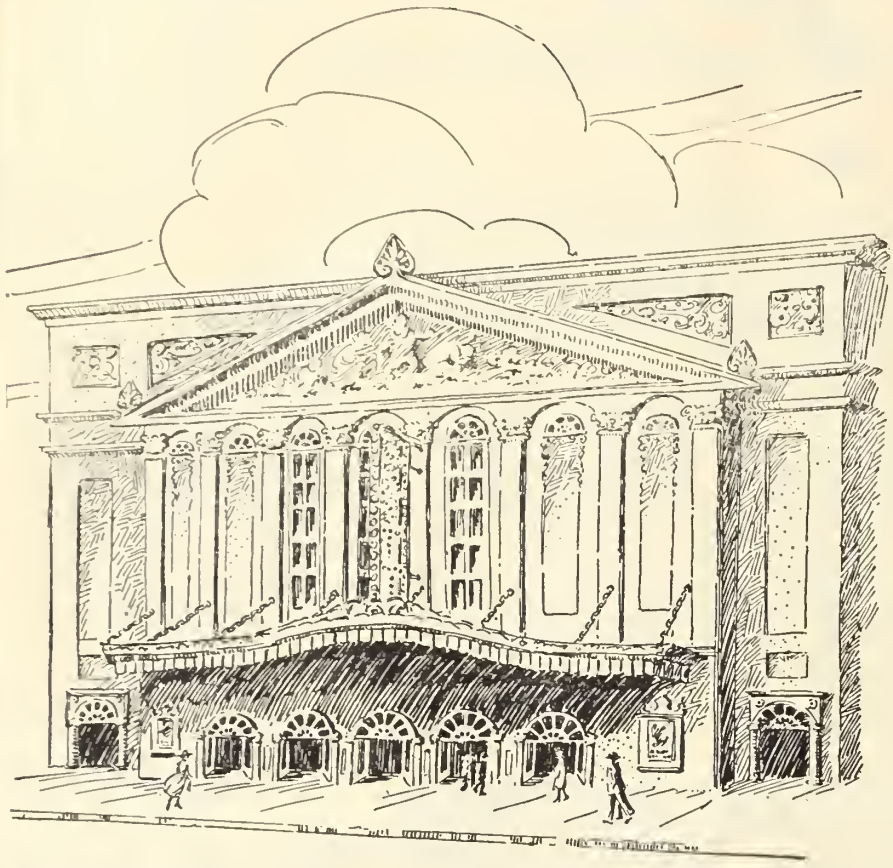

Whether Your Theatre is Like This—and You Employ an Orchestra Like This One—

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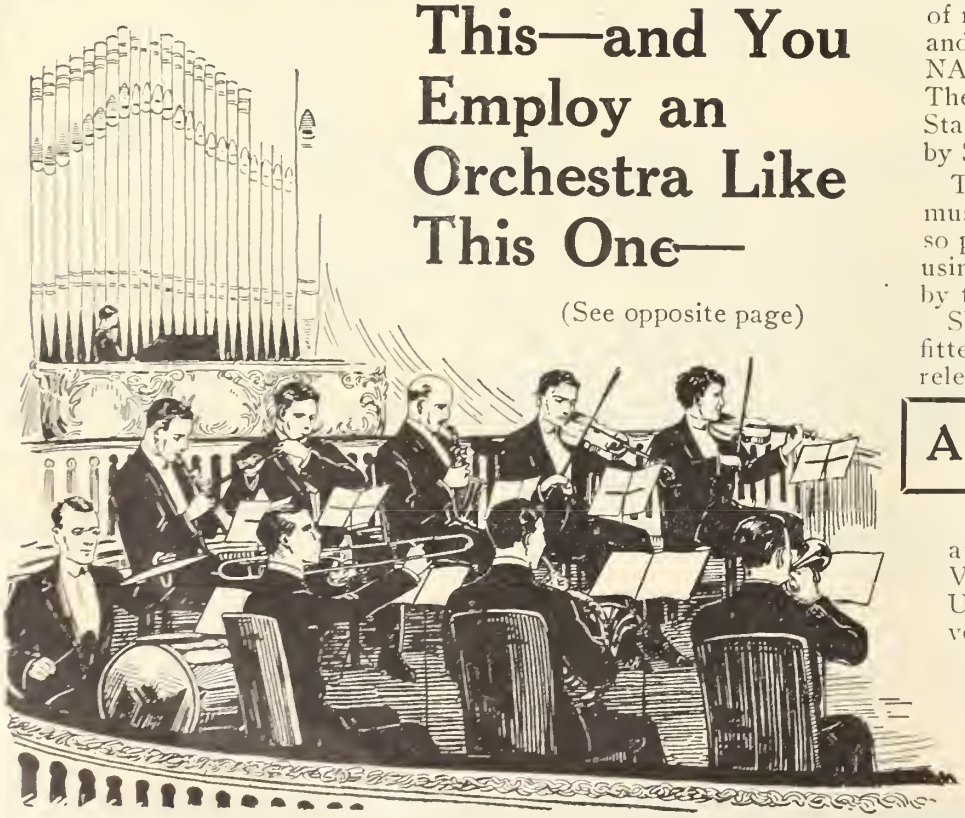
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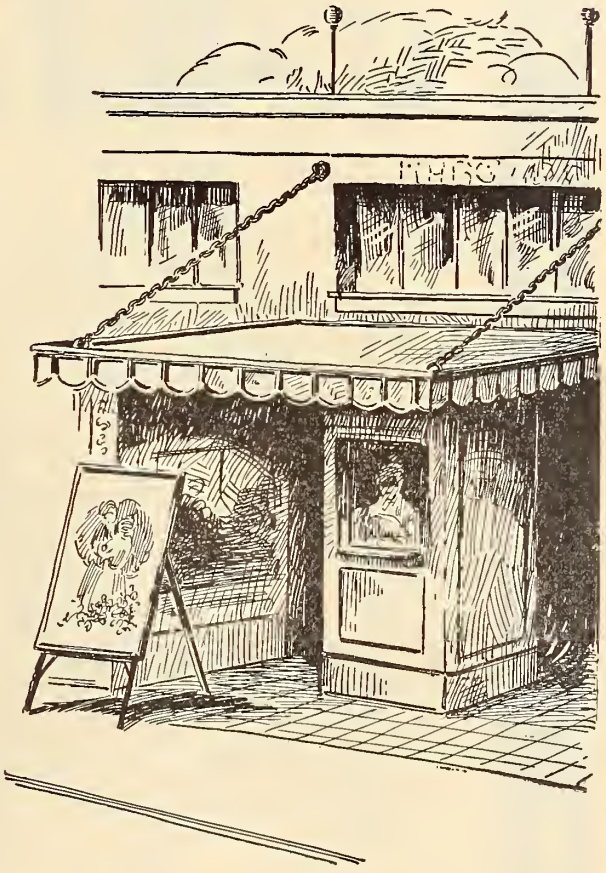

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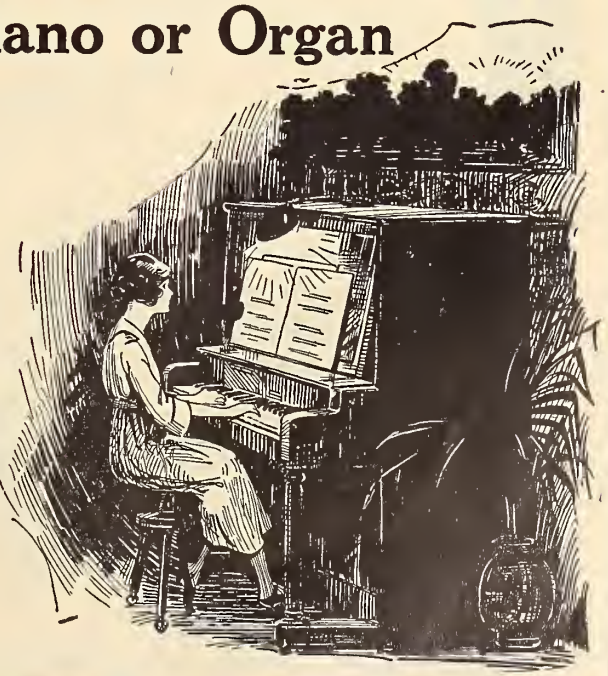

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Use them, and send your patrons away with a smile!

Picture Music Can Be Traced to Ballad Singers of Bygone Days

"Anyone well versed on the different epochs in the history of musical art must find a great deal of amusement in hearing the belittling comments which occasionally can still be heard from a few self-centered epicures of music," says Erno Rapee, of the musical staff of the Synchronized Scenario Music Company and director the Capitol Theatre grand orchestra, New York City. "The humor of this situation consists in the fact that most of these short-sighted innocents have not given the birth of motion picture music even as much as a passing thought.

"Now the truth of the matter is that motion picture music was not born with the unwinding of the first film, but its origin must be sought further back. Unknown to himself, the roaming ballad singer of bygone ages paved the way for the 'movie' music of our own age.

ERNO RAPEE

The ballad singer's chief ambition in life was to depict graphically stories of life which teemed with heroism, pathos, love and sentiment. He built his scenario in verse form, but taking no chances with the success of his performance, sought and found additional effective powers in accompanying his story with extemporized vocal setting, with stagey gestures and with the naive and simple musical accompaniment of his pick instrument.

Like Slide Song Singers.

"Hundreds of years have come and gone since, and of course today we see these men surrounded by sort of a halo of romanticism, but there's no doubt but what in their own age most of them cut as pathetic a figure as did most of our slide song singers of both sexes who infested our 'movies' not so long ago.

"It requires no superhuman imagination to discover interesting and illustrative parallel lines between these two primitive missionaries from Musicland. Was not each of them trying his best to tell stories in the most effective manner? Was not each of them calling to his aid the declamatory, the musical and, finally, in the case of the slide song singer, the pictorial means towards making his interpretation as effective as possible? Is their attempt not another proof that all the arts are one and that their influence upon one another is so vital, so inevitable that they cannot possibly be separated from one another without harming one and all?

"He who is able to reply to these simple questions will become convinced that long before life, whether expressed in the humorous or tragic sideshows given by human puppets or whether through the million wonderful manifestations of nature, was ever recorded on the frail film, long before the word 'movie' found its way into our dictionaries, motion picture music was being rocked in the cradle of musical history."

Wagner and Liszt.

Mr. Rapee proves this point interestingly by recalling the program music of Wagner and Liszt. He defines this program music as "merely an effort to translate into the language of music a story which has inspired a writer, poet, painter or sculptor who has commemorated it in words, marble or on canvas." This masterpiece in turn inspires the composer who creates an orchestral work, and there is program music—and motion picture music. Proof of this is found in the fact that many of Liszt's orchestral works of the program music type lend themselfs most effectively as musical settings to certain types of film stories.

Mr. Rapee finds that "Wagner goes Liszt one better, for in his music dramas he heralds the physical advent and even the spiritual presence of his principals with a musical motif all their own. The musical epicure's ears may burn with indignation at the mere suggestion that such treatment in the musical accompaniment of the play comes within a hairbreadth of moveizing it, yet such remains the case.

Strauss' Contribution

"With the decline of romanticism in musical art, which reached its climax with Wagner, Liszt, etc., there came a period of realism which was exploited to the fullest in the works of Richard Strauss. Realism as we find it portrayed in Strauss' operatic and orchestra works, also in the accompaniments of his songs, is but a more minutely working out of the program music type of composition. And once again we will see that this new tendency of enlarging the orchestra with hitherto unheard of instruments, also the novel way of using ing instruments to depict hitherto so-called 'impossible' situations, have all been of vast aid to motion picture music.

"In a sense Debussy, Ravel, Ornstein, Scribabini and a few others of the ultra modern school have even gone ahead of Strauss, for in their orchestral works we find musical settings conveying to us certain atmospheric conditions, anticipation and moods which have been considered untranslatable by the composers of the past. It is a foregone conclusion that motion picture music composers of the future will follow this new trail whenever necessity demands it, for the orchestral means used by these daring composers will often prove a blessing to them when orchestrating musical accompaniment to a film in which psychology or atmospheric influence plays a very important part.

"All of which would make it seem that, in proportion, motion picture music has developed faster than any other form of musical art, and it did so because the men who had the commercial and artistic welfare of the motion picture art at heart were able to benefit by the precious heirlooms left to them by the masters of each successive musical epoch."

Relationship Between Theatre Manager and Musical Director

James C. Bradford, staff member of the Synchronized Scenario Music Company, said, in a statement to Moving Picture World:

"During the many years that I have had the pleasure to be identified with this great industry of ours many things have ome to my observation. One, that now forms a timely subject for discussion is the relationship between a manager and his director. I make a plea for greater co-operation between these two executives.

"For years it has been my privilege to arrange the scores and conduct the orchestras for many of the really important trade pre-views in New York. It has also been my duty to arrange musical settings and cue sheets for many of the pictures released by Famous Players-Lasky, First National, Robertson-Cole, Select and Universal-Jewels. And now I am happy to say that I have joined the staff of scorers of Synchronized Scenario Music Co.

"Although my work confines me pretty closely to New York, I have had the opportunity to study conditions in the orchestra pit throughout the country. I know the difficulties encountered by both managers and directors.

"Generally speaking the manager is a hard-headed business man. He really has no use for the temperamental artist. But if managers would remember that the musician is a student and more or less of a dreamer, and therefore, put up with the small things that may appear to be idiosyncrasies, the manager would get better results from his leader.

"Every musical director worth his salt will welcome the co-operation of his manager. But unless the manager feels certain that he is qualified to render a constructive co-operation had he not better allow the man in charge of his music to work alone?

"With the coming of Synchronized Music Scores, however, the manager can be of great assistance to his leader. I do not say this because I am a staff writer for the company publishing these splendid scores. But I advocate their use in every motion picture theatre in the country because they are important to such theatres. They are doing their share towards the betterment of motion picture presentations.

"The splendid library of music which we have at our disposal makes it possible for us to secure results in a musical way that are most certainly beyond the reach of the average leader."

JAMES C. BRADFORD

Prominent Showmen Everywhere Sign for Synchronized Scores

One of the outstanding successes in the present motion picture year is the signal success scored by Synchronized Music Scores. Accepted by authorities in the industry as one of the features that was lacking in the make-up of a perfect motion picture presentation big and small exhibitors from coast to coast are signing contracts for Synchronized service. Prominent among recent contracts received at the home offices of the Synchronized company at 64 East Jackson Boulevard, Chicago, Illinois, the parent distributing company, are the Branford Theatre, Newark, N. J.; the Garden and Regent theatres, Paterson, N. J.; Capitol Theatre, Hartford, Conn.; Poli's theatres in Waterbury and Bridgeport; Strand Theatre, Brockton, Mass.; Stadium Theatre, Brooklyn, N. Y.; the Haring and Blumenthal houses in New Jersey; the Ward and Glynn houses in Brooklyn, and Capitol Theatre in Baltimore.

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Origin of Synchronized Music Scores

"The motion picture industry has claimed the major portion of my business life," said Arthur J. Abrams, vice-president of the Synchronized Scenario Company, to a representative of Moving Picture World. "Until recently on the sales staff of one of America's premier organ manufacturers I have had occasion to visit many thousands of motion picture theatres. Mine has always been an interest of unbounded dimensions, where motion pictures and their betterment was concerned.

"I have never visited a theatre without paying particular attention to the orchestra or organ pit. To me that spot represented the very seat of the theatre. And that is just what it is. It is from there that the audible entertainment comes. The picture audience of today does not pursue the policy in vogue in old days. Then it was the custom to glance cautiously up and down the street to make certain that none of your friends were looking and if you found the coast clear you would sneak into the movie house. To-day one arrives at the door of a motion picture palace in their automobile.

Looked Upon as Co-Art

"With the development of the motion picture presentation art," continued Mr. Abrams, "music was destined to make millions of new friends. The public came to look upon this co-art of the film play itself as a delightful source of entertainment. But music presented a problem to the exhibitor. First he passed it on to whatever local talent he could obtain. The exhibitor thought that since his business was the screening of film productions he need not have to worry about such a thing as music.

"Myself a composer, I came to note how poorly music was handled in many good houses throughout the territory I covered during my sales campaign. During waits for managers, exhibitors, or musicians I had ample opportunity to study the music offered in hundreds of houses.

"What I saw and heard convinced me that something would have to be done before he could sit back and look with pride upon our presentations. I conferred with prominent managers in every quarter of the country and then went to work. The first thing I did was to resign my position with the organ house. For this was work that would require every hour of my working day. Indeed many hours that I should have spent in sleep were contributed to the 'cause,' as I came to think of the work I was entering upon at that time. And so today we have synchronized music scores. A special score for every worthwhile feature made. A score that fits the action on the screen."

ARTHUR J. ABRAMS

Promoting Better Music

By CARL EDOUARDE
Musical Director, Strand Theatre, New York

Reports come from musical circles throughout the country to the effect that opera, concerts and other forms of high class musical entertainments have enjoyed increased patronage during the past two or three years. The American public seems to have a better understanding of music now than it did a few years ago, and the reason for this can be traced to the motion picture theatres.

This is no message of optimism which I am trying to convey, all though it may prove optimistic and encouraging to discover that exhibitors all over the country, and particularly those of New York, have had a difficult yet remunerative time educating the movie-going public to higher musical ideals without causing it an iota of discomfort during the procedure. By saying higher ideals in music I do not wish to be misunderstood. Better music does not necessarily have to be of the operatic variety, as subjects with greater appeal and magnitude are not always confined to operatic compositions. There is an abundance of perfectly good material which is sure to become popular if only introduced properly—and that rests with the exhibitors.

Popular Music Catchy

The popular song is also to be considered because it has a certain amount of appeal, its tune being generally catchy and therefore not difficult to remember. But, as with any number, it is possible to render it distasteful by inferior playing. That is where the best in instrumentalists as well as music is of equal importance. If an exhibitor should be forced to choose between a poor orchestra and a good organist, he should consider it his duty to give the organist the preference. After all, it is quality and not quantity that really counts. Besides, it has been my experience to judge that an audience would rather hear music played extremely well than extremely loud.

Music vs. Drama in Pictures

By CHARLES DONALD FOX

Now that music is coming into its own in the motion picture theatre and the perfect relationship existing between the two arts is realized there are many writers who are attempting to point an analogy between motion pictures and other forms of art.

"This is an error as I see it, and my vision comes to me after many years' connection with motion pictures. Motion pictures have little or nothing in common with the drama in play form, with written literature or with motionless pictures, commonly called stills.

"It is with music alone that a connecting link exists. Music is nearest akin to the motion picture by right of the fact that, since the pictures address themselves primarily to the emotions, much as music does, they are built upon practically the same structure, and by almost the same technique and they have the same public appeal. "One thing is certain: Music is an absolute concomitant of the screen. It adds to the objectivity and is the one quality that goes far toward making up the screen's greatest deficiency, the lack of flesh and blood in the third dimension.

"Feeling all this to be true I ask exhibitors what then is the ideal toward which the screen will turn as any art form? Music, I answer for you! There has never been such a medium for recurrence of theme built up cumulatively to a powerful effect that is deeply yet subtly etched upon the imagination.

"However great an asset as music is to the picture, it can likewise be the one element that can absolutely destroy the picture.

Music, as applied to the motion picture is not just music. It is music of a type, music of a kind best calculated to meet the many requirements of the picture. Unless the music offered in a motion picture theatre bears an absolute relationship to the picture which it accompanies, it not only destroys the sense and rhythm of the picture but it likewise destroys whatever entertainment value it has as a part of the program. Music must absolutely synchronize with the screen action. Tense scenes calling for music designed to clearly depict that scene, cannot be accompanied with music that would be fitting for a bit of comedy action.

Synchronized music will do more to put your picture over with a punch than any other feature you may offer as an added attraction. Pay more attention to your music. See that it synchronizes with the screen action.

CARL EDOUARDE

Organists' List Being Compiled

The American Photo Player Company, of San Franciso, makers of Fotoplayers and Robert-Morton Orchestral pipe organs, is compiling the first national registration of moving picture pipe organists, fotoplayer musicians and pit instrument players and operators. This list is being made up for the free use of exhibitors throughout the country and it is believed that it will be of great value.

The project has been launched with the hope that it will start a big, general co-operative movement for the advancement of music in connection with the presentation of moving pictures an for the closer relationship between exhibitors, musical instrument manufacturers and musicians associated with the industry. The list will be open at all times, without charge, to all in the industry.

Plans Production of Another Film

With the completion of "On the Back Lot," the initial production of Pantheon Pictures Corporation, starring Anetha Getwell, arrangements are already well under way for the company's second feature under the supervision of George Dubois Proctor, the well known writer and scenarioist, who recently was elected vice-president, succeeding Charles Miller, the director of "On the Back Lot." At the same meeting of the board of directors he was also appointed production executive for the corporation.

Has Comedy Part

Hugh Cameron, who is playing the comedy part of "Murphy" in Thomas Meighan's latest Paramount picture, "Cappy Ricks," from the stories of Peter B. Kyne, makes his debut as a Paramount player in this picture. His first motion picture experience was in 1912, when he made two-reel comedies for the Edison company.

In Days of Old

"Now that the cry for better music has come to be an established fact," said Jack Silverman, president of Music Score Service Corporation, of New York, to a representative of Moving Picture World, "I believe that it is an opportune time to relate a little incident that was called to my attention some time ago during my rounds of the many theatres I was serving at that time. In those days I visited hundreds of theatres in a sales campaign in which I was interested. During a wait for a manager in a certain house I was occupying an orchestra seat. Music then meant about as much to me when associated with a motion picture house as it did to nine out of every ten people.

"In this particular instance the music was so poor that I had to leave the house and wait for the manager in the lobby. I spoke to a patron of the house about the music and asked as to how he liked it. 'Great' was his reply. Then he smiled and inquiry revealed the cause of his mirth.

"'A few months ago,' said the patron, 'we had a self-playing piano in the theatre. We all liked it because it played a great deal of the latest music. But one day that piano committed an unpardonable sin. The manager of the house had booked the Passion Play.

A Terrible Blunder

"Time came for the evening performance. The player-piano was started. More than once during the picture I noticed that the popular airs the piano was playing, and which once had seemed so attractive to me, were missing fire. They did not seem to fit the picture at all. And then finally just when most of us were in tears as the story of Christ's great suffering was being unfolded before our eyes, just at that point where Christ is seen carrying the Cross up Mount Calvary, that fool player-piano starts in to play "He's a devil in his own home town."

"'Well, the audience was so shocked that they hissed, hooted and stamped their feet and finally compelled the manager to shut off the instrument. With the piano once shut off the picture went on in quiet and we were able to enjoy the picture.'

"I have refrained from repeating this story because of the fact that the telling of it caused me to bring in the name of Christ. But I do think that in this special music edition, where it is the aim of Moving Picture World to start a better music movement, it is well placed."

JACK SILVERMAN

Tells of the Close Connection of Music and Motion Pictures

Joseph Carl Breil, a staff member of the Synchronized Scenario Music Company, in an interview with a representative of Moving Picture World, said that the invention and the development of the motion picture has been paralleled only by the discovery and application of electricity. In fact, the motion picture has become a sort of essential constituent in the everyday life of the entire civilized world.

It not only records for visual preservation all the notable events in all quarters of the globe, but it also has enhanced the art of amusement for the public to such a degree that it is now possible for savages and pioneers in the most remote spots of the earth to learn the doings of all people everywhere. The educational advantage of the film is therefore infinitely greater than that of all other attempts at education combined.

JOSEPH CARL BREIL

All Have Orchestras

And even among persons of metropolitan culture it has developed a taste for good acting, for good constructive drama and for good music. Who among us, fifteen, even ten years ago, would have thought it possible to go to hear a symphony orchestra to rival the older established organizations every day, and that for an admission fee just one-half the prices charged by the regular symphony organizations? Yet that is exactly what has happened and there is none of the important cities in this country today which has not at least one such orchestra in a motion picture house, and some cities have several.

All picture houses now have orchestras of some dimension—small or large, and the public is forcing upon the managers a demand for better music right along. Careless, makeshift music directors in those houses find it more difficult every week to satisfy their patrons—for the standards set by metropolitan houses must be imitated and followed—else the patronage will fall off.

Relief to Manager

It was with such conditions in view that the Synchronized scenario Music Company was founded. It relieves the local manager of the onus of collecting a large and private library, and it relieves the music director of the tedious labor of setting music to a picture overnight. It assures a perfectly synchronized score to them and always presents the most appropriate music to depict the action presented. It also assures variety in music, for the staff of the Synchronized Scenario Music Company has what is really the largest library in the world from which to choose musical excerpts.

American Photo Player Company Tells Benefits of Organ Music

With the advancement of the mechanical features of photo drama, including all the essential attributes of making pictures and presenting them, then sense of sight was necessarily considered because of its solitary appeal. The very nature of the speechless drama, however, demanded a contributing sense of sound to complete the illusion of the screen. Music was therefore introduced.

The evolution of photoplay music has passed from the crude "slap bang" piano and violin and the syncopated beats of the trap drummer through to the average small theatre orchestra. From the efforts to meet the music necessities of small theatres with a single instrument, an emotional tonal quality was found necessary for a more accurate interpretation of the various phases of screen action. This condition gave rise to the installation of the pipe organ, both for its solo possibilities and for its ability to augment an already existing orchestra.

The American Photo Player Company, manufacturers of the famous "Fotoplayer," recognizing the exhibitors' valuation of the greater importance of music, for recitals and interpretative qualities, conceived and successfully built and installed the Robert-Morton orchestral organ. The number of these instruments used in the better class theatres has justified the tonal and mechanical qualities of the Robert-Morton from an artistic and engineering standpoint.

With all their capabilities, the smaller Robert-Morton instruments are no more difficult to handle than the Fotoplayer, nor are the larger ones, except that a wider knowledge of orchestration is required to use intelligently the wealth of orchestral tone provided—which is the same as saying that it takes a better man to conduct a forty-piece symphony orchestra than the average theatre conductor, who may be perfectly at home with eight or ten pieces.

Standardization and factory management have permitted immediate availability for delivery on these organs, and they are built in such form that it will be possible to install them in the average theatre without the extensive and frequently expensive rebuilding operations which have usually been necessary to accommodate a theatre organ.

Robert-Morton installation, Howard Theatre, Atlanta, Ga.

Playing the Picture

By HUGO RIESENFELD
Musical Director Rivoli, Rialto and Criterion Theatres, New York

It would be idle for me to tell the American motion picture theatre owners how much music means to the screen: that it takes the place of the spoken word: that in the pantomimic art developed in the motion picture it means more than the spoken word; that it speaks to the audience without distracting its attention from the development of the story.

What I am anxious to tell the theatre owners is that music in a motion picture house is an art in itself. While in principle it is the same music with which all students are familiar, in practice it is different, so different that I hope to see the day when the art of playing for motion pictures will be made the subject of special study in our conservatories and colleges. Then our conductors and our orchestras will understand "how to play to the picture."

This "playing to the picture" is, in my mind, the most essential function of a motion picture orchestra. It is infinitely more important than the proper playing of an overture. For the conductor this means that he must unlearn a great deal of what he has learned and disregard all dynamic and metric effects which the composer conceived, and improvise a fitting dynamic accompaniment to the photoplay, accelerating or retarding the music according to the action on the screen. It is a much more difficult task than the layman thinks.

Improvise New Spirit

Playing to the picture means using the notes of the composer, but improvising a new spirit for it. The same thing could not be done with literature. Music is the only art that lends itself to this treatment.

I is hardly necessary for me to tell the owner of a motion picture theatre how important a good music score is for his picture. We have been obliged to educate our audiences at the Rivoli, Rialto and Criterion into liking our overtures and our prologues and our special numbers, because these things stood by themselves. With the pictures it was different. As often as the proper score increased the meaning of the picture, just so often the story in the picture gave them a new understanding of the music that went with it. There have been times when we felt that our overtures had hit a blank wall; that one particular audience did not care much for it. We never had such an experience with our scores.

HUGO RIESENFELD

Fitting Music Is a Necessary Requirement of All Programs

Listening to the capering notes of a 1921 theatre organ as they scatter a background for a bit of screen jazz, the average theatre-goer is finding too good entertainment to stop to make an interesting comparison. What he used to hear, fifteen years ago, for instance, while he watched his favorite star, whether tragedian or comedian, was the sombre sound of the old-fashioned church organ—not a very different accompaniment from what he was accustomed to hear on Sunday at church. Dignified, revential, oftentimes funereal, this early-day organ music offered little in the way of variation or bright entertainment. But was the best that could be extracted from the instrument of that day.

The progress of moving pictures has changed all that. With the improvement of the cinema has come the perfection of every accessory and of course one of the first requisites of a satisfactory program is appropriate music. This, in view of the modern predeliction for light entertainment, very often consists of playful innovations on the part of the musicians, and it is said the advantages of the organ over many other instruments in getting comedy effects is gradually being admitted. An instructor in the Bartola Musical College in Chicago once remarked that an organist with any ingenuity at all would revel in the chance to show off his instrument and his art in playing an accompaniment for screen slapstick, cartoons, etc. The Barton organ, with its many stops and facilities for unique tonal combinations, has upon many occasions proven its worth in following all the eccentricities of a screen comic.

Many Possibilities

So much depends upon the operator as well as on the instrument, that special stress in Barton organ instruction is laid upon developing the individuality of each organist and upon encouraging him to try new combinations, as the possibilities of the organ, even in this day of achievement, are far from exhausted

In a recent interview, Dan Barton, general manager of the company, who during seventeen years' experience playing in orchestra, made a thorough study of the theatre man's musical problems, said:

"A great many exhibitors who have installed organs in their theatres are not getting even half-value for their investment. This is because they do not exploit the organ enough. Recently one of our customers who owns a house in Michigan told me how he built up business just by featuring his organ by playing up both the instrument and the musician in displaying photographs in various prominent show-windows about town. By creating an interest in this part of his program he appealed to many new patrons. Some exhibitors go even farther than this and create a special name for the organist—a novel, attractive name that is owned by the exhibitor and soon becomes identified with the house, no matter how often a new organist is hired."

Company Seeks to Aid Exhibitors

For the benefit of exhibitors, Exhibitors Film and Service Company, of 565 South Salina Street, Syracuse, N. Y., will open sub-offices in Buffalo and Albany before the middle of August. This will enable exhibitors in these two key cities and vicinity, who are accustomed to pick up their film from other exchanges, to do likewise with the Exhibitors Film Service Company by making shipments to its sub-office instead of depending on express companies.

Covers Upper New York

The Service Company represents the Synchronized Scenario Music Score in New York State north and west of Orange, Ulster, Greene and Columbia counties. Its territory for film distribution, however, covers all New York State north and west of Westchester county. The company is said to be affiliated with several very prominent producers and producing companies, and says it is in line to compete with any other organizations handling super photoplays, two reel comedies, one reel comedies, and one reel western dramas.

Adaptation of Correct Music for Pictures a Forward Step

In a statement to Moving Picture World, Moe Mintz, director of sales, Synchronized Scenerio Music Company, said:

"Music, I think, is one of the greatest constructive features associated with the motion picture theatre. Where once it was considered the recreation of 'high-brows 'to-day it has taken its hold upon people in every walk of life. This fact I attribute to the motion picture theatre. Where music has been featured in a motion picture theatre it seems that the public has found a source of pleasure from the co-operation of the two arts.

"Further than that it indicates clearly that a type of film presentation in which the varied arts, music, the pictures, vocal renditions, the dance and colorful stage settings are integral parts, would be very welcome.

"Recently I read of a thought by J. Van Broekhoven, in Musical Observer. The theory of Film Opera was expounded. That's just what our motion picture presentations are coming to. The Operatic Film Play will eventually take its place in the entertainment field. Such a new form of entertainment would draw a distinct line between the less developed motion picture presentation and the high artistic standard that we are gradually coming to.

Is Indispensable

"The orchestra has become absolutely indispensable in the motion picture theatre. Musical accompaniments for screen action have been offered in varied form. Organs, pianos, bells and orchestras of many sizes are used. In almost every case those responsible for the music do their utmost to 'deliver the goods.' But the many obstacles in their path often make this impossible.

"Synchronized Music Scores, however, have come to their aid. Their conception makes it possible for the very smallest motion picture theatre in America, to offer its patrons the very music that has come to be such a magnet for the Broadway houses."

Good Reports

Canyon Pictures Corporation reports that the entire series of six Franklyn Farnum Western features is being heavily booked. Merit Film Corporation has booked these productions over the Loew and Fox circuits, as well as the M & S and Consolidated Circuit in New York,

MOE MINTZ

THE PLAIN TRUTH ABOUT THE MUSIC TAX

WE were invited to again tell the story of the music tax, in this special edition of Moving Picture World.

We accepted the invitation for three reasons.

First, we believe in the honesty, fearlessness and good faith of the World—years ago when the writer was an exhibitor it was his business bible, and as time has passed it has remained consistently a truthful guide to the exhibitor.

Second, we are quite willing to justify the so-called "tax" if it needs our humble justification in addition to that given it by the Constitution of the United States, the laws enacted by Congress, and the formal approval which has been placed upon it by the Supreme Court of the United States, and the Courts of individual States.

Third, because we feel it might as well be known now as any other time that the tax will have to be paid by those who publicly perform our compositions for profit, and while we are entirely willing to show the fairness and the justice of our position, we are not at all intimidated, worried or concerned as to the action that may be taken by exhibitors individually or collectively, or by their attorneys, in efforts to combat payment of the tax.

If all concerned could understand that we are reluctant to drag violators of the law into Court only because we are willing to be patient, anxious to be more than fair, and not because we have the slightest doubt of the right of our cause, we would all get along better.

So, again, as briefly as is possible, we will outline our case. We will define these "rights" which, as the authors and composers of musical works, we possess. None, a few, or many may agree that we are right—or that we are wrong. We seek to form no one's opinion for him.

Here goes—

The Constitution of the United States provides for the encouragement of the arts and sciences through recognition of the inventor of useful mechanical appliances and the authors of literary and musical works, to the extent of creating in them an absolute monopoly in the exclusive ownership and control of their works.

The Copyright and Patent laws give voice to this recognition, and provide the detail of the system which protects these creators in the enjoyment of the monopoly it is intended that they shall possess.

In the case of a musical composition the author and composer have two clear rights under the law: first, the right to print and multiply printings of the work and sell them; and, second, the right to absolutely control their public performance for profit.

Because Mr. Griffith might have chanced to purchase a book of the story "Way Down East" did he have a right to produce a motion picture play of that book? No. He paid Mr. Brady, who owned the story, a huge sum for the right to produce and publicly perform this old story as a film play.

But, Mr. Griffith would not have had to pay Mr. Brady for the use of the story, had the only use to which he put it been to read it in his own

home, or for his own amusement. But, the minute he made of it a profit-making venture, then the owner of copyright had a moral and legal right to participate in whatever profits accrued.

Because you purchase a sheet of music (or for that matter receive it as a gift), does that give you a right to use it for purposes of profit and exclude the composer of that music from participation in those profits? It does not.

You can play the music for your own amusement as much as you wish and transgress no one's rights; the moment you make of it a vehicle for the earning of profits then other rights step in and must be recognized.

The only disputes which occur in this matter are born of the ignorance of uninformed opposition. No man can inform himself of the facts and dispute the justice of the music tax.

Now let us dispose, once and for all, of some of the ridiculous and silly threats that are made, of things that will be done to us if we insist upon payment of the license fees.

First: There is the threat to prosecute us as operating in "restraint of trade," as being a "trust," etc., etc., ad nauseam.

Now as to these, let it be said that such allegations have been filed in Courts of competent jurisdiction, tried, and dismissed. Decisions already rendered, and which will hold in any Court, are of record. So, you will understand that this brand of threat does not worry us much.

Second: There is the threat that organizations will be formed, and propaganda initiated, with representations at Washington invoking the aid of Congress by way of changing the Copyright Law which gives the right to collect these fees.

We haven't the slightest objection to this effort being made; you come before the Congress on a plea to be permitted to use another man's property and not pay him for its use and we have no fear what the decision will be. You will be lucky if you are not laughed out of the hearing.

Third: The threat that local or state lawmaking bodies will be influenced by the "power of the screen" and exhibitor's organizations to make laws setting aside the operation of the Federal law.

It would be interesting to see this tried out. It is in a way of being done, as such a law has been recently introduced in the Illinois Legislature. Let us see if the lawmaking body of that State will write onto its books a statute running contrary to a Federal law. If it does there seems no doubt that the Courts would at once construe such a law as unconstitutional. So, let us have a trial on that score as soon as may be. We welcome it.

(NOTE:—Illinois Legislature has voted against this bill since this article was written.)

Fourth: The threat that the music upon which tax is charged will not be played—but will be boycotted.

This will suit us perfectly; perhaps there is no quicker way in which we can explode the theory that music is "made" in motion picture theatres. It is our contention that music contributes about 60 per cent. to the "making" of the theatre. In other words, we think the "shoe is on the other foot."

Fifth: There is the threat of boycott by Union musicians. Of this, let it be said, we have no fear. The Union musician will scarcely permit himself, individually or collectively, to be made a "catspaw" for a theatrical manager who objects to paying ten cents per seat per year for 60 per cent. of his entertainment value. A few who have not informed themselves, may under a misapprehension of the facts, oppose the tax. When they are fully informed, they never oppose it.

We therefore welcome any trial of strength or courage based upon an honest difference of opinion. We hold firmly that our position is right and just, and we yield cheerfully the "other fellow's" right to hold with equal firmness that he is right. Finally the right will win, and if we aren't right we are willing to lose.

Now that we have made our position clear, let us reason this out.

In the first place we say that we will collect the tax, without fear or favor, without partiality or discrimination, from every theatre, dance hall, cabaret or other institution in the United States, in which our compositions are played for purposes of profit. Where payment is refused, after reasonable request is made and fair opportunity given for the proprietor to inform himself, we will secure legal proof of violation and test the matter out in the local Federal Courts.

We may not reach every theatre this week, or the next, or the next. But, we are covering the country as rapidly as possible, and when your section is reached, if it has not already been, your own attorney will advise

you to pay the tax. But then it may cost you a good deal more—litigation is expensive, the damages for violation are heavy.

Don't fool yourself that certain music is "tax free." No music is "tax free" unless it has, clearly imprinted upon it, some such notice as "This composition may be publicly performed without payment of license fees"; or unless it is a non-copyrighted composition.

Music that is today published by concerns willing to waive these rights may come out of that class tomorrow through affiliation of the composers, authors, or publisher, with this Society.

Get another fact firmly in your mind. It is NOT the publishers who are alone insisting upon your recognition of their rights. It is the COMPOSERS and AUTHORS as well. And remember something else; that if this organization did not function as the agent for these men in the collection of the license fees, the COMPOSERS and AUTHORS would themselves collect the tax, by simply reserving public performing rights when giving publishing rights to publishers. You gain nothing by abusing or hating the publisher—you gain more by a frank recognition of the rights of all concerned.

Establish still another fact firmly in your mind. This Society is an absolutely non-profit organization. Every dollar collected is distributed to the composers, authors and publishers. It is distributed quarterly, and regularly to these men, whose brains, originality, and courage to put huge investments behind their works makes possible the new music that is coming out all the time, for your orchestras to play, your artists to sing, your audiences to hear.

We are not a lot of "robbers and thieves"—indeed again "the shoe is on the other foot" if it comes to that, for when you use our material for your profit, without having paid us for the right so to do, you are as surely defrauding us as if you bought a book and produced a film of the story, leased and sold the film without having arranged for the performing rights with the owner of the copyright on that book's story.

We grow impatient with the yowls and protests made against the payment of ten cents a seat for the greatest asset, outside of the films themselves, that your theatre has—music.

If you think it isn't such an asset, try pictures a few days without any music. A corporal's guard won't come to look at your pictures without music!! If you doubt it, try it out. It was tried recently in Chicago, during the musicians' strike there—but it didn't work very well.

Ten cents per seat per year!! You should be grateful that we are not robbers and thieves," for if we wished to "profiteer" the price could be made a dollar a seat, or ten dollars, for that matter. We indicate our willingness to be just, to accord you a measure of recognition as an agent in the development of music, when we fix the rate so ridiculously low, and then say to you that you can make a long term contract at that rate.

You should be grateful to the men who are originating new tunes for your audiences; who work out the songs that the millions sing and whistle, that add to the gayety of the country, and to your profits.

Bear in mind that we have had these rights since 1909 under the present law; many of you have had a lot of service for nothing. It is poor taste now to protest.

And we are happy to say that thousands of the foremost exhibitors do not protest, they recognize the justice of our position, the fairness of our charge, and they pay, cheerfully, promptly and honorably.

The next time some one gets up in your convention and advises you not to pay the tax, have courage enough to ask him if he pays it for his theatres if he chances to be an exhibitor.

Let it be known that those who have featured as leaders of the exhibitors in the past, owners or operators of photoplay theatres as well, have been paying their license fees regularly.

We have presented to the Editor of Motion Picture World a certified list of license holders, and inquiry to him will prove our statement that thousands of photoplay theatres are now paying the tax.

We have nothing to hide, and no act to blush for. We aim to be just, to be fair, to be patient and to be considerate, but we know our rights and will protect them.

We urge you to do the same, and ask that you respect ours.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS,

56 WEST 45th ST., NEW YORK CITY.

Henry Kolker Directing Arliss in Film Version of "Disraeli"

One of the most interesting figures in connection with "Disraeli," the George Arliss production to be released through United Artists Corporation, is Henry Kolker, who a few years ago held a prominent position on the stage. For the last three years Mr. Kolker has devoted himself to the art of moving pictures and has achieved even greater success here, if possible, than he did on the stage—but in a different line of work, for Mr. Kolker has not connected with the screen as an actor, but has made his mark as a director. He is now directing George Arliss in "Disraeli."

Mr. Kolker was born in Europe, but when only five years of age was brought to this country. When he was twenty-one he left college to join a stock company in Milwaukee. He remained on the stage several years.

Mr. Kolker's work in the supervision of motion picture productions, to which he has given his time steadily since he retired from the stage, has been most noteworthy, and he has been directly responsible for the success of many splendid films.

O'Brien Is Ready With New Picture

The June 30 Selznick Pictures release is Eugene O'Brien in "Is Life Worth Living?" The story was written by George Weston and appeared in the Saturday Evening Post as "The Open Door." The star appears as a young chap who has barely escaped going to prison on a false charge of theft.

The results of his efforts to reestablish himself in the social and business world are so discouraging that, in desperation he plans his own destruction. Then there bob up a number of amusing reasons why the carrying out of his plans should be delayed. Winifred Westover, in the role of a little stenographer almost as badly out of luck as the principal character himself, proves the one reason he can't get away from and the reason that eventually turns him into a complete success.

Christie Promotes Tiny Dorothy Orth

Dorothy Orth, former Christie Follies girl, and the tiniest of the Christie girls, who are noted for being diminutive, plays the leading girl part in a Vanity Comedy now being made for the Educational at the Christie studios under the direction of Scott Sidney. The picture is called "Chicken Hearted."

Miss Orth, who gave up her part as a featured dancing girl with a Nora Bayes show when the troupe visited Los Angeles about a year ago to work in extra parts in Christie Comedies, has done such good work that Christie elevated her recently to lead parts. She weighs but 87 pounds.

Bert Lytell to Star in "Junk"

Kennett Harris' Saturday Evening Post story, "Junk," a dramatic and picturesque romance of California half a century ago, will be translated to the screen for Bert Lytell's next stellar appearance, according to a communication from the Metro studios in Hollywood.

June Mathis has adapted "Junk" for the camera; and Maxwell Karger will direct the picture.

Good Outlook in the Flooded Area

The Merit Film Company, of Denver, which is distributing the reconstructed features of the American Film Company in the States of Colorado, Nebraska, New Mexico, South Dakota and Wyoming, announces that while conditions in the flooded area of Colorado are still in a chaotic condition, the outlook for the immediate future is indeed encouraging.

The company announces it is lining up a lot of exploitation aids for the exhibitors which will enable them to get the most profitable return from their bookings.

"HE TOLD HER HE LOVED HER, BUT, OH, HOW HE LIED!"
Wonder if the music reminds Edith Roberts of the old song, in this scene from Universal's "Thunder Island"

To Give Picture Big Advertising

Plans are now being perfected by the W. W. Hodkinson Corporation whereby, it is said, the exhibitors of the United States will be enabled to reap the greatest possible profits when "A Certain Rich Man," Benjamin B. Hampton's production, the screen version of William Allen White's novel, is generally released.

The release date it is expected will be set for the first week in September. But the picture will not be nationally released at that time. Instead the entire month will be reserved for big key city showings. In this way public interest will be worked up.

Miriam Battista Returns to Films

As a result of the action of the Gerry Society in ordering little Miriam Battista out of the Winter Garden show in New York, this mite of an actress will return to her first love, the screen. Prior to her return she will be seen in a special prologue now being arranged for her by Hugo Riesenfeld for presentation at the Rivoli and Rialto theatres.

Will Distribute Films in Canada

It is announced by the American Film Company that the Canadian rights to four of its feature productions have been purchased by the Merger Film Company of Montreal, Quebec.

"The Light Woman," an adaptation of the Robert Browning poem, which features Helen Jerome Eddy; "The Valley of Tomorrow," featuring William Russell; "The Hellion," which features Margarita Fisher, and "Eve in Exile," by Cosmo Hamilton and featuring Charlotte Walker," are the subjects which Merger will handle.

"Bring Him In," a Williams Film

"Bring Him In" is the title of Earle Williams' new picture, scheduled for Vitagraph release in October. It is a rugged story dealing with the activities of the Canadian Northwest Mounted Police, and was directed by the star himself, with Robert Ensminger acting as co-director. Many of the scenes were filmed at Lake Tahoe, in the beautiful scenic country of northern California. Fritzi Ridgeway is the leading woman.

Will Be Shown at Capitol Theatre

The film "Carnival," recently acquired by United Artists, will have its first run in New York City at the Capitol Theatre, beginning June 26, and after its run is completed at the Capitol, it will be played over the entire Marcus Loew Circuit. This production was made by Harley Knoles in Venice. It features Matheson Lang and Hilda Bayley.

Owen Moore Will Soon Resume Work

Owen Moore's vacation which he has been spending at Gedney Farms, Westchester, and the Garden City Hotel, Long Island, is about to end. He is expected to begin work on another Selznick picture at the Selznick studios, Fort Lee, N. J., in the near future.

This announcement is made by Myron Selznick, vice-president in charge of production of the Selznick Corporation. In all likelihood Robert Ellis, who directed Mr. Moore in his last picture, "A Divorce of Convenience," will officiate as director for the next picture.

AN ENVIABLE A. M. DISPOSITION
Here's Barbara Bedford in bed in Irvin V. Willat's "The Face of the World," distributed by Hodkinson

Selling the Picture to the Public

By EPES WINTHROP SARGENT

For Picturesqueness a Clown Contest for Mary Miles Minter Beats Chaplin

HERE is a new idea, not alone for Mary Miles Minter in "The Little Clown," but for any picture having to do with the circus atmosphere, though, of course, the title of this Realart helped not a little. It was planned by J. S. Hursey, manager of theatres for Southern Enterprises in Greenville, S. C., and S. Brooks, the resident manager of the Casino Theatre.

A week before the showing of the Minter picture announcement was made that three prizes would be awarded the boys who came to the Casino Theatre on a certain afternoon dressed as Mary Miles Minter in "The Little Clown." Three other prizes were offered to the girls who made the best showing.

A Prize Angle

The prizes were purchased from two stores, one dealing in sporting goods, which provided for the boys, and the other a dry goods store, which supplied the prizes for girls. Each carried the contest for the week with a display of prizes in a window.

And here is where one of the new angles comes in. They did not provide three prizes, but they specified several articles as the prizes. For example, the first-prize boy had his choice of a tennis racquet, an express wagon, a push-mobile, or an air rifle. There were also a number of choices for second and third prizes. It was the same with the girls' window.

In other words, the child was not rigidly held to one prize, which he might already have or possibly did not care about. He had a choice. This gave an extra kick to the house angle. At the same time it gave the storekeeper assurance that the entire display would be studied. This is the first time we recall having seen the prize contest worked in just this manner, and it commends itself because of its simplicity and appeal.

It kept the crowds in front of the window all day long, except during school hours, and it attracted the attention of the grown-ups. This was hardly necessary, however, for the kids did enough talking at home.

Liberal Treatment

Each child to appear in costume was not only admitted free to the matinee, but was given a pass to Hart in "O'Malley of the Mounted" the following week. Free tickets to two shows was overwhelming to the kids and gave the parents an appreciation of the liberality of the house.

The stunt pulled five advance stories in the daily paper of from one-third to half a column each, with a double head for the blowoff the day after the contest. It brought out 178 youngsters in costume, and the rest of the town turned out to see.

Made Many Friends

The cotton market has made business poor in that section, but this stunt held up the attendance and it created an impression that will last through to better times. It made friends for the house because it was so well handled, and it gave a picturesque stunt that beats even the fake Chaplin idea. And the beauty of the scheme is that the pierrot costume is simple and easy to make at home out of cheap material

Varied His Stunts for "Chickens" Run

H. T. Moore, of one of the Moore theatres, Tacoma, got busy with A. Mike Vogel for Douglas McLean in "Chickens," and the Paramounteer kicked in with some good ideas.

The best bet was an egg matinee at which a fresh egg and the war tax was the required admission, the eggs, some 1,500, being sent to the local hospitals with the compliments of the house. Some of the admission tickets got crushed in tiny pockets, but that only helped the stories all of the papers ran on the stunt.

Mr. Moore staged a fancy chicken show in the lobby and he ran a peep show window in a vacant store, painting the glass save for one small spot, the peep disclosing some day-old chicks and a sign for the picture. An odd feature of this stunt was the number of women who insisted upon looking in in spite of the sign.

The three stunts reached almost everyone, and put the picture over to exceptional business.

Votes for Women

Most men say that managing a 500-seat house is a day's job, and a full day at that, but Mrs. Charles Du Wan, of the Colonial Theatre, Kendalville, Ind., not only runs the house but acts as pianist and then goes home and runs that house, too. She makes the theatre a side line to housekeeping and she can turn out a pie or a throwaway with equal ease.

That seems to let her in. We'd like to see Rothafel or Reisenfeld bake up a batch or bread and then do a day's work around the theatre.

THIS CONTEST WON THE INTEREST OF THE ENTIRE TOWN AND TURNED OUT 178 CLOWNS

It was planned by J. S. Hursey, manager of theatres in Greeneville, S. C., and S. Brooks, resident manager of the Casino. It not only helped business for this attraction, but it built friendship that will run on long after Mary Miles Minter and "The Little Clown" has passed into memory. It beats a Chaplin contest for picturesqueness and pull

Selling the Picture to the Public

Gave Samples of the Desired Criticisms

The Victor Theatre, McKeesport, Pa., gave a special showing of "Passion" Saturday morning, to which were invited the mayor, other public officials, educators and welfare workers. As each entered he was handed a sheet, upon which had been printed the best of the opinions from nationally known persons, and a space for the holder's own opinion.

The lights were kept on while the audience read, and after the picture was run the opinions were collected, and the criticisms were largely along the lines of those printed above the blank space, the local writers being conspicuously or unconsciously influenced by the published opinions.

The house gave newspaper space to the invitation to the mayor, and this gave weight to the opinions printed later on as a part of the advertising campaign.

Supplying model criticism is a capital idea and should be used wherever this form of exploitation is employed.

Made Bob Hampton a Recruiting Sergeant

B. S. Moss' Broadway Theatre, has found something to succeed the Army and Navy recruiting services. There are nine sections of the country under the War Department organization for the training of the citizen soldier, not enrolled in the militia. In each of these areas drives are now going forward for men to take the course, that in the New York area being held at Plattsburg, first of the Officers Training Camps in the war.

Those having the matter in charge decided to hook in with "Bob Hampton, of Placer," Marshall Neilan's First National production, which shows the "old" army of the time of the Indian fighting.

They supplied a truck and a band, and gave a half hour concert twice a day in front of the house and paraded the Broadway and Fifth avenue districts, driving the people in.

When they got in, Sergeant Killian gave a short talk at each performance and made a number of recruits. The stunt was so successful that those interested continued the idea at the other Moss theatres. As the Strand houses had used up the Indians in New York and Brooklyn, this second string idea was a great help.

If you act quickly, you can probably hook your local area campaigners up. If you cannot, you can at least line up some local militia company, desirous of filling its ranks, but the training camp idea is the best, for it will give you Government support. It's a fine vacation chance for boys, and you can also do yourself some good. Hook up with it solidily, getting into touch with the headquarters in your district. Your editor can tell you where that is.

Hyman's Novelties at the Mark Strand

Starting with a production overture, Hyman runs to a half-portion dance and then to a scene from "Faust" in his bill for the week of June 26, making a varied appeal. The overture will be Herbert's "The Only Girl." As the music starts, the curtains open to disclose a varicolored globe spinning swiftly, apparently without support. As the selection "When You're Away" is reached, a singer slowly appears within the globe and at the finish of the song as slowly disappears, leaving the audience wondering how she entered and left the revolving sphere. If this works out as anticipated, Mr Hyman promises a description and photographs.

EDW. L. HYMAN

The Topical Review is the second number and this will be followed by the "Song of India" from "Sadko" by Rimsky-Koraskow. The settings will be a land and sea set piece, backed by a neutral sky drop. On the right a surf film will play on a green netting and on the left will be a ground row shore-line with another upstage on the right with a reef and lighthouse with illumination. The singer will be on the right and the dancers will work in mermaid costumes, showing only to their waists, the choreographic numbers giving the effect of a swimming motion.

Tony Sarg's Almanac, "The First Tooth Carpenter," follows and then comes "The Hour Is Late," from Gounod's "Faust." The setting shows a set cottage with a heavy trellis with flowers over the doorway. The soprano stands on the steps instead of at the window, as in the opera, because of a lack of depth to the set, and the tenor sings from the stage until the climax, when he goes to the side of Marguerite. The stage will be lighted in blue, with white spots on the flowers and the singers in red and orange spots.

This serves as a prologue to the feature, Anita Stewart in "Sowing the Wind."

To break from the feature to the comedy, a colorature soprano will sing Bishop's "Lo, Hear the Gentle Lark" on the concert stage in a white spot, a straight concert number. This give place to "Torchy's Knighthood," a Johnny Hines' comedy, and the program closes with Rogers "Sortie in G" for the organ postlude. The program is not as heavy, musically, as some recent offerings, but it should be observed that by this plan there is preserved the element of novelty. By holding back some weeks, the program of greater length makes a greater impression when it is given. By tracing back you will find these alternations all through the season. It is one of the devices that Mr. Hyman employs to keep his offerings fresh and unhackneyed.

Card Envelope Helped

Herman Phillips, Washington Paramounteer, devised a useful envelope card for "Deception" for the run at the Isis Theatre, Richmond, Va. The pay envelope was printed in red, "We do not practise." Inside was a green card which followed on with "Deception when we tell you that it is the picture sensation of the year. It's a Paramount picture and you cannot afford to miss it Isis, all week."

These were widely scattered and curiosity led most persons to open and read the enclosure. Having to go to the trouble of getting it out of the container, the message was more deeply impressed than would have been a straight card with similar text.

Cool the Ushers

You know how good it feels to get up in your office, peel off your coat and go to work under the electric fan. Think of your ushers in heavy uniforms. You can't expect them to show a maximum of courtesy when they are parboiled. Shoot the heavy uniforms for light summer wash dresses. You'll not only keep them cool and pleasant, but they will help keep the audience cool. One house supplies gingham slips, and pays for their laundering, to ensure their being kept fresh. The girls wear one slip a night show and the next matinee instead of starting the matinee with fresh dresses. This gives them a change and shows them at their best at the night shows.

Get a Laugh in Your Exploitation. It helps wonderfully well.

IF IT WILL WORK ON BROADWAY IT WILL WORK ANYWHERE

How Moss' Broadway tied up with the Citizens' Military Camp idea, getting recruits for Plattsburg. The house is at Broadway and Forty-first street, and they had a half-hour concert twice a day and then a ballyhoo parade

Selling the Picture to the Public

FRONT AND BACK VIEWS OF TOM MEIGHAN DO NOT FLATTER HIM
R. P. Whitfield, city manager for Southern Enterprises in San Angelo, Texas, writes that he knows the art work might be improved, but there is only one sign man in town, and if you don't like his work you have to do without

Two Silent Men to Guard House Lobby

R. P. Whitfield, city manager for Southern Enterprises, San Angelo, Texas, writes that this lobby for "The City of Silent Men" is not what might be called artistic, but is the best the local sign man could do, and you take what he gives you or do without.

It makes up in idea what it lacks in art work, for the two figures in black and white are striking, and inside the box office is framed in a stone wall and lettered

Warden's Office
Visitors Admitted
Today
Entrance fee

and the scale follows. It pulled the people in for two days, and the pulling is not as easy as it used to be down in Texas. This turned the trick and it did not cost much. It made talk and the talk got the crowd.

The house staff was uniformed in stripes, and that helped some, for the man on door and the cashier both got prison suits without knocking down tickets.

Tied Chaplin Comedy to Furniture Store

R. P. Whitfield, city manager for the Southern Enterprises' theatres in San Angelo, Texas, sends in a clean-cut stunt for "The Kid."

He got four cutouts into the window and two big signs, the latter reading "Charlie had only an ash barrel for Jackie. See what's here for your kiddie." The store manager liked it so well that he took nearly a quarter page in the daily paper to run an advertisement on the same lines with a strong hook-up with the theatre, the display commencing with the announcement that six reels of joy would be at the Lyric on the specified days, and running into the same idea of kiddie comfort.

The value of such a tie-up is emphatic. Mr. Whitfield writes that the population of the town is 10,500 and that most of them must have come in on the three-day run.

Getting exploitation without cost is good, but getting a quarter page to boot, is going pretty strong.

Loud Speaking Phone Ballyhooed for Film

Here's another adaptation of the loud speaking telephone to the lobby front. J. S. Hursey, manager of the Garing Theatre, Greeneville, S. C., a Southern Enterprises house, worked it for "The House of Whispers."

He arranged a cutout banner to stretch across the lobby; a wood scene with cutout houses which were taken from a paint advertisement. Back of one of the houses was a loud speaking telephone transmitter, connected with one of the offices. As the instrument was hidden in a box, there was nothing to show precisely what is was.

From the office a varied ballyhoo was maintained, varied at intervals by "Whispers" a new phonograph record. People were puzzled at first to locate the sound and still more puzzled that it came from a box back of the banner. Curiosity did more to put over the picture than any other factor, and it put the production over to unusually good business. The tonal volume could be varied from a whisper to a shout, and this helped to increase the bewilderment. Of course the house from which the sounds emanated was lettered "The House of Whispers."

There are a number of "whisper" titles, and the use of the phone can also be adapted to other titles, through a different placement.

Results Count

The really good exploitation stunt is the one which brings in the patrons without a great expenditure of money. It is good business to buy quarters with dimes, but if you pay only a nickel for your quarters, you are that much ahead—providing you get the same number of quarters. Sometimes the big stunt pays best because it brings in the most quarters.

HERE IS A CLEVER ANGLE FOR BOOMING "THE KID"
It was worked by R. P. Whitfield, city manager of the Southern Enterprises houses in San Angelo, Texas. And the furniture company took nearly a quarter of a page to advertise "The Kid"

Selling the Picture to the Public

Press Book Scheme Cleans Up Grocers

Using the scheme in the United Artists plan book on Mary Pickford in "Through the Back Door," Harry David, through his press man, John Howard, hooked in with a string of five stories, making an average of 2,000 deliveries a day.

The idea is to hook up the grocers to the slogan that the best things come "Through the Back Door" and this was done with cards slipped into every package, whether for personal delivery or by wagon. A frequent change of copy varied the appeal, but all told that Mary Pickford, in "Through the Back Door" was to be seen at the Mission Theatre.

It was estimated that the appeal reached about 375,000 possible patrons.

Cutout in Window Helped Store Sign

John J. Friedl, manager of the Royal Theatre, Sioux City, used cutouts from the three and six sheets to put over Mae Murray in "The Gilded Lily." He called in R. C. Gary, the Omaha Paramounteer, and together they planted several.

One good one was a cutout of the dancing figure set in a showcase with a lettered card with a still explaining that the pumps shown in the window were duplicates of those worn by Miss Murray in a number of the scenes. Another card, on the other side of the figure gave the playing dates. The use of two cards suggested that the first was prepared by the store for the display of the pumps and that the other had been added by the house. They had to be read together, because they were so close, but the suggestion was better.

The best window, however, was in a florist's store, which is shown here. This carried a huge card for the Royal, but just below the figure, and closer to the glass, was a sign suggesting the early ordering of flowers for Memorial Day. This gave the store something besides an attractor, for the placement sold that card better than would have been the case had there been nothing but that card and flowers in the window, for then there would have been no attractor. As it was, the flowers gave a background to the cutout and the latter sold the flower display.

Gary also sold the Tribune on his cartoon for "The Gilded Lily."

For Rainy Days

If your house is open in the afternoon when it comes on to rain and shoppers take refuge in your lobby, don't glower at them because they do not purchase tickets. Ask them inside out of the wet.

One theatre has built up a tremendous following by this simple act of courtesy. If it looks as though the rain would prove to be more than a passing shower, a sign is hung in the lobby reading: "Step inside until the rain is over. Announcement will be made when the rain has stopped. No charge. You are very welcome."

The house figures that it would get no money from this crowd, and if they enter they will not rob the seats, since few will come out to the theatre in the rain. By asking the refugees in, most of them will leave when the shower is over and possibly come back that evening, bringing the men with them. In actual practise it pays a direct profit in sold tickets and at the same time builds up the good will tradition.

Service to the public is as important as service to the patron. It is only in this way that you make patrons of the public.

THIS OVERDRESSED CUTOUT SOLD A SIGN FOR THE STORE

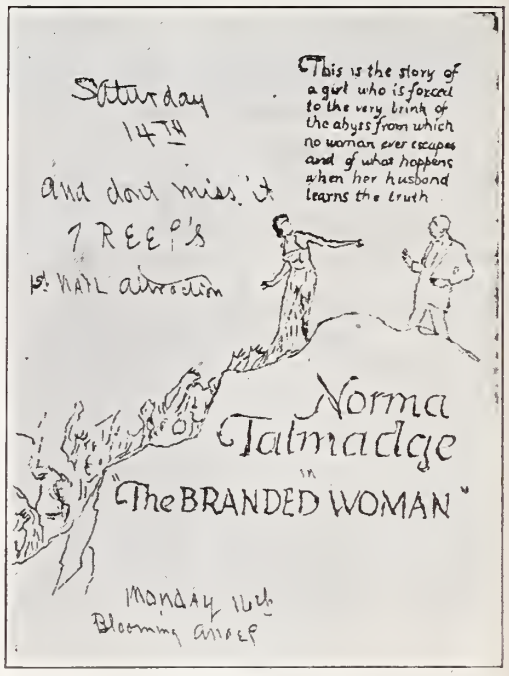
People stopped to see the cutout and were sold on the sign, which told to order memorial flowers early. Part of the exploitation of R. C. Gary, the Omaha Paramounteer, for "The Gilded Lily" in Sioux City, working with John J. Friedl

No Printers' Strike Can Bother Putnam

No union printer comes around and tells W. D. Putnam he is working overtime, and no threat of a strike greys even one hair of his managerial 'head. He reads of printers' strikes and smiles. He is his own printer. He has to be.

Mr. Putnam runs the Putnam in Fayette, Ala. He pulls from a population of about one thousand, and sometimes it takes a good tug to pull them in. A bill for a good sized cut would half his profits on a date, and he can't drop into the printery and order a thousand handbills because there is no printer and he couldn't afford to order that many, even if he could find people to read them.

But he believes in advertising. He knows it pays. He has the Putnam Press and is the sole owner, general manager, compositor, proofreader, make-up man, devil, pressman and chapel foreman.


This is the story of a girl who is forced to the very brink of the abyss from which no woman ever escapes and of what happens when her husband learns the truth
Saturday 14TH
and don't miss it
TREE'S
Norma Talmadge
in
"The BRANDED WOMAN"
Monday 16th
Blooming Angel

THE PUTNAM HANDBILL

He has a press, but it was billed to him as a mimeograph. With the stylus he transfers to the waxed sheet the drawings from the press books that most appeal to him, copies off the display type if he can find a line to fit, letters in the rest, runs them off on the mimeograph and shoots them out. It only takes a couple of hundred to cover the town, and he can do these in half an hour.

Many men would sit down and wail that they could not advertise; that the town was too small. You don't get that sort of talk from Mr. Putnam. He knows that he can, because he does.

Keep Faith

Easily the best asset a house can have is the confidence of the patrons, and confidence is a sensitive thing. "Once bitten, twice shy" holds more than good in the exhibition game, and a confidence once betrayed is a difficult thing to win back. Risk losing a little money on an occasional picture rather than lose the faith of your public, for that will prove the best policy in the long run.

Selling the Picture to the Public

"MISTER SMITH" HITS ON A NEW IDEA IN LOBBY FRAMES
"The six sheet head of Harold Lloyd was too big for the frame so "Mister Smith's" Theatre, Indianapolis, let it ride above the top to get a new effect for "Now or Never." Try it some time. It works well

Made Six Sheet Head Into a Lobby Frame

Getting something new in lobby decorations, "Mister Smith's" Theatre, Indianapolis; a little sister to the Circle, made a six sheet head of Harold Lloyd into a lobby frame for "Now or Never." The head was far too large for the frame, which is precisely the reason why it was used, for the overhang was stiffened with braces and permitted to ride well above the top of the frame, giving an entirely new effect to the display.

Mister Smith Knows

This comedy was played above the feature because Mister Smith knew that it would pull the most business, and he drove it to a finish to good receipts.

Anything that is different will get more than usual attention, and a lobby picture that does not fit its frame easily comes into this class. Watch your six sheets for something you can use in this manner, or save it for the next Lloyd if you have used this release.

Pretentious Display Done by Harry Swift

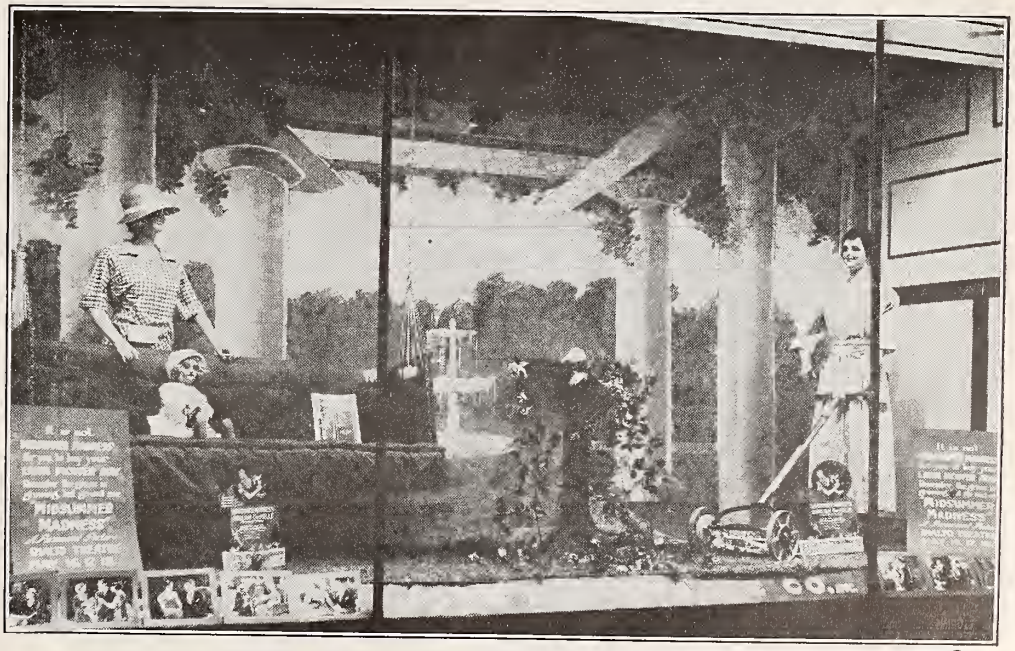
Harry Swift, the Albany Paramounteer, reads Moving Picture World. You can see one of his copies in the hammoc in this display from Larabee's hardware store, Amsterdam. Harry had the space and he told the folks that he wanted to do something big. The Rialto helped out with props and painting and he gave the hardware store a display that the entire town was talking about, because nothing so elaborate had ever been seen there before.

He was selling "Midsummer Madness" and lawnmowers, and he wrote a card to the effect that it was not "Midsummer Madness" to buy a push-cutter now, because the grass was growing. Then he begged the reader to go see the De Mille picture at the Rialto.

The window was given full stage treatment with foot and border lights, grass mat, electric fountain and a painted spouter on the back drop. A row of stills concealed the foots and two cutouts were put on the grass to jazz things up.

The bigness of the thing, as well as its beauty, put over both the play and the cutter idea, and not a little of the latter was due to the use of the woman chauffeur for the mower, conveying the insidious suggestion that women could work these cutters as well as the men.

After a long dose of Arbuckle cutouts it is pleasant to see Harry rounding into his old time form.



WHEN HARRY SWIFT DOES BREAK LOOSE HE BUSTS SOMETHING
Generally the Albany Paramounteer busts records, and he did that little thing in Amsterdam, N. Y., for "Midsummer Madness," at the Rialto, for the town had never seen anything like it before, and even the kiddies were talking about it

Critics Contest Gave Him Widest Publicity

If anyone knows exploitation, it is George J. Schade, of Sandusky, Ohio, and when he says that a lay critic's contest was one of the best things he ever pulled, it carried weight.

When he booked "Passion" Schade went over to the newspaper and laid out his proposition. No one, he argued, ever agrees with published criticism, and there are but few who did not think that they could write better criticism than the professional critics.

He offered ticket prizes to be given by the paper for the best criticisms on "Passion," explaining that he had selected the First National production because it was probable that there would be a wider divergence of opinion on this than on the usual film stories.

A limit of 400 words was put on the essay-criticisms, but one of the prize winners took only 90 words for her opinion. The five awards were a year's pass, 50 singles, 25 singles, 20 singles and 10 singles. Three persons were adjudged to be tied for third place, so three sets of 25 tickets were awarded, as required by the post-office rulings.

The contest got on the front page, because it was the paper's own, and Schade got a position he could not have bought at any reasonable price. And he not only got a big business, but the interest has held up so well that he is planning to bring the film back for a second engagement to cash on the discussion that followed the awards.

Self-satisfaction has put more good men out of business than any other cause. Feel that you are good, but never get the idea that you are so good that you no longer have to keep on trying. The moment you stop trying you start slipping and are on the down grade.

Selling the Picture to the Public

Made Sheet a Screen for "The Love Flower"

It's not a very good stunt to screen in the entire lobby, but H. B. Clarke, of the Capital Theatre, Macon, Ga., used a cut down 24-sheet to good advantage for Griffith's "The Love Flower." This First National production seems to be getting a run in the houses of Southern Enterprises just now, and if it is new to them it is as new as though it were pre-release.

The screened lobby is bad, but it's hot down in Macon and Mr. Clarke probably figured that a nice cool lobby, with soft green lights would look more inviting than a blazing hot open front. If you copy the scheme, put fans where they will blow through the entrances and coax people to come inside, then use soft, cool lighting and you'll even pull a good matinee business on the mental suggestion alone. For lobby lights use light green with a white reflector picking up the box office so they will have no trouble finding it, and keep the cashier cool.

CUTTING DOWN A 24-SHEET TO MAKE A BANNER ENTRANCE
How H. B. Clark, of the Capital, Macon, Ga., cut down the paper to make an odd lobby front for Griffith's "The Love Flower," which seems to be pervalent in the Southern Enterprises houses about this time of year

Big Lobby Display Cost Two Passes

Using scenery from the Imperial, General Manager F. J. Miller, of the Southern Enterprises houses in Augusta, Ga., got an unusual lobby front for Tom Meighan in "The City of Silent Men" at the Modjeska.

The front was masked by a cottage drop and tickets were sold through the window by a cashier in convict suit. When the house was closed, a dummy was shown kneeling in prayer beside his cot, a testament clearly showing in his hip pocket. The passes were used in obtaining the furnishings for the cell.

It was something so different from the ordinary displays that it impressed the spectators.

Look to the Mail List

This is the time of year to look to your mailing list with unusual care. If you have the return guarantee card on your envelopes you will get some of them back because the person addressed is on a brief vacation. Before you remove the stencil permanently, set it aside and try again in four weeks. You will find that many of the addresses are alive again. If you are not careful, your list will be all shot to pieces and you will waste postage money.

THIS FRONT FOR TOM MEIGHAN COST ONLY TWO PASSES
They borrowed the set from a sister house and the passes were for a cot to furnish the cell. The stunt was planned for the Modjeska Theatre, Augusta, Ga., by General Manager F. J. Miller

Drove 31 Miles for Exploitation Stunt

Because he could not obtain diving suits in Tampa with which to exploit "Wet Gold," W. J. Melvin, of the Phiel Theatre, St. Petersburg, Florida, a Southern Enterprises house, drove 31 miles to Tarpon Springs to get the suits for a ballyhoo. It meant a total of 124 miles, but it paid, for this was a producer picture and the patrons of the Phiel are strong on stars. Something had to be done, and the diving suits did it.

Included in the lobby displays were sponges as large as washtubs, which interested almost as much as did the diving suits.

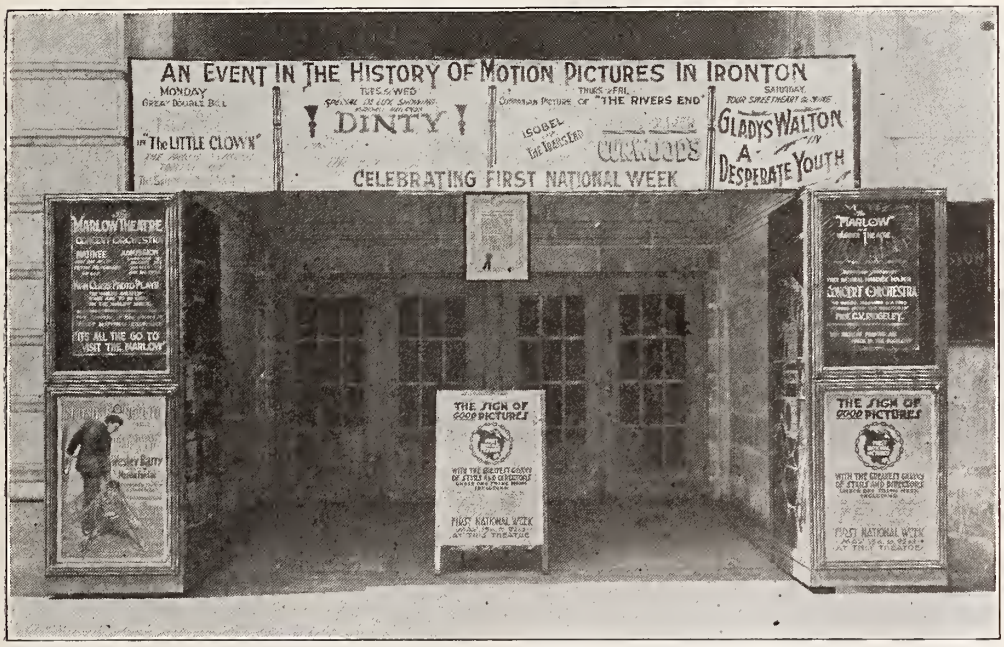
The total cost of the display was only $11.15, which included the gas and oil for the auto trips.

These Teaser Cards Got Much Attention

The Poli theatres in Wilkes-Barre and Scranton, got out a very effective teaser for Goldwyn picturization of "Don't Neglect Your Wife." Small cards three inches wide by half that depth were printed up simply "Don't Neglect Your Wife" and below, in a box, "You'll be very, very sorry." Drug and department stores slipped them into all bundles, some commercial houses used them for envelope stuffers for local mail, and they were left on store counters and in other public places.

About the time the cards were all over town and people were beginning to wonder what it was all about, the general advertising came out and the teaser snapped to the campaign like a magnet picking up a nail. Both houses had unusual runs at comparatively small expense. That title seems to have been created for teaser purposes. Get your punch out of it.

Selling the Picture to the Public



MADE THE FRANCHISE GIVE KICK TO HIS BIG WEEK

Nicholas McMahon had not gotten his new First National bookings under full swing in time for First National Week, but he made the franchise and "Dinty" give evidence of the solidity of his line-up

Made the Franchise Tell New Features

Nicholas McMahon, of the Marlow Theatre, Ironton, O., had not yet been able to make his First National bookings operative when the recent First National Week came along, but he wanted to kick in. He had only "Dinty" and the Toonerville Trolley series for the week, but he played these up and made his First National Franchise the centrepiece of his display, showing the document, neatly framed, pust below the banner, and using the trade mark for a slogan announcement on a lobby easel as well as one of the corner signs which stood for the week.

Mr. McMahon knows that the way to sell a thing is to cry it up. He is going to sell First Nationals, so he makes the trademark familiar, to the end that he can get the most for his money. The use of the franchise is a novel touch.

Portable Generator Lived Up to Title

A novel stunt for advertising Benjamin B. Hampton's "The Dwelling Place of Light" was adopted when the picture played the Alhambra, Los Angeles.

A portable generator was supplied by the Brunton studios and hooked to a huge searchlight on another truck. Marines from the recruiting station manned the trucks and paraded the downtown streets with signs proclaiming that the dwelling place of light was the Alhambra Theatre. At showing times they anchored in front of the house and played the spot on the house sign to live up to the title.

It's best work, however, was done in its perambulations, the effect of the huge beam playing on the houses on either side holding the attention of all along the street and in the houses, as well.

Of course, Los Angeles is the home of the portable lighting outfits, but most cities of fair size use searchlights as part of the fire fighting apparatus. Frame up a fire-prevention week, arrange to relay any possible alarms, and you can borrow the outfit and get a wonderful ballyhoo. Pay the cost of operation, to quiet the taxpayers and almost any department will be glad to cooperate, for today fire fighting is largely the prevention of blazes rather than extinguishing actual fires, and the chiefs are always glad of an opportunity to bring the matter before the public.

Dramatic Society to Prolong a Film Run

R. W. Lawrence, of the Grand Theatre, Tiffin, O., ran the Charles Ray "Peaceful Valley" for two days to such business that he considered continuing for a third day.

But he was puzzled. There was an eager standout, but he did not feel certain that this was large enough to afford full audiences for a third day. A two day run was about his limit.

Then he figured a way to play safe. A local dramatic society had made a production shortly before with decided success. He added them to the bill and he cleaned up all the money there was. It was the biggest day of the three.

Now he is considering a closer cooperation with the dramatic clubs. He feels that they will help him a lot on special occasions. All of this was pointed out in *Picture Theatre Advertising* five years ago and many managers are making real money out of the local organizations, to say nothing of making better friends.

"Love Special" Sundaes

Tom Coleman, of the Strand Theatre, Memphis, and Stewart Bird, of the Belvedere, Tuscaloosa, both tried a special fountain stunt, "The Love Special" Sundae to put over the Wallace Reid story, and in both instances this paid houses and fountain alike. The fountains lettered their windows and mirrors and one store in Memphis sold 600.

Now is the time to hook up with the fountains. It helps the soda business and the crowds are impressed with the name of the attraction, so it helps the theatre, too. Get the fountain papers and pick up something tasty which can be sold at a popular price and you have a winning stunt from now until the end of September.

THE ALHAMBRA WAS "THE DWELLING PLACE OF LIGHT"

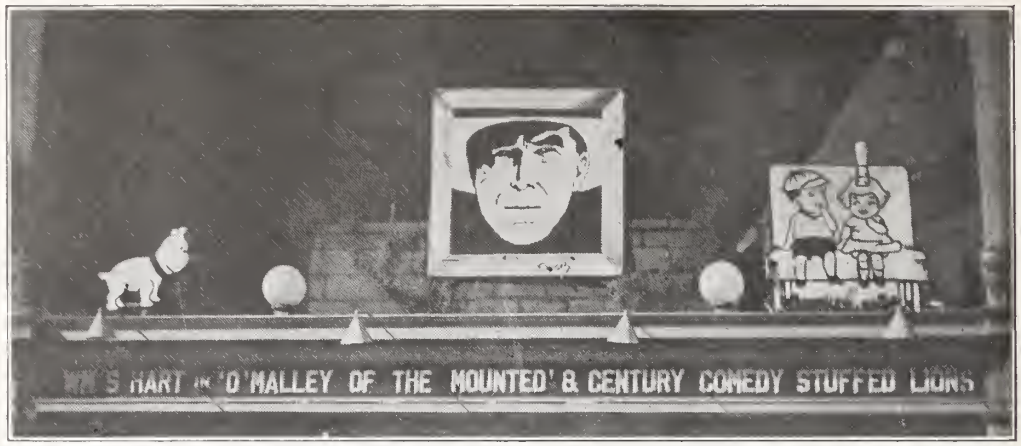
It used a portable lighting set to ballyhoo for the Benjamin B. Hampton production, and Marine Corps' recruiting service kicked in on the stunt to get what they could out of it for their own account. It covered the downtown streets

Selling the Picture to the Public

Boomed Cartoon Comedy

John Fogarty, manager of the Rosemary Theatre, Ocean Park, California, believed in selling all he has and not just the feature. He finds that even the one reelers can be made to bring in people who might not care for the feature, so he plays up everying.

For the Paramount "Bobby Bumps" cartoon comedies he had a local artist copy Bobby and his girl and the dog, and he put all three of them on top of his marquise to keep Bill Hart company—but they couldn't make Bill smile, of course. Nothing can.



A CALIFORNIA MANAGER BELIEVES IN SMALL COMEDIES
John Fogarty, manager of the Rosemary Theatre, Ocean Park, had sketches made of the "Bobby Bumps" cartoon comedy and advertised this on the marquise along with Bill Hart and his other features

Renewed Exploitation to Renew a Business

When a three months slump in general business commenced to make itself felt at the Alhambra Theatre, Ogden, Utah, H. E. Skinner did what most other managers would do. If business did not warrant expense, he cut down expenses, chopping out all advertising except a modest newspaper display.

The entire section of the country was in the grip of the depression, and Mr. Skinner felt that it would be the wiser plan to drift until the times changed.

But things did not change and although he has one of the largest houses in the state, and was enjoying an unusual prosperity, he did not seem to be holding his own.

He called in Rick Ricketson, Paramounteer for that district, and asked him suggestions. Rickertson naturally suggested exploitation on a star picture, and they picked out "The Faith Healer" for a trial.

This was opened with a special flower matinee at which any child was admitted to the house for a flower and the war tax. The flowers, it was announced, were to be sent to a local hospital, then making a drive for funds. This served to help the hospital publicity and at the same time let the theatre ride on their drive.

The flowers were put into an automobile with an eye to decorative effect and the car, properly bannered, was driven to the hospital through the business streets a long route being arranged. The Wednesday night business was better than the previous Sunday, and it looks as though Mr. Skinner had been made a convert to exploitation, and a lot of it, intelligently done.

Maybe He Will

Several correspondents have asked what has become of Ralph Ruffner, and we had to admit that we did not know. But Ruff has revealed himself at last. He is at the Capitol, Vancouver, B. C., and he has promised to send in some stunts. We hope he does, but Ruff has been a bad boy lately so far as new ideas are concerned. Let's hope he has reformed. The "Ruff Stuff" has always been a popular feature.

FLOWERS FOR THE SICK HELPED A SICK BUSINESS
The Alhambra Theatre, Ogden, was suffering from the commercial slump. Rick Ricketson, Paramount exploiter, suggested a flower matinee for "The Faith Healer," and it put a lot of business into the house and started them coming

Useful Bad Boy Cartoons

First National has added to their advertising material for "Peck's Bad Boy" a pair of 22x28 cards in color, showing sketches from the film made by R. M. Brinkerhoff. These replace the usual colored pictures of that size supplied with most features, and they should prove one of the best pulling pieces of the set of ad aids, for they will attract the children and oldsters alike, and prove vastly more interesting than single scenes.

Brinkerhoff is a master cartoonist and he has done the pair of cards in his best style. They are good enough to take into the office and frame for decorations after the run is over. Each card carries one costume picture of Jackie Coogan in addition to the scetches.

And here's a suggestion! If you don't want the cards yourself after you have played the film, have them neatly but inexpensively framed and send them to some boys' club, day nursery or similar organization after neatly lettering them, "Compliments of the Blank Theatre." It will do you a permanent good.

Gives the Figures

About this time of year Harold F Wendt, advertising manager for the Tivoli Theatre, Toledo, starts in to concentrate on the comfort of the house. He takes special spaces in the daily papers to sell the idea, and he also uses a lobby board which gives the temperature inside and outside the house. It is more definite than the "20 degrees cooler" and sells more tickets than would seem possible to those who have not watched the sign work. People who pass up the most attractive stills and lithographs, look at the sign and head for the ticket window.

Another good seller is a boxed-in fan over the ticket window which shoots cooled air in the direction of the street. Mr. Wendt contends that right now you can sell fans to greater advantage than you can features.

Before you decide to quit the business give exploitation one more whirl, and do it right. Perhaps your house is dead; but it may not be, and it would hurt like thunder to sell it to some boob and have him turn around and make more money than you thought there was in the world. Give it one more tackle!

Selling the Picture to the Public

Mob of Kids Raided the Ticket Roll to Get Tickets to See Serial Start

SOMETIMES a stunt works out better than the stuntster plans, and this happened lately to John Hannon, a Southern Enterprises manager stationed in Greenwood, S. C. Hannon had "The King of the Circus" booked and to interest in the first instalment, he used the scheme of throwing passes from a building. He figured that by playing it big he could get some advertisement, but he never dreamed what would happen.

He obtained permission to toss his balloons from the roof of the Oregon Hotel, a larger structure than the theatre, and he had 75 balloons with from one to ten tickets attached to each.

All the youngsters in Greenwood and some from nearby towns were there waiting for the balloons to come down, and there were wild struggles to get hold of the coveted tickets. It looked like a big labor strike multiplied by a race riot.

Hannon figured that he had made a big cleanup in publicity, and he tucked the rest of a roll of tickets under his arm and started down stairs with a pleased smile on his face, feeling that this beat even the society stunt he pulled not long ago.

He thought he was all through. He didn't know he had just begun.

Two Small Waifs

As he came to the lobby he encountered two tiny youngsters with tear-stained faces. They were almost too small to be in a scramble, but it was evident from the condition of their clothes that they had been—plentifully, for they had been stepped upon and rolled in the mud and their small hearts were broken.

Hannon told them to cheer up and tore a couple of tickets off what remained of the roll, telling them to run along.

He Could Sympathize

Ten minutes later he knew just how those kids felt, for with a whoop all of the other kids precipitated themselves upon him, begging for tickets. He backed up, smiling refusing, until he bumped into a plate glass window. In attempting to avoid smashing the glass, he was off his guard for a moment, and before he could fight his way through the crowd, he had lost about a hundred tickets, the shine off his shoes, the creases from his trousers, the set of his coat, a nice hair brush and his necktie was dangling from his rear collar button. He was more of a wreck than the kids.

But the kids were not satisfied, and seeing that the riot had brought out about half the town, Hannon went to an upper window and from his stronghold he sent down fifty more tickets into the crowd.

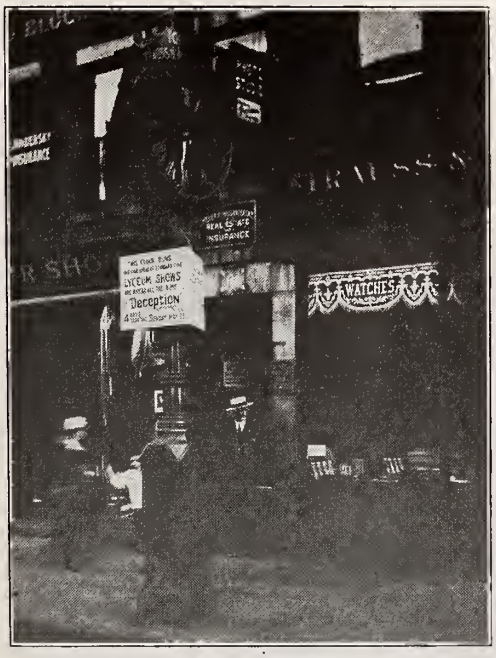
Cleaned the Ads

That night nothing was talked of but the riot, and no serial every had such a start in Greenwood. All the kids came, and the older folks dropped in for the night show, for their interest had been aroused and they wanted to see what the picture was like.

But the next time Hannon offers a scramble, he is going to ask the Governor to call out the militia. He has a corn.

Let Deceptive Clock Tell of "Deception"

A. S. Nathan, New Haven Paramounteer, used the clock idea to put over "Deception" at the Lyceum, New London. Three similar signs were used, facing the trolley station across the street and up and down, so that no one could pass it by, and yet using only three cards instead of four, which is an economy of effort and material without any loss in effect.



NATHAN'S CLOCK SIGNS

The copy read: "This clock runs one hour ahead of standard time. Lyceum shows are ahead all of the time. See 'Deception,' etc." Better copy would be have "This clock is one hour ahead of standard time. 'Deception' is years ahead of the average features. See it, etc.' That's one bet Mr. Nathan overlooked. He copied Harry Swift card without trying to improve on it, and generally you can add a new kink.

Substitute Pay Days

Pay days are so scarce at the Hamilton, O., factories that the Rialto Theatre decided to work the old "pay envelope" scheme as a novelty that would appeal. It took hold so well that John Schwalm, the manager, has not only decided to make it a regular feature for the present but is working on a similar "overtime" scheme.

Warner Shows Sample of Exploitation Idea

Abe Warner, of the Warner Exchange, has sprung a new one. When he is trying to sell a prospect the new serial "Miracles of the Jungle,' for which he holds the rights in Greater New York and Northern New Jersey, he does not tell what a great lobby the paper will make. He takes the customer out on the floor and shows it to him, for he had one built up for demonstration, and it has helped to get signatures on the dotted line.

The set is entirely practical, for it has been loaned to the Utica Theatre, Brooklyn, and the Savoy Theatre, Newark, and in both instances has given the serial a great start. If you are in this territory and want to get the loan of the display, just show some reluctance to sign and you may get the stuff on loan.

The cut does not show the lettering on the top banner, but it does give a suggestion of the vividness of the display. But the value of the lobby is of less moment than the novelty of this practical idea. It was erected under the direction of Lon A. Young, manager of exploitation for Warner's.

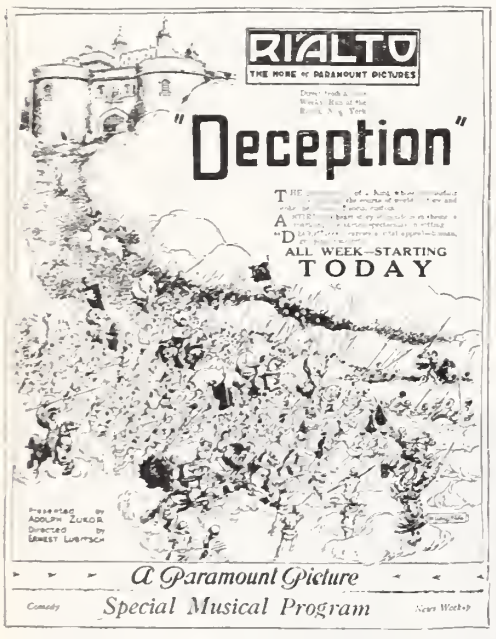
WHEN IS A LOBBY DISPLAY NOT A LOBBY DISPLAY?

The answer is: When it's a sample. Abe Warner, of the Warner exchange, doesn't tell you you can get a wonderful lobby for "Miracles of the Jungle." He shows you just what you can do with a display ready set up

Selling the Picture to the Public

"Deception" Displays Are Unusually Good

So far the average on the advertisements for "Deception" is high. Possibly this is due to the fact that Paramount is exploiting the production in the key cities, but it affords a splendid basis from which the independent exhibitor may work. This example is taken from a New Haven paper and we like it even better than the Boston space as a display, though we think that something more true to the film could have served as well; perhaps the pageant. But the main point is that it is a remarkably good layout, vivid, colorful and suggestive of the massiveness of the play, and while the patron will not get the battle scene suggested, he will not complain with the memory of the tilt yard and the royal procession still in mind. The selling is done with a minimum of text. This might as well be displayed in a three sixes, but though the wording might be the same, the effect would be disappointing, for here is an instance where the cut has a direct selling value in addition to serving as an attractor. No words can give as adequate an idea of the size of the production as a drawing such as this, for the massive production is the great selling point, and this gives emphasis to the fact. Since the title is vague, something must be done to



THE NEW HAVEN DECEPTION

suggest the quality of the picture, and this is better done in drawing than the most involved text. This display drops about 14 inches across five columns. Most of it is cut. Under ordinary circumstances half as much cut would serve and the rest would be waste, but here the drawing has a distinct selling value, even above the descriptive matter and the effect of the play is suggested, though the scene itself is not true. This last is possibly due to the fact that the work was given an artist who had not seen the production, or he would have selected something more nearly in the style of the play.

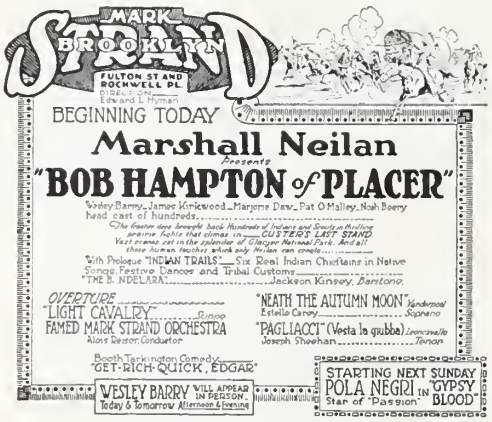
—*P. T. A.*—

Asked Fortune Teller "What Women Will Do"

Because a fortune teller figures in "What Women Will Do," the Winter Garden, Seattle, used a fortune teller in a window to put over the play. He was an ex-soldier, who was credited with having foretold a number of events, but of course not even a fortune teller can tell what women will do. But he sat in a drug store window, handing out fortunes and cards advertising the show, and he got crowds all day long, and the picture shows what the Winter Garden got. It also shows a very neat lobby display, which if the chief reason for using the cut. All of the advertising is held well out of the way, and there is no objection to a banner when it is as neatly done as this.

—*P. T. A.*—

Use of Vignette Is Helpful in This Ad.

Here is an Eddie Hyman three seventy five lines which gives a new form to the Mark Strand spaces in the Brooklyn papers. Getting the vignette alongside the signature served not only to gain interest but to make the signature more prominent. The space is an exceptionally good example of the hand lettering which marks the Hyman displays, but the reproduction is too great to permit this to show to advantage. It is a better face than many in

A HYMAN VIGNETTE

the type sample book and though much of it is not much larger than a six point, it can all be read with ease because it is so clear and legible. It permits the entire story to be told in about a five and a half inch drop, and it even stands reduction to a two column very well. There is no need for going to type with a letterer like this, but he is one of the few in his class in the country, and it does not argue for the general use of hand work unless it can be done as well.

—*P. T. A.*—

Maryland's Heart Is a Natural Attractor

This 68 lines double, from San Francisco, shows how nicely the Vitagraph hearts work for "The Heart of Maryland." The black gives the display the title does the selling, and all you have to do is to add the house signature and the

THE VITAGRAPH HEART

date. Vitagraph didn't call this "The Modern Curfew" or invent some sex title to hide the value of the name. They knew that the chief

A SEATTLE LOBBY WITHOUT OBSTRUCTIONS

Selling the Picture to the Public

selling would be done on the well established title and let it stay on, using the same idea that was used years ago to put over the play. And the beauty of this display is that it will work in any space from a single column to a full page. All you have to do is to increase the size of the heart, and you can get most widths from the exchanges.

—P. T. A.—

Snappy Poster Aids Wallace Reid Story

An example of a poster which lives up to the title is found in this 24-sheet for Wallace Reid in "Too Much Speed." It is clean cut, with plenty of action and more than a suggestion of the story, with the little cupid leading the way from the irate father of the girl. It suggests a typical Reid picture, and will engage the interest of the average picture lover whether a Reid fan or not. Supplementing the "hand" one sheet shown not long ago, it makes an excellent combination.

—P. T. A.—

Gets Curious Effect for Full Page Story

Fred Hathaway, of the Alhambra Theatre, Utica, recently got an odd effect by having a page of stories made up for "Madonnas and Men" then pasting a display ad. across the space and having a cut made. It cost a lot of money for cut, but no more than art work, and it made a striking display that sold on bold type and yet put over the text, even though it was not possible to read of the text. It is not a wholly new idea, but Mr. Hathaway has given it a new twist, and is sufficiently unusual to get

"MADONNAS AND MEN"
Supreme Masterpiece of a Generation by B. A. Rolfe
AT THE ALHAMBRA SEVEN DAYS, STARTING TODAY
Seven Days Starting TODAY
B. A. ROLFE Presents
MADONNAS and MEN

MR. HATHAWAY'S ODD PAGE

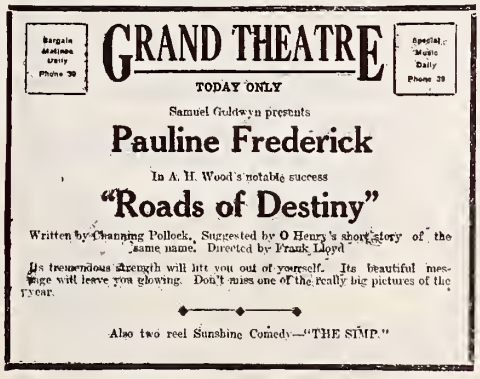
full attention. Another odd full page treated "Lying Lips" as a scare head news story with the bottom quarter of the page cutting in with a hook up to the Ince production. It gave three quarters of a page of readable stuff; readable because it was a running story and not a sectional overstuffed display, and then when the interest had been gained, selling the idea. Mr. Hathaway does not take full pages unless he thinks he can get his money back, but when he does, he makes them work hard. And he spaces them well apart, knowing that a succession of full pages will pull no harder than a similar number of quarters and that the value of the larger space is chiefly due to its infrequency. Next to a two or three inch double column, the full page is the hardest advertisement to lay out and do it right, but Mr. Hathaway knows how.

—P. T. A.—

THE REID 24-SHEET

Country Compositor Fails to Get Results

This three fives from Corsicana, Texas, is typical of a lot of small town stuff. The compositor gets the copy, sets the lines in whatever type happens to be handiest and thinks that he has done a job of work. He has not. He is not done until he gets the best the office affords, and we think that even a small office will offer better display type than this. We admit that he


Bargain Matinee Daily
Phone 39
GRAND THEATRE
Special Music Daily
Phone 39
TODAY ONLY
Samuel Goldwyn presents
Pauline Frederick
In A. H. Wood's notable success
"Roads of Destiny"
Written by Channing Pollock. Suggested by O Henry's short story of the same name. Directed by Frank Lloyd
Its tremendous strength will lift you out of yourself. Its beautiful message will leave you glowing. Don't miss one of the really big pictures of the year.
Also two reel Sunshine Comedy—"THE SIMP."

THE CORSICANA AD

might have set it in all capitals, and to this extent, at least, he has done well, but he could have found a larger face to fit this space without crowding against the rules, or he could at least have broken the display by staggering; pulling the star over to the left and the title to the right to break the monotony of straight composition. That is only a matter of adjusting his quads and would have taken but a moment. Save in the most formal displays, the every-line-centered is deadly, and the copy writer should break up his lines if his compositor won't. Just write "stagger" alongside of the lines and the trick is turned, if you do not want to bother lettering in. Of course, in a small town, the announcement is largely to tell what the house has to offer, and the advertising is not trusted much to sell beyond that, but since the space is paid for, both the copy writer and the compositor should strive to get as much out of the space as is humanly possible. It will help the house and eventually it will help the compositor get a better job.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Be Consistent

Build your programs. Don't jar your patrons. If you have a sobby heart interest story, don't use a jazz overture and close your bill with a crude comedy. Select an overture which will get your patrons into the right frame of mind, and make your comedy offering something which will appeal to the same class of persons as are reached by the drama. Then when you have a lively melodrama you can put in that noisy comedy, and it will fit. If you have a really wonderful story, cut out the comedy entirely. Let the play be the impression they carry from the house. The tradition that you positively must send them out laughing has cost the exhibitor a lot of money. It is a good practise in the main, but is also a good rule to break when occasion requires. Select your film feature and build your show around that.

—P. T. A.—

Works Well Ahead to Popularize New Star

Harold F. Wendt, of the Rivoli, Toledo, believes in the star system because he feels that it pays a return in money, and he has cooked up a number of schemes to put over new names. Recently it was told how he got out a special contest stunt for Justine Johnston and now he comes in with a 70 line six column advertisement for May McAvoy. She was booked at the Rivoli for the week of June 26 and he started in about the middle of May to tell that she was coming. He got a very good layout for the set of pictures, with just a little fanciful but clear hand lettering, and putting most of the talk into type, telling something about her, yet not splashing over. He does

Selling the Picture to the Public

not boom, but merely seeks to engage the interest of the reader, knowing that overbooming would be more fatal than no announcement at all. He makes them feel that they are going to see someone worthy of stellar honors, but he does not gush. He talks so that you may believe him. He had a lot of luck with his half-tones, for they came out well even for the necessary coarse screen. Mr. Wendt seems to be full of good ideas, and if he has poor ones, he doesn't use them. Sometimes the selective faculty is more important than the creative ability, for it does no good if you can think up a lot of ideas without being able to tell the good from the bad.

—P. T. A.—

Gauges His Copy to Play to Be Offered

Thomas S. Daley, advertising manager of the Casino theatre, Halifax, figured it all fish that comes to his net. The recent mention in this department of his advertising work quoted him as saying that the Star was the leading advertising medium. He promptly sold the Star on the idea of reproducing the page, which gave the Casino and Mr. Daley and the Star a chance to cash in. Then to show that he learned something, he sends in some better advertising. We reproduce one, a display for "The Kid" in which he leaves the space open, because he

THE CASINO
THE ELITE PHOTO-PLAY HOUSE
STARTING MONDAY
FOR AN EXTENDED ENGAGEMENT
CHARLIE CHAPLIN
AND
LITTLE JACKIE COOGAN
IN
"THE KID"
$1,000,000 Worth of Long Loud Lingering Laffs Crowded Into 6 Reels of Joy 6
SPECIAL MATINEE FOR SCHOOL CHILDREN DAILY AT 4 O'CLOCK

PUTTING IT ON THE SLATE

knows that to sell Chaplin he has only to teli that it is Chaplin. He doesn't waste words selling what is already sold. He knows that the name and the fact that it is the new play will suffice, for he told all about the play in the reading columns. That slate is a border capable of being extended, since it consists of corner and side pieces. It doesn't seem to be a First National border, and it looks to be very useful, for it can be used for any kid picture. Mr. Daley sends in another space, for "The World and His Wife" in which he uses an abundance of good copy, knowing that this will be sold on argument and the same holds good for an English production "Alf's Button" which seems to be gaining some favor. Mr. Daley is holding his end up and better.

—P. T. A.—

Program Front Improved

The Rialto Theatre, Newark, has discarded its old program front for a better design without figure work. The drawing on the old front was atrocious, but the new design is sightly.

May McAvoy
Screenland's little wonder lady who will soon be seen in her first starring vehicle which has been booked by the RIVOLI theatre
Thought
Sorrow
Expectation
Fear

MR. WENDT'S DEVICE FOR INTRODUCING A NEW STAR

The next thing to do will be to employ a stronger colored ink. They use a pale blue for the frame and black for the type. The blue suggests weakness. Only strong colors should be used on a front page. Pale blues and pinks and purples have no selling effect. They suggest a weak show in spite of whatever the program announces.

—P. T. A.—

Using More Type Gets Pierce Better Display

Howard O. Pierce, of the Kunsky houses, Detroit, knows how to use type in place of hand lettering when he wants to, but he does not always want to, though he almost always gets a better display and always could if he planned to that end. This pair of threes uses almost all type and is a lot better looking than some of his lettered displays. He makes a good use of cut attractors, and gets the titles and stars in well. Handling his attractors is where

TWO KUNSKY ANNOUNCEMENTS

Pierce shows at his best, for he always gets a striking cut and places it well. He has made one slight mistake in placement, for the name of the soloist at the Adams appears so directly below the picture of the Skipper of the Toonerville Trolley that it seems to be a label for the cut, which must have pleased the tenor, if he is as vain as most tenors are. By and large this display is a trifle better than the Pierce average, but not much, for he is doing consistently good work, and has the room in which to work, too.

—P. T. A.—

Try the Ball Scores

If your patrons hold out on the first night show to watch the ball scores come in, arrange a bulletin board and let them watch around the lobby. Then when the returns are all in, they are handy to the box office; much handier than they would be up the street in front of the newspaper office. Make people turn instinctively to your theatre for what they want, and they will include tickets in their wants.

—P. T. A.—

Loew's All Type Is All Good Display

Here is another characteristic space from Loew's Palace theatre, Washington, D. C. It makes an unusually pretty combination and it sets well on the page. The line cut works well with the half tone portrait and the type is nicely displayed. It is a better than usual study of handling all type and getting better results than hand work will yield, and it offsets the arguments of those who contend that only through the use of hand lettering can the best

LOWE'S WASHINGTON AD.

results be obtained. This display is as well balanced as any hand lettering, and it gives as pretty a display. If you want to use all type, *and know how,* it can always be done, but the man who does not know how is prone to argue that it cannot be done because he does not know how to do it. The Loew Washington spaces are almost always all type and generally all good, to boot.

—P. T. A.—

Beats the Fire Notice

The program of the Howard Theatre, Atlanta, prints the standard fire notice, commencing "look around you now, etc." It is signed by the fire chief. Just below is another notice reading, "The above is all 'bunk,' as this house cannot burn."

Chicago and the Middle West

By PAUL C. HINZ

Exhibitors Are Not Deluded by Attempt to Camouflage the Blue Law Campaign

"WHERE are the Blue Laws?" This question, raised in apparent innocence from time to time in the dailies, was recently the subject of a letter printed in the Evening Post and signed by a well known pastor of a Chicago church. It is regarded by the alert as another subtle attempt to disarm any resentment of the onslaught of the reformer. The writer of the letter assumes an attitude of polite surprise at the existence of any active organization engaged in the promoting of blue legislation, and asks: "Can you get actual proof that there is a serious purpose on the part of responsible individuals or organizations to press this legislation?"

The attitude of belittling the danger, whether it is a sincere or insincere attitude, is responsible for its growth, according to A. P. Daniels, secretary of the Anti-Blue Law League of America, the home ofices of which are located in Chicago.

"Chicago showmen are refusing to take the question seriously," he explained. "They have not grasped the situation and are making no move towards defeating the reformers here. The enemy is far better prepared than we are. Aside from spreading their propaganda from the pulpits, blue law advocates are sending out advice and information regarding what congressmen to vote for in assuring the success of their plans.

"It is this same method that we have to use in fighting them. Appeal to the congressman of your district. But first get organized. It is impractical and impossible to protest individually when the disaster is one that threatens each and every showman.

"We are not asking them to join our league, but to affiliate with us. If we had an advisory committee, say of about twenty, representing the different amusement interests in Chicago, including moving pictures, the stage and baseball clubs, who would work together in disseminating anti-blue law propaganda, in keeping watch on the reformer and discussing ways and means of defeating every one of his attempts to cripple our freedom, the blue laws, then might become what many foolishly believe they now are—an impossibility. But before that is accomplished we need co-operation."

To Sail June 25

Watterson R. Rothacker will sail for Europe on the Olympic on June 25, the object of his trip being the establishment of a laboratory in London—the third of his chain—as well as the opening of a service station in Paris, and making a general survey of motion picture conditions in France, Italy, Germany, Belgium and Switzerland. Accompanying him on this trip are his wife and daughter, and Charles E. Pain, vice-president and legal counsel of the company. In order that his family might remain in London while he is negotiating in Paris, he made advance reservations for weekly airplane commutation between the two countries. Describing his plans for the London laboratory, Mr. Rothacker said:

"Our plant in London will mean that American producers can bank on having just as high quality prints in the foreign field as they do here at home. Our Chicago plant, the Los Angeles Rothacker-Aller laboratory, the plant we expect to build soon in New York City and the London laboratory will all be standardized. They will operate under identical conditions and according to the same processes and formulae."

Mr. Rothacker expects to return to America late in September.

On to Minneapolis!

Arrangements have been made for an exclusive train to Minneapolis by the Illinois branch of the M. P. T. O., which will leave Chicago on Sunday at 10 A. M., Chicago time, from the Union Passenger Station, Canal and Adams street. The Burlington route has been chosen because of being conveniently timed and having exceptional scenic attractions. President Sydney Cohen and other officers of the national organization have arranged to join the Chicago party.

"Dream Street" Premiere

"Dream Street" will have its Chicago premiere at the Ziegfeld Theatre on Thursday, June 23. Manager R. C. Harmeyer has arranged for an augmented orchestra of fourteen, which will play the Synchronized Music Scores Company's score for this subject. An added attraction will probably be the personal appearances of Carol Dempster during the first week. The admission prices for the evening show will be at $1.50 and $1; for the afternoon, the regular charge of 65 cents.

"Midsummer Gladness" Week

"Midsummer Gladness" week at the Chicago offices of Famous Players-Lasky began June 19. Two hundred and seventy-two theatres in this territory booked all Paramount programs for this week, reports District Manager Gilday. Chicago participants were offered a chance for free advertising in a special page ad. in the Sunday Tribune of June 19 which this company placed.

Rice Quits Publicity

Harry Rice, former publicity director for Ascher Brothers, is now associated with L. Bland, Son, & Rice, 1009 South Wabash, a firm engaged in the production of theatrical signs and posters. He will establish a new department devoted to the arrangement of lobby displays.

Favorite Players Moved

Favorite Players Film Corporation is getting settled in its spacious new quarters at 726 South Wabash avenue on the second floor. Here it occupies about 4,000 square feet and has ample room for every department. A special advantage, Manager Von Ronkel points out, is the building for the film vaults, which is entirely separate from the office building, though immediately accessible from the rear.

New Tatra Officers

The following officers were elected at a meeting of the stockholders of the Tatra Film Corporation: Samuel Tvarozek, president; Richard Blaha, vice-president; Samuel Fabry, secretary, and John Simo, business manager. The first picture, which will be produced abroad, it was decided, will be a Cecho-Slovak historical novel.

Pittsburgh Salesmen Form Association; E. M. Stuve of Paramount Is President

ON Monday evening, June 6, with a splendid meeting and banquet, the Motion Picture Salesmen's Association came into being at the Fort Pitt Hotel, Pittsburgh. Thirty members of the profession were present and all have become members of the club.

The object of the club will be to see that its members treat the exhibitors fairly at all times and that they in turn are accorded the same kind of treatment. The plan is a co-operative one and has not been formed to antagonize the exhibitor, it is announced. The latter are asked to report at once any discourtesies or incivilities that might be practiced upon them by salesmen of the Pittsburgh film section. A grievance committee has been named to adjust disputes. It is with this idea in view that the M. P. S. A. will work in harmony with the F. I. L. M. Club, yet the two organizations are in no way connected with each other, it is stated.

No permanent clubrooms have yet been secured for the present meetings will be held the first Monday of each month. The next meeting is scheduled for July 11, because Independence Day falls on the regular meeting night. A suitable clubroom will be secured in the near future. The officials believe the membership will number fifty in the near future.

Officers will be elected semi-yearly. The officers and committees for the first six months are as follows: president, E. M. Stuve, Paramount; vice-president, J. D. Smith, Pathe; secretary, A. Snitzer, Universal; treasurer, George Collins, Metro; grievance committee, T. P. McLaughlin, Paramount, chairman; H. R. Brandon, Pathe; Robert Lynch, Educational; membership committee, Alexander Park, First National, chairman; Harry Michalson, Universal; Frank Winstein, Associated Producers; entertainment committee, Ralph Meyers, Vitagraph, chairman; Ben Gould, Fox; D. J. O'Brien, Pathe.

$2 Dividend

The board of directors of the Famous Players-Lasky Corporation this week declared the regular quarterly dividend of $2 a share on preferred stock payable August 1 to stockholders of record at the close of business July 15.

Supreme Court Justice Rules That Loew Must Submit to Examination of Books in Adolph Ramish Case

ACCORDING to a decision handed down by Justice Edward Whitaker of the New York Supreme Court, Loew, Inc., will have to permit an examination of its books, and Marcus Loew and Leopold Friedman will have to submit to an examination as to what they know about a contract entered into on April 4, 1920, and a subsequent amended contract dated July 15, 1920, by Irving C. Ackerman and Sam Harris, its Pacific Coast representatives, with Adolph Ramish and another.

According to the court papers, there is a suit pending in the Superior Court of California, brought by Ramish and another, alleging breaches of these contracts, or at least of the July 15 one, on the part of Loew, Inc., and Ackerman and Harris. It is charged in the papers that the April contract provided for the assignment to Loew, Inc., of all the holdings of Ramish and another, in various corporations operating theatres on the Pacific Coast, and also their half holdings in the Hippodrome Company, operating a theatre in Los Angeles, part of the consideration being that Ramish would release Ackerman and Harris from certain claims he held against them, and the payment of $212,500.

Claims Amended Agreement

Ramish says the July 15 agreement amended this so that instead of paying him $212,500 in cash, the defendants would turn over to the Merchants National Bank of Los Angeles, 8,500 shares of Loew stock listed on the New York Stock Exchange, of which 4,500 shares were to be delivered to Ramish, and the other 4,000 shares held by the bank in "escrow" until July 15, 1921. Ramish says failure on the part of defendants to carry out this contract constitutes a breach of contract, and that he is entitled to judgment for $212,500, or in the alternative $111,300, and the 4,000 shares held in escrow, with $2,125 dividends declared on the stock since July 15, 1920.

Loew, Inc., on its part says it could not deliver the stock until it had complied with all the requirements of the stock exchange, and as these requirements are very rigid, it took some time to get the exchange to issue the stock, but as soon as this was accomplished, the stock was duly forwarded to the coast bank and Ramish was so notified. On the other hand, the defendants claim Ramish failed to live up to his part of the agreement, by his failure to turn over or deposit the shares of stock, and other papers he contracted to deliver to Loew, Inc.

Loew's Objections

A commission appointed by the California court to examine Loew and Friedman and to inspect their books, brought the matter before our courts, and Supreme Court Justice Tierney issued the order for the examination and inspection, and the defendants appealed to Justice Whitaker for an order to vacate and set aside this order, which motion was denied by Justice Whitaker.

The objection assigned by Loew was that it employed over 100 bookkeepers and auditors to go over its receipts and expenditures covering a gross yearly business of over $20,000,000, and to expose its books to the perusal of Ramish, a competitor, would enable him to gain valuable information concerning its business affairs, besides causing a needless interruption and confusion to its business. It also claimed that the information sought from Marcus Loew and Friedman can be acquired at the trial of the case, without impairing the rights of the plaintiffs.

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MOVING PICTURE WORLD
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Brenon Attaches New York Property of Unione Cinematografica Italiana in Action to Recover Large Damages

ON an order signed by Supreme Court Justice Whitaker, an attachment has been levied against the property in New York City of the Unione Cinematografica Italiana de Roma, of Italy, in an action brought against this company by Herbert Brenon, in which he seeks to recover damages for alleged breach of contract.

Brenon in his complaint states that in February, 1920, he entered into a contract with the defendant as a director and producer, and to operate a department in Italy to be known as the "American department," said contract to cover a period of three years at a salary of $1,000 a week, and 10 per cent. of the net profits for all productions sold in this country, and 20 per cent. of the profits on productions personally directed by Brenon and sold in the American market.

Supervised 100 Pictures

After the agreement was executed in Rome, Brenon says he commenced work and directed three productions, and established the American department, and gave up his whole time to the direction, editing, approving and producing of 100 other productions, among which were "The Ship," "Theodora," "Mme. San Gene," "The Bridge of Sighs," "La Tosca" and "Judas the Woman." "The Ship" and "Theodora," Brenon alleges, were sold by the defendants to the Goldwyn Pictures Corporation, but he is unable to tell who the others were sold to for the reason that defendants have refused to exhibit to him, as required under his agreement, the contracts of sale, he says.

Still another contract, Brenon alleges, is in existence by which he was to receive $6,000 each for the production of "Beatrice" and "Sister Against Sister," plus 20 per cent. of the profits from their production in this country and elsewhere. He says he produced these pictures and that they were likewise sold to Goldwyn at a big price. Brenon further alleges that the defendant made a contract with Goldwyn covering all their productions, involving the payment to the defendants of many hundreds of thousands of dollars, and on information and belief Brenon avers that the defendants have thus far been paid on these contracts the sum of $250,000, on which he claims 10 per cent.

Paid in Lires, He Says

On certain payments which have been made to Brenon, he claims he was to be paid in American gold coin, or the equivalent in Italian lires, but that this was not complied with, and in consequence he claims there is due him through the rate of exchange $3,000, which, coupled with his percentage on the above mentioned payment to defendant, entitles him to $25,000, or $28,000 in all, which he asks the court to award him.

It is the intention of the defendants, so Brenon states in his complaint, to open headquarters in New York for their sales in North and South America, and for this purpose the president of the Italian corporation, Guiseppe Barattalo, he says is now in this city, and as it is a foreign corporation, Brenon asked for the writ of attachment against whatever property it may have here, to insure the payment of any judgment he may obtain against the defendants on the trial of the case. Brenon likewise had to furnish a bond to also protect the other side, which bond was furnished on his behalf for $1,500 by the National Surety Company and was approved by Justice Whitaker.

A. M. Eisner Has Leased the Palace Theatre

A. M. Eisner, widely known among film men of the Kansas City territory, has leased the Palace theatre and put it on a five and ten cent basis.

There is no other theatre in Kansas City with prices on this low level. A few small suburban theatres have a six cent and eleven cent schedule; all the others are ten and fifteen cents, or higher. The Palace has 350 seats. A good show, it is said, is provided.

"The public expects lower prices in everything," Mr. Eisner said, "and has got lower prices in nearly everything but moving pictures. But the public demand is not the first, although it is the chief consideration. The exhibitor can't run his business at a loss, he has to base prices on costs. Knowing that ultimately admission prices must come down, there has to be a start somewhere in bringing them down."

Dr. L. J. Vandenbergh to Represent University

Dr. Leonard J. Vandenbergh, who headed the Vandenbergh-Paramount expedition to British East Africa and Uganda and obtained the motion pictures of the native tribes which have since been released by Paramount in series under the general title, "Wild Men of Africa," will attend the world congress of the International Law Association at The Hague as the representative of the University of California.

News of his commission was received by Dr. Vandenbergh in New York this week in a telegram from William Carey Jones, dean of the University's law faculty.

Have you read the Laboratory and the Music Special Sections in this issue?

News of the West Coast

By A. H. GIEBLER

New Coast Theatre

Another large theatre, to be built at a cost of $160,000 will be added about November 1 to the rapidly growing chain of picture theatres owned or controlled by West Coast Theatres Corporation. Gore Brothers, Ramish and Sol Lesser signed a contract with J. V. Akey under the terms of which Akey will construct a building at Forty-third and Central avenue, which will include offices and stores and a theatre, seating 1,200. Mr. Akey is proprietor of another picture house, the Casino at Vernon and Central avenues, which is controlled by West Coast Theatres.

To Make "Omar"

Guy Bates Post, noted actor, arrived in Los Angeles this week to star in the film version of "Omar, the Tent Maker," which will be produced at the Brunton studio during the summer under the direction of James Young. Richard Walton Tully, author of the play, is also on the West Coast to collaborate with the director and scenario writer. Special sets to be used in the production, are already under construction, and within a very short time the cast will be assembled and production will begin.

Recalled East

Mr. and Mrs. Oliver Mellett, who have been winding up the affairs of the Mayflower Corporation at the Brunton studios, have been recalled to the eastern offices of the company, and left Los Angeles on June 11. Whether Mayflower will resume activities in the East or will send its working forces to the West Coast, will be decided in a conference of officials to be held soon.

Western Feature Done

"The Broadway Buckaroo," initial feature of the Western Feature Productions, Inc., has been completed this week. William Fairbanks is the star and the story and direction is by W. Hughes Curran, formerly of the William S. Hart company. Maryon Aye, Fred Burns, J. Gorman Rex, W. H. Ryno, Evelyn Burns, J. E. Forshee and Ah Wing play the principal supporting roles.

Al Christie Goes East

Al Christie, who has just finished a new picture with Viora Daniels and Jay Belasco, leaves this week for New York for a long-planned vacation. During his absence Directors Sidney, Beaudine and Sullivan will carry on the work of filming comedies at the Christie studios.

To Produce Independently

Reginald Barker, who will complete his current Goldwyn production this week, has made the announcement that he will organize his own company and make pictures under his own responsibility after his present contract with Goldwyn expires.

Rork Places Two-Reelers

Sam Rork has just returned from Chicago, where he placed to good advantage a series of two-reel dramatic subjects recently produced by himself and Col. W. N. Selig.

To Natchez on Location

With the entire cast of the new Morosco "Slippy McGee" company, Director Wesley Ruggles left this week for Natchez, Miss., for the southern atmosphere the picture demands. Among the players who made the trip are Wheeler Oakman, Colleen Moore, Sam De Grasse, Pat O'Malley, Edith Yorke, Robert Dunbar, Alfred Allen, Lloyd Whitlock, Nellie Peck Saunders, Charles Force and Joe Sawayi. Lanice Morrell, of the scenario department, also went along to do continuity. Two special cars of equipment were taken with the company, including special generators to be mounted on trucks, to meet every emergency.

San Jose Producer Here

Fred Reed, director and leading man of the Coast Range Film Company, of San Jose, was in town this week on business connected with his company. Mr. Reed has just completed a film called "The Valley of Heart's Delight," featuring Prudence Bonnie, and is arranging to begin another picture immediately.

Frohman Leaves

Daniel Frohman left Los Angeles last week with a check for $95,000 as first payment on the returns of the big Actors Fund Benefit held on June 4 at Beverly Speedway. Returns from varios departments are still to be received, and it is estimated conservatively that at least $10,000 or $15,000 more will be added to the fund.

Stromberg to Produce

Hunt Stromberg, until recently publicity director for Thomas H. Ince, has announced his intention to enter the film producing field in the near future.

Cullison to New York

Webster Cullison, of Clever Comedies, leaves Los Angeles about July 1 to arrange for the distribution of his series of two-reel satirical farce-comedy adaptations of the Ellis Parker Butler stories of "Philo Gubb, Correspondence School Deteckative." Mr. Cullison will take east with him the first three pictures, "The Hound of the Tankervilles," "The Stolen Umbrella," and "The Disappearance of Ma'y Jane," which are ready for the screen.

Clarke Visiting Lasky's

Victor H. Clarke, former general manager at the Long Island studio of Famous Players-Lasky, and now special representative of the production department of the same organization, has arrived on the coast for an extended stay at the Hollywood studio of the company.

Isis Theatre Refits and Opens Its Airdome

The Isis Theatre, Thirty-first street and Troost avenue, Kansas City, has rebuilt and refitted its airdome, half a block from the theatre, and opened it June 1. This airdome, it is said, represents the "last word" in such facilities for theatrical entertainment in Kansas City.

Griffith Issues Dividend

D. W. Griffith, Inc., announces that the company has declared a dividend of fifty cents a share upon the Class A shares, payable July 22, 1921, to stock of record July 1, 1921. This payment meets the dividend requirements on the Class A shares as set forth in the circular issued by the bankers of the Griffith firm.

Plans Made for a Meeting Every Three Months at F. I. L. M. Club Gathering

THE F. I. L. M. Club of Buffalo held its first big get-together meeting in the Iroquois Hotel, Buffalo, Saturday, June 18, with more than 50 in attendance, including exchange managers, salesmen and bookers. The salesmen and bookers were the guests of the managers, who desired to inform these men who come in direct contact with exhibitors in the territory just what the F. I. L. M. Club aims to do to promote better relations between the exchange and the exhibitor.

President M. A. Chase, of the Universal Exchange, presided. Archie Moses, manager of the Select office, explained the purpose of the grievance committee and how it operated.

Robert T. Murphy, manager of the Pioneer exchange and secretary of the F. I. L. M. Club, outlined the workings of the club and told how claims are handled. The basis of complaints, according to Secretary Murpity follows: Switching films with another theatre, loaning film to another house, breach of contract, holding over films, dishonored or stopped payment checks, returning shows C. O. D., holding shows longer than provided in contract and failure to give play dates.

Henry W. Kahn, manager of the Metro office, spoke on the good fellowship existing between the salesmen and exhibitors and how the salesman could do great good in promoting co-operation between these two branches of the business.

W. A. V. Mack, Pathe manager, spoke on general conditions and outlined the possibilities of the coming season. Frank S. Hopkins, former Universal manager and now acting as special representative for that company, was present and received a cordial welcome after his year's absence. Many of the salesmen were also called upon to speak and practically all of the branch managers talked briefly. So successful was the gathering that it was decided to hold a similar meeing every three months.

Among exchange managers in attendance were: M. A. Chase, Universal, president; A. W. Moses, Select, vice-president; H. W. Kahn, Metro, treasurer; R. T. Murphy, Pioneer, secretary; J. E. Kimberly, Vitagraph; W. A. V. Mack, Pathe; Allan S. Moritz, Famous Players; Walter Price, Associated Producers; T. W. Brady, Warren Productions; Howard Brink, R.-C. Pictures, Inc.; Fred Zimmerman, Nu-Art; Clayton Sheehan, Fox; W. Fickeisen, Merit and J. G. Fater, Hodkinson.

The Laboratory Situation

THE laboratory situation in the United States today requires the thoughtful consideration of every man in the industry. It is not our desire to enter into the mere personalities of the present controversy, but to deal rather with those principles and basic interests which bear on the subject. One thing is certain. Any activity on the part of any laboratory which interferes with free and open competition will be destructive to the independence of the laboratories in general and injurious to the picture business.

To be more specific, Mr. Brulatour is credited with the ownership of three laboratories on the one hand and an exclusive agency with a commission on all the raw stock sold by the Eastman Company on the other. If these facts are as stated, and they have not been denied, this would place Mr. Brulatour as a seller of raw stock in competition with the laboratories that buy that raw stock.

Such a condition cannot long prevail because if one man is in a position to undersell competition, eventually that competition is destroyed. With the competition destroyed it is possible for him to sell at a price that suits his own ideas of proper profit. The legitimate expectancy in such a case would be the eventual elimination of independent laboratories, with a higher price to the producer of moving pictures for his printed product and to the exhibitor for his rentals.

This whole spirit of the moving picture industry is against any monopoly either in fact or in prospect. Therefore, the sane business thing to do is a readjustment of the situation which will give liberty to all laboratories to compete on a fair and equal basis.

We have no quarrel with the individuals in this matter. We regard Mr. Brulatour as a pleasant gentleman, of fine social qualities and an engaging personality. We do see, however, a very serious condition on purely business grounds, if Mr. Brulatour or any other man is continued in a position where monopoly is possible.

In connection with the situation the point which has hitherto not been brought out is the fact, that celluloid is 70 per cent. of the cost of raw stock, and that the celluloid market is today in America controlled by the Eastman Company and The Celluloid Company. According to a statement of its fiscal agent, the latter concern earned last year five times the amount necessary to pay its preferred dividends.

There is at the present time a 40 per cent. import tax on celluloid. It has been proposed and is being brought to the attention of Congress that if this tax of 40 per cent. on celluloid were to be abolished, that American film makers could easily compete with European makers. This element of the situation is important and should receive the attention of all those vitally interested.

A. J.

Special Laboratory Section of
MOVING PICTURE
World

Here's to the Film Laboratory

THE great American picture-loving public knows its stars and their histories. It knows the producers who made the picture and the directors who directed it. It knows the Board of Review who looked the other way when the bathing girl hung her wardrobe on a hickory limb, and, in some cases, it knows the man who projects the picture. Because the names of all these served as a screen preface to the showing.

But a mighty important factor in the popularity of the picture has remained, so far as the general public is concerned, unhonored and unsung.

The laboratory that developed the negative and made the print never gets a showing on the screen, and yet, to the skilled experience and hard, earnest work that the laboratory performs, between the time that the undeveloped negative is received and the finished print delivered, is due, in no small measure the satisfaction which the fan experiences in the picture's screening.

The laboratories of this country are marvels of business-like efficiency and time-saving methods. The star may have a toothache or a rampant temperament. The director may have an off-day, and the extras fall down hard in a critical scene, and any one or all of these pleasant occurrences will be accepted by the producer as a reason for delay, for retakes, or for cutting.

But there is no excuse that has ever been built negotiable for one per cent. of its face value when turned in by a laboratory to explain a late delivery or an unsatisfactory print.

It is up to the laboratory to make good for under-exposure, for over-exposure, for bad lighting effects. And only the laboratory manager knows how little appreciation he gets when the work is done.

The skill of high priced experts, the installation of the latest and best precision apparatus, the figuring out of time-saving methods, and the constant supervision, without which all the foregoing is nought, is part of the job of the laboratory manager. And he is the only one, in the long chain between the cameraman and the exhibitor, who has no alibi when things go wrong.

The wonder is that the laboratory man sticks to his job, because for the skill which he must possess, the work which he must do, and the constant supervision which he must give, the net profits, compared with those accruing from any other properly exploited branch of the industry, are extremely modest.

It is a long while since we have read of any laboratory owner purchasing a steam yacht or investing in a country estate. Possibly, a few such items may have escaped our attention, but we doubt it.

The trouble seems to be that the producer has taken the laboratory man as a matter of course—just the same as we Easterners complacently regard the rain as a regular provision of Divine Providence for our comfort, and must needs go to some arid region to appreciate what the lack of it means.

The producer feels that the laboratory man is always there, to be used when wanted, and that, between times of being needed, he is able to exist in some mysterious way and be right on tap when his services are again required.

Aside from its manifest unfairness, this attitude is scarcely wise from a dollars and cents business policy, because if he would take the trouble to figure out just where he would stand without the outside laboratory, the average producer would probably amend his views on the subject.

Just at present the temporary shortage of production is hitting the laboratories of this country, and hitting them hard, and yet there is really no reason for this shortage.

The lists of new houses building which have, from time to time, appeared in recent issues of the Moving Picture World, prove incontestably that the market for pictures is increasing every day, and that new pictures must be made to fill this demand.

Is it not a great deal better to start production now and keep the laboratories going on an even keel than to wait until the last possible moment when production can no longer be delayed, and then swamp every available laboratory with rush orders?

We all know what happens when a branch of any trade that has more work on hand than it can turn out within a reasonable time and what a situation like this means in the way of prices and costs.

Is it not better, Mr. Producer, to start now and keep the laboratories fairly busy on work which they are able and willing to do at a normal charge than, later on, to put yourself in a position where you must pay overtime and increased charges all along the line in order to secure proper deliveries?

The independent laboratory relieves the producer of much detail and enables him to keep down his overhead. For this reason it should be encouraged to retain its independence to serve all alike without favor or prejudice and to work out its own industrial salvation without fear of restriction or danger of monopolistic competition.

E. T. KEYSER.

Rothacker-Aller West Coast Laboratory Is Second of World-wide Chain Planned

In the heart of the West Coast film industry stands the new Rothacker-Aller film laboratory, occupying two acres on Melrose avenue. It has a beautiful setting of velvety lawns, verdant shrubs and blooming flowers. The building, which is of mission architecture, looks more like a fashionable club or a country gentleman's mansion than an industrial structure.

The plant has aristocratic neighbors. On one side are the great Robert Brunton studios and on the other the Robertson-Cole studios, while across the street Douglas Fairbanks produces his big box office attractions.

The Rothacker-Aller Laboratories, Inc., is a corporation controlled by the Rothacker Film Mfg. Company, with Joseph Aller as the resident head. Watterson R. Rothacker is president and treasurer; Mr. Aller is vice-president and general manager, and J. Wesley Smith is secretary.

Seeks World-Wide Chain

Mr. Rothacker's goal is a world-wide chain of standardized laboratories. The new plant in Hollywood and the laboratory at 1339 Diversey Parkway, Chicago, are the first two links in the chain. Prior to sailing for Europe for the purpose of establishing a laboratory in London, Mr. Rothacker had his big staff of technical experts in New York paving the way for an East Coast plant.

The two plants are now standardized and the four will later be. This is expected to mean much to producers, distributors and exhibitors with respect to release prints. For one thing, it will mean a week's saving in the matter of timing a feature negative. For example, a West Coast negative may be timed in the Rothacker-Aller laboratory as produced, and when the final scenes are edited, the West Coast plant will be in position to begin release printing immediately.

If the printing is to be done in Chicago, New York or London, the time cards on the West Coast will be shipped with the negative and quantity printing can be begun the day of the negative's arrival. This is possible only among standardized laboratories operating under identical conditions and using the same equipment, processes and formulas.

With a Capital "S"

In the new Rothacker-Aller laboratory "Service" will be spelled with a capital "S," just as it always has been at the Chicago plant. A producer client's photograph department will have the benefit of expert advice from a laboratory viewpoint. There is a mechanical department equipped with drill, presses, lathes and milling machines for the repair for customer's cameras.

A reserve battery of Bell & Howell cameras are held in the vaults for the use of producers in an emergency such as injury to their own equipment. An extra rush first print job can be delivered in an incredibly short time, while the ordinary routine "rushes" will go to the producer in six to eight hours. Theatres, cutting rooms and camera changing rooms are at all times at the disposal of clients.

The private offices of Mr. Rothacker and Mr. Aller are at the right of the lobby on the second floor, which is tastefully decorated in mission. At the left is the bookkeeping department. Immediately in front is the film receiving and delivery window.

The manager of this receiving and delivery department admits directors, cameras and others to the hallway connecting the theatres for the screening of rushes, the changing rooms, cutting rooms, etc. This is the only part of the laboratory where others than employes may enter without passing through the private office of Mr. Aller. The disadvantage, both to laboratory and producers, of having others than employes in the laboratory proper has been proven in many plants.

Points of Efficiency

In order to operate a laboratory in a way worthy of bearing their names, Mr. Rothacker and Mr. Aller knew that the very best equipment must be installed. If the machine desired could not be obtained on the market, Mr. Aller designed on and had it made to order. The inventive genius of Mr. Aller is reflected in every department of the laboratory in labor-saving devices perfected by him. Mr. Aller is the inventor of the negative numbering device used by the Eastman Kodak Company and a number of improvements on cameras, printing machines, finishing machines and other laboratory equipment.

One of the most vital features of the laboratory is the air conditioning, heating, and ventilating system. The building is so constructed that the temperature cannot be changed except by the automatically operating thermostat. The windows cannot be opened.

Hugo Ballin Film Shown Privately

"The Journey's End," Hugo Ballin's third independent production for Hodkinson release, which was made under the working title of "Ave Maria," was shown to an invited audience at the Stanley Theatre on the morning of Thursday, June 16. The production is said to be Ballin's masterpiece.

Script for Film Is Now Complete

Margaret Turnbull has practically completed the working script of "Beside the Bonnie Brier Bush," a screen adaptation of Ian Maclaren's story, which is to be Donald Crisp's third picture for the Famous Players-Lasky British Producers.

Mr. Crisp recently returned from an extended tour in Scotland for the purpose of finding suitable locations.

Modernized Film Printing for Profit

The efficiency of modern printing equipment is interestingly described by C. E. Marshall, of the Bell & Howell Company, in this article, written especially for Moving Picture World. Mr. Marshall says:

"The printing machine by virtue of its position in the successive stages of film processing has a more direct influence on the output than any other unit in the laboratory, with a view to both quantity and quality. It, therefore, becomes not only the basic factor in qualitative and quantitative release work, but the ultimate margin of profit per foot depends largely on the discriminating selection of printing machinery, due to the cost of maintenance and operating, an element that enters into consideration.

"As an example of the foregoing we can draw a comparison between the then modernized printing establishment of a decade ago. In order to finish 100 prints of a five reel subject (500,000 feet) in a working period of fifty-five hours on the average week, approximately eighteen printers were necessary. This computation is the result of the following figures.

The Old and the New

"The most improved type of printers then available had a maximum capacity of 5,000 feet a ten hour day; with five and one half days a week, a constant output of 90,000 feet a day had to be maintained. This necessitated a printing room personnel of twenty persons as a minimum and an initial investment of, say, $18,000 for equipment, with a maintenance and operating cost of about $1,200 a month. These figures represent the layout for a laboratory whose rated capacity was 500,000 feet a week.

"With modern printing equipment of the present day, this output can be handled with a maximum of

ARCHITECT'S DRAWING OF THE ROTHACKER-ALLER LABORATORIES IN LOS ANGELES

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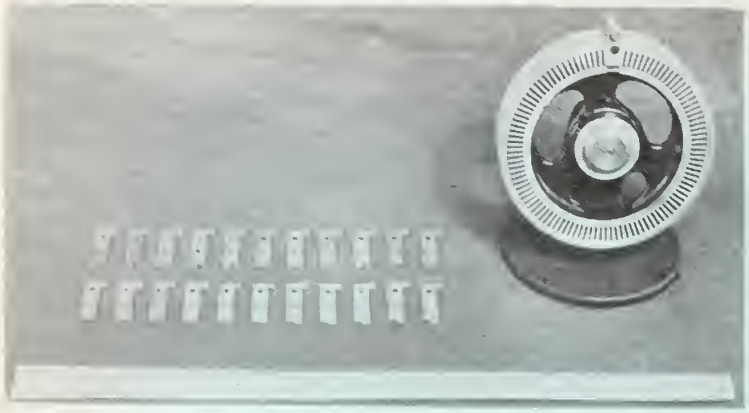


BELL & HOWELL'S KEY WHEEL AND HOLDER, TIMING KEYS AND INDEX STRIP

four printing machines, working but eight hours a day, or forty-five hours a week. The Bell & Howell Standard Continuous Automatic Printer, with a capacity of, say, 4,000 feet an hour, can in a day of eight hours, with ample allowance for rethreading, print 30,000 feet of positive film. It is quite obvious that with four machines and five attendants 500,000 feet a week can easily be exceeded. This requires an investment in machinery not exceeding $8,000, and a corresponding reduction in the cost of maintenance and operating greatly in contrast to that of maintaining a laboratory of this capacity several years ago.

Is Entirely Automatic

"The Bell & Howell Standard Automatic Printer recently emanating from the laboratories of that company represents the pinnacle of perfection in continuous film printing machinery. While built along the same principles of design and construction as the Standard Semi-Automatic Printer now used in all parts of the world by leading producers, it is entirely automatic in operation, eliminating the constant attention of an attendant for the purpose of changing printing light controls. The consummation of these farious light changes, including those of 6 inches or smaller in length, is effected automatically by an electro mechanical device, whose capacity of 105 consecutive changes without resetting will permit to tbe printed without a stop a length of positive film restricted only by the size of a negative roll containing the full 105 light changes.

"The speed of operation recommended is seventy-five feet a minute and the light intensity at point of film contact is mechanically altered to suit unequal densities of the negative. Very early the Bell & Howell Company employed mechanical means for decreasing or increasing light values instead of the common practice of inserting a resistance in the path of the electric current feeding the printing lamp. This insures a positive variation in the amount of light admitted to the film and permits of a more minute control and greater latitude in the number of changes available. The range of light control includes twenty-two steps, each being 10 per cent. greater in intensity than the preceding one.

Slotted Key Wheel

"The automatic light changing equipment on the printer consists of a revolving key wheel slotted radially for the reception of 105 keys. Keys are furnished numbered from one to twenty-two, and when inserted in the key wheel produce a change in the light at point of film contact as was predetermined when timing the negative. After each change of aperture opening the key wheel revolves until the next desired key is in operating position. These changes continue automatically until the entire roll of negative has been printed or 105 changes have been effected.

"The design of the new Automatic Printer incorporates an auxiliary aperture opening in addition to the regular aperture. This enables adjustments to be made compensating for variation in the temperature and strength of developing solutions and also for the decrease in illumination of the printing lamp due to usage."

Laboratory's Progress Is Faster Than Other Branches, Says Physioc

One of the most essential departments in the making of motion pictures is the laboratory, and yet many people in the industry know nothing at all about it, Lewis W. Physioc, superintendent of the Goldwyn laboratory finds. It has shown a remarkable degree of development, compared with the other technical departments, he declares. With a few exceptions, there has been little improvement in the camera itself, the present models being almost identical with the early ones.

Mr. Physioc recalls an interesting fact when he says, "The perfection of certain arts is definitely associated with certain periods, and no doubt the motion picture will have its greatest achievements limited to a certain period."

Discussing the laboratory, he says:

"The laboratories were confronted with great difficulties, for after the cameraman had done his work of making the exposures, his work was of no use unless the negatives were properly developed. And from these negatives must be printed thousands of feet of film, which must represent in good clean positive form the ultimate results of tremendous expenditures of money.

"In the early days these films were printed on very primitive machines, operated by hand, and of step or intermittent motion type, exposing a single frame at a time, and at the rate of about eight pictures a second; and what with the other slow points of these machines, and steady grinding, four or five thousand feet a day was the limit of capacity. And after a few copies from such machines the negatives were hardly fit for further use.

"When the methods of 'cutting' scenes into the reels were changed, more speed was found necessary and motors were attached to the printers. This change also required other improvements.

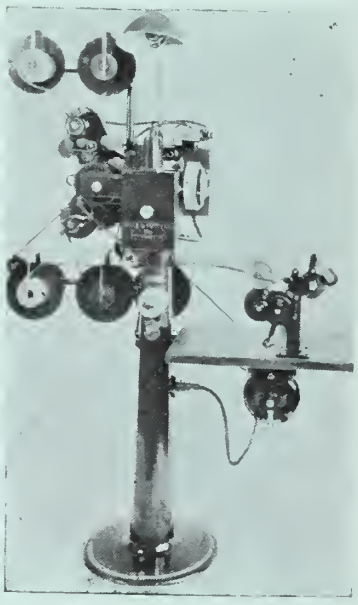
"At first each scene was printed individually, or as many times as copies were required; and when spliced together, in their proper order, necessitated such a number of joints that the film came apart so frequently as to make the performance a very tedious one.

"The introduction of the 'cut back' and the short scene, some of which were only two or three hundred feet in length, aggravated this trouble and naturally led to joining the negatives into 200-foot rolls and printing the positive in this length, all in one piece, which reduced the splices from 100 or more to as few as five or six. This, in turn, led to the difficulty of having in one roll of negatives several scenes of varying densities, which were obviously bad when given the same exposure in printing.

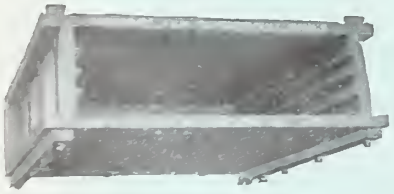
"It was therefore found necessary to devise some means of changing the intensity of light the instant the scene changed, to compensate for the difference in density of each scene. This was accomplished by recording degrees of light intensity at certain relative positions of light to negative, and later by means of the rheostat.

"A notch in the side of the negative warned the operator when the next scene was approaching the aperture, and he changed the light, giving more or less, as the density of the negative required. As crude

(*Continued on page* 110)



A MECHANICAL WONDER
The new Bell & Howell automatic continuous printer



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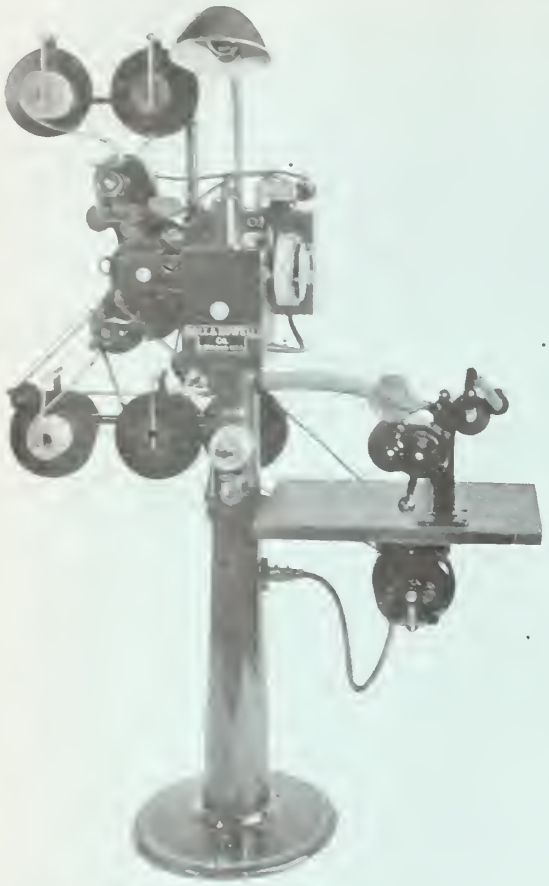

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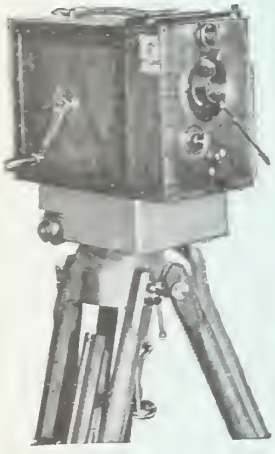

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Complete Control of Indoor Climate and Incidental Sounds Foreseen for Theatres

AN exceptionally instructive and intensely interesting address was that delivered by Henry D. Hubbard at the Washington meeting of the Society of Motion Picture Engineers in May, and Moving Picture World herewith prints it for the benefit of the entire industry. This is the first installment; the second and last will appear next week.

Motion picture engineering is emerging as a profession of power and vision. The motion picture engineer is master of the materials, devices, energy and ideas which equip the motion picture art to portray any real or ideal scene which nature gives or the mind of man conceives. The field of motion picture engineering is a circle having a well-defined center but no circumference. It is worth while to survey its central function and its farther reaches. Its primary function is to create mechanism to record and project pictures made dynamic and alive by a timed-sequence which is the soul of motion picture engineering.

What of the Future?

The ideals of the inventive engineer will make the motion picture art of tomorrow, for that art has no limitation other than the creative imagination of the artist and the technical resources of the motion picture engineer. Nor can we overlook his further function which concerns the studio, the theatre, auxiliary mechanisms, lights, incidental appeals to the senses, and finally the subject matter of the pictures, for the subjects give direction to his efforts and in turn are enriched by new devices.

What of the future? Shall we ignore it? We cannot, for our labor is all for the future. Is it possible we are working for a future we do not see, for an outcome we do not know, toys of caprice of predestiny, or can we master our fate? Human evolution has two extraordinary results: the steady emergence of man's power to know the cosmos and assimilate the experience of all men, and the steady rise of man's control of his own future, making it independent of his heredity, his past, and his environment. We are freer to make destiny than ever before, freer to control nature, and today we have the knowledge, the materials, mechansims and energy, and will to plan our own future.

"Science Predicts"

Science predicts. That is its chief function and its power. The engineer uses such predictions and makes programs which become a prophecy which he makes come true. So you see it is not so much prophecy we need as it is a program. I seek chiefly to stir your own vision of a future bright with achievements in your field, to foresee not what is coming, but rather what you are to bring. So it is for you to make the program for the year 1950 and this is my thought in this talk on "The Motion Pictures of Tomorrow."

It is possible to make continuous and rapid progress if for all new knowledge we could establish direct channels from all the sciences to every motion picture engineer so that all new data may be made instantly available for use in your field. Is this possible? It is certainly possible and I feel that it is inevitable. In the sciences an extraordinary thing has happened this century. The splitting up of human activities into minute specialties has not prevented it.

Function of the Brain

The cause is the avalanche of new data resulting from new research and technical experience. The result is that no specialist can keep up with new knowledge even in his own field. The case is becoming steadily more serious as new data multiply at a faster rate. What are we to do? We shall be driven to do what the new education teaches that we ought to do, namely, to stop making our brains mere storehouses for facts. The brain is too valuable for that.

The brain is the organ of action, not of fact storage. Yet such data are the basis of all your progress. When we had few telephones we had no directory; today we print them all in a b c order in a directory and can find any number in a few seconds. We must make all technical facts accessible for instant use. Our dictionary is a beginning. With a half million words in our language, we can find any word and its meaning in half a minute because it is arranged for that purpose. We must apply that idea for existing knowledge, and to the deluge of new knowledge, priceless but overwhelming.

New Knowledge System Needed

Our system of knowledge is breaking down and a new system is called for, to objectivize such data, externalize our memory, as we have extended our eye and ear. Then for the first time our brain will be used as an organ of action which the psychologists are recognizing as its true function. The ideal is simple. To make all existing and new knowledge available for instant use by any technical expert, as handy and accessible as his purse or his pocketknife. We must move toward that ideal and when it is reached progress will be quickened to a rate we do not dream of today.

It is a very old idea that progress comes both by steady improvements and also by jumps—in biology called mutations. Mechanical inventions come by mutations. In the art of communication the speaking trumpet came first. The speaking tube was a device of a new kind—a pipe line for speech. The telephone displaced the empty tube by solid metal wire. Finally the radio telephone is a new art by which one voice may talk with the whole world through space.

"Invention Will Survive"

Invention as the ultimate art will survive when all industry becomes automatic and power driven and all men are freed from the struggle for bread and the tyranny of needless toil and free to choose new constructive work. We must expect new kinds of arts during the coming quarter century. Invention, or the design of the automatic power machine, will be the big business for years to come.

Now why in working on any device can we not begin with a theoretically ideal specification. Day-dream the ultimate perfected device, then bring it down to earth modified as little as possible. Insist especially that it be automatic, power-driven and operable continuously on call so that the operator may become an observer rather than a worker.

Trend of Projector Design

I think we all foresee the trend of projector design—we shall soon have the individual projector by which every one may observe any film at his own desk or library table. An individual projector may use a thinner film with small pictures, so that one may use the projector as he uses a book or pencil, slip it into his pocket, carry it with him for use anywhere. Our home libraries will be equipped to exhibit pictures, as easily as we play a Victrola. Such devices are already available and will evolve into the animated newspaper of tomorrow. Public libraries, of course, will have individual screen and projectors for each reader and great collections of highly specialized films on every conceivable topic.

The motion picture engineer is concerned with the total effect on the audience. The limit of your field is your vision and your opportunity, and you create both. Just one or two casual thoughts on the theatre, suggestive rather than definitive. The form of the theatre may receive radical treatment. Today's crowding resembles the days of unregulated street traffic.

New Theatre Form

We may establish one-way aisles and apply every other device of traffic management to ensure easy entrance and exit. Hats and wraps must be cared for by some perfect system not yet devised. Seats must be designed by correct-posture experts for perfect comfort and health, with two independent chair arms for each person. The seats will, of course, fold automatically as soon as vacated, to allow easy exit. Coin-operated vending machines will dispense disks which in turn will operate easy-working turnstiles according to seat location, eliminating both the box office and the ticket takers. A tiny lamp would light, showing for each row that seats were available, the color indicating the number vacant, thus largely replacing the usher. The keynote is the word "automatic."

Control of Indoor Climate

The theatre size will range from the "little theatres" to the huge theatres for master-productions. The little theatres with lower magnifications will be better for highly specialized films requiring perfect definition. Little theatres will also be suitable for innovations which must meet the challenge of popular taste before being assimilated into appreciated art. At the other extreme we may have vast circular theatres with concentric circles of seats facing the center where each sector will be provided with its own screen and projector all operating with one film. Many times the present crowds could be served and all the advantages of large-scale production would obtain.

Five years ago I was privileged to suggest to you the possible complete control of indoor climate within the theatre. My belief has strengthened that this great step is strictly within the reach of present-day technology, both as to data and mechanisms. We cool the air for the dead cattle of the stockyards, why not for the hot and tired thousands in need of refreshment and recreation? We govern humidity for spinning cotton, why not also for making happy lives? We control pressure of air in caissons and altitude chambers for industrial tasks, why not for the highest art, promoting human well-being?

Real "Atmosphere"

Within the theatre we might have the perfect climate, the most exhilarating possible, while outside the rain, the heat, the humidity or the cold might be excessive. This would require conformity to every item of the specification of each type of agreeable climate desired, expressed in units of measure and therefore reproducible. The engineer could control at the optimum value every item such as cooling or heating, drying the air, increasing the air pressure or decreasing it, adding the healthful touch of ozone, ensuring air purity by filtering or by labyrinths of mercury arcs to give the ultraviolet radiation adequate, atomizing the essences of perfumes such as the odor of the pinewoods, the tang of the sea, the fragrance of the flowers or "the spicy odors of Araby the blest.' '

All of these elements are today separately realized in actual service and need but the unifying hand of the engineer to realize in combination. This would make the theatre most attractive at all times, since we could duplicate the finest climates of the most famous resorts of the world. What this complete control and ideal atmosphere within the theatre

(*Continued on page 92*)

Motion Picture Equipment Corporation Formed with Will C. Smith as President

Will C. Smith, a pioneer in the film industry, and until recently general manager of Nicholas Power Company, has relinquished that position to organize the Motion Picture Equipment Corporation with himself as president and treasurer. Headquarters of the new company are at 719 Seventh avenue, New York City, with branch offices at 1235 Vine street, Philadelphia. The company will act as distributor for Power's projector in New York, New Jersey, Delaware, part of Connecticut and southern Pennsylvania besides handling a general run of theatre supplies.

Mr. Smith has risen to his present place by ability and hard work. He became affiliated with the motion picture industry when it was in its infancy, starting in 1898 as an illustrator showing short subjects and slides for lectures. Later he became projectionist for Lyman Howe, a successful traveling exhibitor. These two brought motion pictures to many localities that had never even heard of the new art.

It was arduous business, traveling on a picture circuit in those days. The Lyman Howe show was not, of course, equipped with the devices for making pictures which have since so improved the art, and Mr. Smith, in the course of his work, has met and overcome probably every difficulty which might impede a projectionist. He learned his profession through practical experience, and takes considerable pride in the fact that he holds a license as a New York projectionist, carries a card of the I. A. T. S. E., and is a member of Local No. 306.

After leaving Howe, Mr. Smith was engaged by Fred Niblo in connection with the latter's "Travel Talks." Later he became associated with Sir Ernest Shackleton, when that noted explorer of Antarctic regions was on a lecture tour, Mr. Smith having charge of the films illustrating the lectures.

In 1907 Mr. Smith organized the New York Film Exchange, and continued at its head until 1912 when he became assistant general manager of the Nicholas Power Company, rising to the general managership in 1916. He is treasurer of the Society of Motion Picture Engineers, and helped to organize the American Projection Society. He has been associated with nearly all the leaders in the most prominent motion picture organizations, and is well known throughout the entire industry.

Managers Meeting

The exchange managers of Metro Pictures Corporation, representing all districts in the United States and Canada, will meet in annual convention beginning July 5 at the Hotel Astor.

The convention, at its opening session, is to be addressed by Richard A. Rowland, president of Metro; W. E. Atkinson, general manager, and by Marcus Loew. After business sessions devoted to discussion of promotion methods, there will be a schedule of entertainment.

Butterfield Interests Remodel Their Houses

The Butterfield interests in Michigan are now concentrating their efforts on remodeling and improving the theatres during the closed time of the summer season, and many improvements will be made in their several theatres. They control twenty-five theatres in the State of Michigan—pictures, vaudeville, dramatic stock and road attractions, and have a compact circuit of ten towns.

The Bijou Theatre in Lansing will be remodeled with entire new equipment and will open the latter part of August and will be known as the Regent Theatre, playing pictures and incidental attractions. First National pictures will form the nucleus of the picture program.

The Orpheum Theatre in Jackson is to be remodeled and redecorated and opened September 1.

The Bijou Theatre in Battle Creek will also be remodeled and overhauled, and is expected to open its season on September 1.

The Majestic and Family theatres at Port Huron, recently acquired, will be completely rejuvenated and newly equipped playing a policy of pictures, one night stand attractions and vaudeville from time to time.

Butterfield Organizes Michigan Welfare Group

At a meeting of Michigan theatre owners and lessees held in Lansing on June 16, an organization was formed with the following objects in view: Promotion of the welfare of the owners and lessees; organization to better conditions from all standpoints in the theatrical business; determination to harmonize all departments and attempt simplification of railroading, taxation and all other matters pertaining to theatre welfare.

The following officers were elected, with two other vice-presidents to be selected at the next meeting: Charles H. Seaman, president, Grand Rapids; W. S. McLaren, vice-president, Jackson; Claude E. Cady, treasurer, Lansing; W. S. Butterfield, secretary, Battle Creek.

The organization formed by Mr. Butterfield and his associates in no way conflicts with the Michigan Motion Picture Exhibitors Association, and was formed with the idea of creating a closer working arrangement with the various operators of the legitimate and vaudeville interests in the state, it is announced.

Hubbard's Address

(Continued from preceding page)

will mean for public health and comfort and enjoyment can hardly be overestimated.

The incidental possibility is here opened to create a new art, namely to use all of such controllable conditions within the theatre to add the climatic suggestions appropriate to the action of the play exactly as now we add the appropriate incidental sounds and music. This is strictly within the field of the motion picture engineer, who is concerned with all the arts and crafts which affect the net result of the art which he serves.

Art of Incidental Sounds

I look to see a phenomenal rise in the art of incidental sounds, including music, the human voice and those characteristic noises like the clatter of hoofs, chug of the motor, patter of rain, sighing of the wind, crackling of the fire and the splash and roar of the sea. Such sounds, if perfectly rendered, add intensity to the realism of the film, but their production must be made automatic and independent of the direct use of a hundred separate noise makers.

Perfected Acoustic Science

It is not so much volume as enunciation and accuracy of imitation. Acoustic science will analyze all needed sounds so that their recorded sound wave curves, suitably engraved, may automatically and with high precision produce the exact sounds called for. Their sequence, intensity and synchronism with the film will be controlled by perforated rolls or punched cards or both. Such cards now control all textile looms for figured weaves, and the automatic accounting and statistical tabulation in modern plants. The making of such sounds, true to nature, will be an art comparable in importance with that of the incidental music and speaking voice, and will contribute a factor essential to perfect realism in the motion picture art.

The psychologist, composer and physicist will join in devising new kinds of incidental music and sounds for each play, so that with every action the effective emotional background will be supplied. The orchestra will not be present. The artists will execute the incidental music once for all and so perfectly that it will compare with the film, and will be produced on the same basis of automaticity and synchronism by perfected mechanical means. The motion picture engineer will here be vitally concerned.

WILL C. SMITH

Picture Theatres Projected

BARNESBORO, PA.—J. Smith has plans by Hersh & Sholler, Commerce Building, Altoona, for one-story brick moving picture theatre, 50 by 100 feet, to cost $50,000.

CATASUQUA, PA.—William H. Wentz, proprietor Majestic Theatre, has plans by Harleigh Fatzinger for moving picture theatre, with seating capacity of about 1,500.

CARBONDALE, PA.—Reuben Cohn, 61 Pike street, has plans by Fletcher & Aiken, Park avenue and 41st street, New York, for one-story brick moving picture theatre to be erected on North Main street.

COALPORT, PA.—Nathan Caufman has plans by J. Millard, Hutchinson Building, Altoona, for one-story brick theatre, 42 by 120 feet, to cost $25,000.

ERIE.—F. W. Egan, 11 West Eighth street, has plans by G. Wesley Stickle, Aeriel Building, for one-story brick fireproof moving picture theatre, 40 by 150 feet, to be erected on Peach street, between 16th and 17th streets.

KITTANNING, PA.—E. R. Shotte has plans by Thayer & Thayer, Mercantile Building, New Castle, for two-story brick and stone trim moving picture theatre, 57 by 165 feet, to cost $100,000.

MORRISVILLE, PA.—Thomas Stockham contemplates erecting one-story brick, fireproof moving picture theatre, 50 by 80 feet, with seating capacity of 600.

MUNCY, PA.—J. F. Fahestock has plans by F. Arthur Rianhard, Masonic Temple, Williamsport, for one and two-story brick moving picture theatre and apartment building, 39 by 120 feet.

*NEWBERRY, PA.—J. A. Mears, 707 Diamond street, has plans by F. A. Rianhard, Masonic Temple, Williamsport, for one-story brick and hollow tile moving picture theatre and store building, 60 by 70 feet, to be erected on West Fourth street.

Vancouver Newspaper Cartoonist Inspired By Special, "Black Beauty"

When Vitagraph's sensational special, "Black Beauty," played Vancouver, B. C., recently, Cartoonist Davis, of one of Vancouver's leading dailies, the "Sun," was so inspired by Anna Sewell's noted story in film form that he came out of the theatre all "pepped up" with the race-scene climax and, standing under the marquise of the Capitol Theatre, where "Black Beauty" played in Vancouver, drew a picture of the mad throng swarming in to the second performance. The drawing was published on the first page of the "Sun," as a four-column news cartoon the next day.

Evidently Cartoonist Davis had his ears as well as his eyes open, for he drew in such comments emanating from the crowd as: "Well, it's worth waiting for"; "Don't push—shove"; "I had an easy job until this show came here"; (this from a traffic officer) and "Well, why don't they open another box-office?"

The little comedy touch wasn't omitted. "Come on," says a boy, leading a horse, "your father's over here in the moving pictures."

"I'll say they're 'Black Beauties,'" says a sporty-looking male looking at some fast-black hosiery in which is standing a fashionable and short-skirted theatre patron.

The cartoon is reported to have caused considerable comment in Vancouver, which accepted the coming of "Black Beauty" as a real event. The Capitol Theatre played to capacity during the engagement of "Black Beauty."

Praise for "The Heart of Maryland"

"As convincing a war drama as any since 'The Birth of a Nation,'" was one of the many lines of high praise which "The Cleveland Plain Dealer" had for Vitagraph's special, "The Heart of Maryland," when it played the Allen Theatre in the Ohio metropolis recently. "The Plain Dealer" went on to say that the director of the production deserved all credit choosing "cast that is balanced in every detail; he has some tremendous battle scenes; and there is no flagging of interest from the first peaceful scene showing the valley of the Potomac to the final stirring climax—there are many of them—and the closing fade-out.

"Of course every Civil War play has about the same general plot—the division of family ties and the shattering of embryonic romances with the division of North and South. Belasco gained his big effect in the stage production with a dramatization of 'Curfew Shall Not Ring Tonight.' The heroine clung to the bell clapper of the country church to still the alarm while her Northern lover escaped through the Confederate lines. This remains, naturally, the big moment; but there are others, with effective battle scenes outstanding in contrast against bits of Southern scenery and some particularly pleasing interiors.

"The play has been followed in detail—the love of Maryland Calvert for Alan Kendrick; the romance of Spitfire Nanny and her Southern swain, Bob; and the tragedy of Maryland's brother, sent into his own home as a member of the Northern secret service; and, of course, the villainous Thorpe, who betrays both North and South, doing double duty as a spy.

"As a matter of fact, 'The Heart of Maryland' proves even a better picture than a drama—though it brought first substantial recognition to Belasco and fame to Mrs. Carter. Lincoln, Lee and Grant are introduced for a moment at various times. Artistic touches are found in legitimate comedy relief; and the effectiveness of the offering is enhanced by the musical setting by Philip Spitalney and his overture, 'The Spirit of '61,' which prepares the audience for it."

2 Wid's DAILY

Belasco's Civil War Romance Given Splendid Production

Tom Terriss production
"THE HEART OF MARYLAND"
Vitagraph

DIRECTOR ..... Tom Terriss
AUTHOR ..... David Belasco
SCENARIO BY ..... William B. Courtney
CAMERAMAN ..... Tom Malloy
AS A WHOLE.....Thoroughly appreciable adaptation of favorite stage play; delightful Southern atmosphere
STORY.....Provided with a first rate scenario and given realistic and interesting production
DIRECTION.....Keeps his story moving toward the conclusion all the time; wastes no footage on battle scenes
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Some pretty effects
CAMERA WORK ..... Well judged
PLAYERS.....Catherine Calvert splendid type for leading role; Crane Wilbur does good work; cast well suited all through
EXTERIORS ..... Always pretty
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY.....A romance of Civil War period in which Southern girl chooses between duty to the South and love of her Northern sweetheart
LENGTH OF PRODUCTION.....About 6,000 feet

David Belasco's play of the Civil War has been a favorite for so long that a picture bearing the title "The Heart of Maryland" of itself is enough to attract attention. But that is not all. Tom Terriss has made a thoroughly fine picture that will bear comparison favorably with several of the so-called specials that are being released, although his production is not claiming such prominence. William Courtney's scenario was well prepared in the first place, but it remained for director Terriss to make it a reality. He has retained Belasco's original story, and presented it with a deftness that makes the picture first class entertainment.

First of all a delightful Southern atmosphere and real Southern backgrounds are to be found, the old colonial mansion, the costumes and general air characteristic of the people, all add to its realism. The general production values are all splendid. The story moves along smoothly and surely, to a definite conclusion. There are no interruptions to break the well sustained interest. There are no long battle sequences to bore, only an acceptable number of short flashes, and then no actual bloody combats are used.

Catherine Calvert typifies excellently the character of Maryland Calvert, and her work throughout is interesting. Crane Wilbur, as her Northern sweetheart, plays with sincerity and good discretion. The minor characters are all suitable and do good work. The player impersonating Lincoln bears littls resemblance to the Emancipator, and one or two other soldier make-ups might have been improved upon.

Alan Kendrick, at the outbreak of the Civil War an officer in the U. S. Army, is forced to choose between serving the North or remaining true to his Southern sweetheart, Maryland Calvert. Alan chooses to serve the North, and the engagement is broken. Alan is captured by the Confederates and held prisoner in a church near Maryland's home. When Maryland learns that Alan's life is endangered she risks her life to save him and when the bell which announces Alan's death does not ring Maryland is found hanging to the clapper to prevent the sound. The girl is arrested and condemned as a traitor. In the meantime she assists Alan to escape.

Major Thorpe, a traitor to both the North and the South, holds Maryland a prisoner until Alan returns with evidence which causes Thorpe's arrest and gives Maryland back to her lover.

Should Make Your Box Office Feel Good

Box Office Analysis for the Exhibitor

If you want to show a really worth while feature, secure "The Heart of Maryland," and you will be sure to satisfy your folks with it. The fact that it is a war romance should not detract from its appeal since the romance is the prominent feature, with the actual war scenes few and not numerous enough to displease even those who balk at war pictures. You have a genuine Box Office title that shouldn't require further exploitation to get them interested.

Tell them they'll be well pleased with Tom Terriss' adaptation of David Belasco's stage play, and you can promise them a fine piece of entertainment. For those who may suspect long battle sequence be sure to tell them there are but few war scenes, and above all, no long shots of actual combat. Advertise the showing well in advance with large posters bearing the title.

Adv.

Film Baseball League Formed; Eight Teams Have Joined and More to Be Heard From

WITH eight teams definitely entered and several more still to be heard from, a long step has been taken toward bringing about more amicable relations between the home offices and exchanges of motion picture producing companies in New York with the formation of the Film Baseball League. It was organized at a meeting held at Paramount's home offices June 17.

The offices represented were: Universal, Paul Perez; Goldwyn, Walter J. Cammer; Hodkinson, J. J. Van; Pathe, I. Wormser; Fox, M. J. Starr; First National, Harry Hollander; Vitagraph, Robert Horsley; Famous Players, Wm. S. McIlvain.

Arthur James, editor-in-chief of Moving Picture World, was elected honorary president of the newly formed league to act in an advisory capacity in adjusting disputes. The election was made because of Mr. James' ready response to a request for co-operation in starting the league.

Other officers elected were: C. L. Gartner of Paramount, president; Harry Hollander of First National, vice-president; Martin J. Starr of Fox, secretary; J. J. Van of Hodkinson, treasurer, and Walter F. Eberhardtof Paramount publicity director for the league.

In order to accentuate rivalry between the teams, so that two teams from the same organization would not be competing for the pennant, it was unanimously decided to have only one nine from each producing organization so that producers having exchanges and home offices here will be represented by only one team.

A financial committee was appointed consisting of M. J. Starr of Fox, chairman; Thomas Walsh of Paramount and Paul Perez of Universal.

Efforts are now being made to secure grounds for the games, which will be played Saturday afternoons, although deviations from this schedule will probably be made in cases where the managers of both teams agree on such a change. It is anticipated that these contests will bring out representative attendances from the home offices and exchanges of the various film companies.

Play will be started immediately following the drafting of rules and schedules which, it is expected, will be completed during the present week.

W. E. Greene Has Been Named President of Pyramid Pictures

WALTER E. GREENE, one of the best known men in the motion picture industry, is the president of Pyramid Pictures, Inc. This announcement was made this week by Arthur N. Smallwood, president of Smallwood & Co., Inc., investment brokers, of 150 West 34th street, which concern is in charge of the financing of the new million dollar corporation. Only the finest type of pictures will be given to the independent market by Pyramid Pictures, Inc., it is stated.

After his election to the presidency of Pyramid Pictures, Inc., Mr. Greene and Ray C. Smallwood, who will be in charge of the first producing unit, conferred, and it was decided to go ahead with the first production as fast as possible. A long term lease will be made for a studio in New York City.

Good Pictures Necessary

"The independent producer will do more to bring about bigger and better conditions in the motion picture world than any other producing unit," declared Mr. Greene. "But to cope with the situation, it is absolutely necessary to give the independent exhibitor pictures that class with the best in the market, and with this in view, I have taken the presidency of Pyramid Pictures, Inc.

"Banking principles will be employed in the making of Pyramid Pictures. Not a penny will be wasted, yet not a penny will be spared in the making of big and better independent products."

WALTER E. GREENE

Bay City Film Sues

Suit has been filed in the New York Supreme Court by the Bay City Film Corporation to recover $6,160 from the Community Motion Picture Bureau. It is charged by the plaintiff that in May, 1919, it made a contract with the defendant for certain prints of 2,000 feet each, valued at $80 each, and that it carried out its portion of the contract, and that it delivered 137 prints, all of which it is alleged were in first-class condition and usable, but that it received payment from the defendants for but sixty of the prints and has been obliged to sue for the balance.

Fox Film Answers Suit Brought By Scenarist

The Fox Film Corporation has filed its answer to the suit brought against it by Alexander J. Gordin in the New York Supreme Court, in which he seeks to enjoin the corporation from continuing its exhibition of "Queen of Sheba" and to account to him for any damages he may have sustained by reason of the alleged breach of contract.

The Fox corporation admits it employed Gordin in February, 1919, to act as an assistant in its scenario department and that on January 10, 1920, he was instructed to write a scenario based upon the character of the "Queen of Sheba," which, if acceptable, would be used. He was instructed, it is alleged, to forward the same without delay, as soon as he completed parts of it, to J. Gordon Edwards, director at the Hollywood studios, but that he neglected and refused to do so despite repeated demands made on him, which resulted in his discharge on March 13, 1920.

Fox says that he was paid $70 a week between January 10 and March 13, 1920, without receiving any benefit to the company, and that his conduct required them to engage another scenario writer for "Queen of Sheba." Damages of $1,000 are asked as well as dismissal of the action brought by Gordin.

Rainbow Asks $100,000 of Fanchon and Marco

Suit has been filed in the New York Supreme Court by Fred Roberts, president of the Rainbow Film Corporation, in which damages of $100,000 are asked from Francis Fanchon and Richard Marco, doing busisness under the firm name of Fanchon and Marco, at 1457 Broadway.

The complaint says the defendants are producing a performance at the Globe Theatre known as "Sun Kist." In this musical comedy, it is charged, are fourteen scenes depicting the operation and conduct of a motion picture company, and that there appears on the curtain and in these scenes the name "Rainbow Film Company," that one of the scenes depicts the engaging of actresses and actors and depicts this in such a manner as to be "salacious, improper and immoral," and that another scene describes the Rainbow Film Company to be "a fake."

Sues Over Notes

An action has just been filed in the New York Supreme Court by the Equity Pictures Corporation to recover $70,000 from the Associated Screen News, Inc. According to the complaint, three promissory notes were executed by the defendants payable to the order of P. A. Powers and carrying 6 per cent. interest. One of the notes was for $50,000 and each of the other two for $10,000, said notes to be payable in four months.

These notes, according to Equity, were subsequently assigned to the company by Powers for a valuable consideration, but it is charged that when they fell due, payment was refused.

Judgment for $2,719 Is Awarded Gail Kane

Acting on behalf of Gail Kane, actress, Attorney Nathan Burkan has filed a judgment in the New York County Clerk's office against the P. and W. Picture Corporation for $2,719. It is the result of a suit brought in the New York Supreme Court by Miss Kane in which she charges that in February, 1920, she made a contract with P. and W. for her appearance in "A Good Woman," for which, according to a letter from Lester Park, general manager of the defendant corporation, she was to receive $3,500. This letter was directed to Miss Kane, care of the Norma Talmadge Studios.

Miss Kane charges that she performed her part of the contract and received $1,000 on account, but was refused the balance, which, Park's letter states, was to be paid her from the first returns from the sale of the picture.

The motion picture people demurred to her complaint, but when she served them with an amended one, they failed to file their answer within the prescribed time and judgment was taken against them, which includes interest and costs.

C. J. Runey Moves

Larger and more spacious quarters in a four story brick building located in the downtown business section of Cincinnati have been secured by the Clarence J. Runey Motion Picture Company, maker of educational and commercial films and who also is the Cincinnati representative for Pathe News.

In the Independent Field

By C. S. SEWELL

Reelcraft Announces There Will Be No Let-up in Its Production Activities

Reelcraft Pictures Corporation announces that there will be no let-up in its production activities during the summer months but that the "Mirth," "Sunlite" and "Aladdin" units will continue making comedies in accordance with the schedule which has been maintained for some time.

R. C. Cropper, president of the company, says: "We decided upon this policy only after a campaign among exhibitors and exchangemen convinced us that it was a wise policy. Our releasing schedule calls for one single reel and one two-reel comedy each week, one hundred and four releases a year, and in order to insure a steady output we are more than two months ahead of our releasing schedule, and we have issued orders to our studio in Yonkers for "full' steam ahead" during the summer months. When we first announced the formation of Reelcraft about three years ago we stated we would specialize in high grade subjects of short length and we have not deviated from this policy.

"We have a faith born of experience that the future of the short subject field will be even greater and pledge ourselves to the task of doing our utmost towards the realization of this ideal."

Levine Looks for Big Fall Business

Another independent distributor who looks forward to a heavy increase in business for independent attractions is Nat Levine, of Plymouth Pictures. He believes that if the independents will take full advantage of the opportunity which the present situation affords there is a rosy future in store.

"The curtailment of output on the part of certain companies," says Mr. Levine, "affords an unusual opportunity not only for state right exchanges to secure additional bookings, but will also result in a greater number of pictures of high calibre being distributed through this channel."

Press Sheets for Short Subjects

Beginning with the current releases, Federated Film Exchanges will issue press sheets on both the Hallroom Boys Comedies and on Screen Snapshots. This will necessitate four press sheets a month, two on the Snapshots and two on the comedies, as both are issued twice a month.

The press sheets will be like those issued on feature subjects and will contain various exploitation suggestions and other exhibitors' aids. This step has been taken in response to requests from exhibitors and exchanges for material to assist them in their special publicity drives.

"Heedless Moths" Is Transferred to the Frazee Theatre for a Run

Following a successful run at the Greenwich Village Theatre, the Audrey Munson production, "Heedless Moths," which is being distributed on the independent market by Equity Pictures Corporation, has been moved uptown.

It opened at the Frazee Theatre on Forty-second street, right in the heart of the theatrical district during the current week for an indefinite summer run. The Frazee is a house which is usually devoted to the spoken drama and "Heedless Moths" is the first motion picture attraction which has been shown there in some time.

Another point of interest in connection with this showing is the fact that this is the only independent attraction now housed in the theatrical district where it is in direct competition with the big Broadway picture houses and also with several other houses which are usually devoted to the spoken drama but which are now showing special film attractions such as "The Queen of Sheba" and "The Four Horsemen."

Attend the Convention

Of outstanding importance to the entire industry at the present time is the coming convention of the Motion Picture Theatre Owners of America at Minneapolis, June 27, 28 and 29, where matters of great import to the film business will be discussed, action taken on a number of important problems and a course decided upon for the coming year.

According to all indications, this convention will be of particular significance to the independent producers and distributors because of the present situation brought to a focus by Senator Walker's speech regarding the "trustification" of the industry and his charges that certain moneyed interests are seeking to stifle the independent producer.

This situation is having the effect of causing a tendency to rally to the independents, and all branches of the independent field should prepare to "make hay while the sun shines" and take advantage of the situation. Do not, however, overlook the fact that in going after the business state right distributors must be in position to meet competition on all lines, including quality of product, and that if the gains made during the present situation are to be held, you must be in position to supply the exhibitor who is favorably disposed toward you with productions of such calibre that they can stand up before his audiences with what the other fellow has to offer, for you must remember that after all, it is the audience that has the final say.

Several independent concerns are going to be represented at this convention. Arrow will have several on hand, and Federated Exchanges, which is also holding a convention at the same time, will have all of its directors present, and we urge everyone in the independent field who can possibly do so to arrange to be present in Minneapolis and boost the independent field.

C. S. SEWELL.

New Hoxie Ready

Arrow Film Corporation announce the seventh of the Jack Hoxie series produced by Ben Wilson is ready for release. It is titled "The Broken Spur," and while giving Hoxie full play in a vigorous cowboy role the scenes are laid in the North woods. Marin Sais is once again to be seen in support of Hoxie, together with Wilbur McGough and Evelyn Nelson.

For the first time in this series Hoxie plays a dual role.

Newest Hallroom "We Should Worry"

In the newest of the Hallroom Boys comedies, which has just been received from the Coast, Sid Smith, in the role of Percy, is said to perform in such a manner as to stamp him as a high-class satirical comedian. The title of the comedy is "We Should Worry" and it shows the boys being stuck by a real estate promoter with land supposed to contain oil, and the boys' attempt to pass it on to unwary purchasers.

It is also announced that Smith performs some brand new stunts in this comedy. Harry Cohn, the producer of these comedies, points with pride to the fact that not only are they being constantly improved, but that they are being turned out on schedule time for Federated release.

Good Reports on "Supreme Passion"

Robert W. Priest, president of the Film Market, Inc., announces the receipt of reports from A. W. Thornley, of Hy-Art Productions, Dallas, that he is receiving splendid co-operation from exhibitors in that section, which is being manifested in an unusual number of bookings on "The Supreme Passion."

Mr. Thornley is an old-time film man, but for the past few years has been devoting himself to merchandising and the oil industry. He reentered the film industry recently with the purchase of rights on "The Supreme Passion," in which Florence Dixon is starred, and is said to be so pleased with the results of this production that he will purchase other high class pictures.

Affiliated Has Cartoon Novelty

"Skipping the Pen," the initial offering of a series of novel pen and ink cartoons by J. J. McManus and R. E. Donahue, distributed by Affiliated Distributers, Inc., has been selected for pre-release presentation this week at the Strand Theatre by Managing Director Joseph Plunkett.

In the Independent Field

Arrow Sets July 1 for Release of First of Four Curwood Films

Arrow Film Corporation announces that July 1 has been set as the release date for "God's Country and the Law," the first of the series of four James Oliver Curwood features being produced in Maine by Pine Tree Pictures, Inc.

This picture was shown by Arrow a few days ago for the first time in its finished form to the author, also to Hon. Frederick W. Hinckley, of Portland, Maine, president of Pine Tree Pictures, and former Governor Carl E. Milliken of Maine, the treasurer.

The production was directed by Sidney Olcott and Gladys Leslie is featured. The supporting cast includes William H. Tooker, Fred C. Jones, Hope Sutherland and Cesare Gravina. Mr. Curwood announced he was pleased with the production. It is said to be a thrilling story of the vigorous Curwood type but entirely new in theme, dealing with a man's fear of the supernatural and his fleeing from a guilty conscience until overtaken by fate.

Will Syndicate "Snowy" Baker Story

Aywon Film Corporation announces an extensive exploitation campaign on its "Snowy" Baker series, including the syndication in a number of newspapers of Baker's life in Australia and America. Baker is now making pictures under the direction of William N. Selig on the Pacific Coast.

Jack Hoxie Goes to Minneapolis

At the request of Greater Features Film Company of Minneapolis Arrow Film Corporation has switched the itinerary of Jack Hoxie so that he will be able to attend the convention of the M. P. T. O. A. at Minneapolis.

Before going to Minneapolis Hoxie will visit Kansas City and Joe Fox of Phoenix Film Corporation, has arranged for a big smoker and booked him to appear in sixteen theatres.

In Dallas, Hoxie was the guest of Southern Enterprises and made appearances at the Crystal Theatre and others. He reviewed the Girl Scouts and was made an honorary member and acted as a judge in a rope tying contest. In Oklahoma City he appeared at three theatres and was guest of honor at a dinner given by the Chamber of Commerce.

Callahan Studio to Open with Ball

Jimmy Callahan has forwarded to Robert W. Priest, president of Film Market, Inc., the first print of another new comedy, "Pancakes and Pirates," which Tom Bret is now editing, and expects to finish another comedy within a week.

Mr. Callahan also announces his new studio in Atlantic City will be ready by July 1 and he will open it with a ball, for which 1,800 invitations have been issued. He expects to make it one of the gala events of Atlantic City.

Kopfstein Goes on Sales Tour

Jacques Kopfstein, general manager of Dominant Pictures, Inc., has left New York for a fortnight's visit to mid-western cities in the interest of the Western Star Dramas and Catherine Calvert series.

New "Philo Gubb"

Webster Cullison of Clever Comedies will produce "The Disappearance of Ma'y Jane" as the third of the Ellis Parker Butler series of stories of "Philo Gubb, Correspondence School Deteckative." The "heroine" of the story will be required by the script to weigh in the neighborhood of four hundred pounds and Mr. Cullison is having a hard time casting the role. Victor Potel will again have the role of "Philo" and the supporting cast will be made up of established comedy players.

Lubin Bringing Allene Ray Print

Bert Lubin, president of the Western Pictures Corporation, producing the new series of six Allene Ray features, has completed work on the first of the series and is now on his way east with the negative.

Mr. Lubin will stop off at Chicago and expects to be in New York the latter part of this week. It was produced under direction of Robin H. Townley with Jack Holbrook at the camera.

Feinman Writing for Reelcraft

R. C. Cropper, president of Reelcraft Pictures Corporation, announces the appointment of A. L. Feinman as advertising and publicity director. Mr. Feinman's activities with Reelcraft, however, it is announced, will not interfere with his activities with Inter-Ocean Film Corporation and he will continue to handle publicity and advertising for that organization.

New "Star Ranch"

"The Stranger" is to be the next release on the Star Ranch Western series, instead of "Tangled Trails," as previously announced by C B C Film Sales Corporation. Prints of "The Stranger" and "Tangled Trails" have both arrived at the New York offices from the Coast.

"The Stranger" is said to be the best picture that Mr. Hatton has made thus far in the series—and is the first of a sequence of pictures to be written and directed by Albert Rogell. Little Jean Carpenter, an attractive child actress, plays a leading role.

Thomas Dooley Visits New York and Buys Large Number of Films

Thomas W. Dooley, manager of the Exhibitors' Film and Service Company, of Syracuse, N. Y., spent several days in New York recently securing subjects for his territory and announces consummation of the following contracts: with Reelcraft Pictures Corporation for its entire output of fifty-two one-reelers and the same number of two-reelers; with Forward Film Distributors for "Heart O' the Range" and "The Shadow"; with Gaumont Company for "The Edge of Youth" and "The Thinker"; with Fred Falkner for three Susan Grande pictures; with Plymouth Pictures for "Every Woman's Problem," a series of Mack Swain comedies and a series of Minta Durfee Comedies; with Howell Sales Company for "You Find It Everywhere"; with Mickey Film Company for "The Woman He Chose," and in addition is handling the Synchronized Scenario Music in upper New York state.

Mr. Dooley further announces that Leo Murphy has been appointed representative for Buffalo territory, while E. C. Briggs, formerly of Pathe, will look after the central part of the state, and Arthur Dana will handle Albany and the Hudson River towns.

Weiss Will Syndicate Story of "Adventures of Tarzan" Serial

In connection with the announcement of the productions of the "Adventures of Tarzan" serial starring Elmo Lincoln, based on Edgar Rice Burrough's story filmed by the Great Western Producing Company, the Adventures of Tarzan Serial Sales Corporation, which is distributing this serial, calls attention to the great popularity that Mr. Burrough's stories have achieved.

The story of the serial is taken from the concluding chapters of one of the Tarzan books, "The Return of Tarzan," and so popular have the series of "Tarzan" books by this author proved, that it is said over three million copies of the various books have been sold.

It is pointed out that the popularity of these stories which have been so widely read by the public, will prove a great asset to exhibitors showing this serial. In addition, to further capitalize the Tarzan character's popularity, arrangements are being made by Louis Weiss, president of the distributing company, to syndicate the story of the "Adventures of Tarzan" in a large number of newspapers throughout the country simultaneously with the release of the serial episodes, giving exhibitors the advantage of this tie-up.

Goldburg Promises Innovations in New Cleo Madison Features

Jesse J. Goldburg, vice-president and general manager of Imperial Productions, Ltd., which recently announced a series of features starring Cleo Madison, states that his company will introduce several changes in the handling of these productions. For instance, he will go back to the early method of introducing the characters at the beginning of the picture independent of the parts they portray, then for the benefit of houses which have but one machine, each reel will end with a sub-title, also the tendency to over-lighting will be done away with and interiors will, as far as possible, be lighted only to the same extent as they are in real life.

Three different exploitation books will be issued, one for exchanges, one for the public and another for the exhibitor's own use. In advertising and exploitation stress will be placed on window cards and 24-sheets will be replaced by two styles of 12's. Mr. Goldburg is also a strong believer in trade paper advertising and states a substantial proportion of his company's outlay will be used for this purpose.

Fidelity Offers Several Features

William G. Smith, of Fidelity Pictures Company, announces he has been combing the market for productions that will prove strong magnets for the box office and during the coming year will present twelve five-reel features, a series of twenty-six one-reel Cupid comedies, the first of which will be released about Aug. 1.

In the Independent Field

Herald Sales

Herald Productions, Inc., reports the sale of territory on the following reissues: "Her Greatest Performance," with Ellen Terry; "The Lyons' Mail," with Henry Irving, Jr.; Charles Dicken's "Dombey & Son" and Oscar Wilde's "Lady Windermere's Fan," to Interstate Film Service of Chicago for Northern Illinois and Northern Indiana and to Producers' Feature Service for New York and Northern New Jersey.

Good Idea for Guinan Feature

For "The Stampede," the second of the series of Texas Guinan Westerns distributed by Victor Kremer Film Features, the Paglin-Davidson organization, which announces it is to handle the exploitation on the Kremer output, has prepared an attractive two-color press book of sixteen pages.

A novel idea in the book is a "colorgram" consisting of a design in small squares with a color chart, which when colored as directed shows a cubist painting of Texas Guinan pulling her horse up on its hind legs.

Animals Furnish Unusual Thrills in Adventures of "Tarzan" Serial

For the newest Tarzan film production, "The Adventures of Tarzan" serial starring Elmo Lincoln, an unusual number of sensational climaxes and "bring 'em back" thrills is promised by the Adventures of Tarzan Serial Sales Corporation distributing this serial, which stars Elmo Lincoln.

This serial is being produced by the Great Western Producing Company, which is said to have kept in mind the demand by audiences for thrills furnished by denizens of the jungle. Every episode will contain the principal actors in which are Elmo Lincoln, the star, assisted by Tantor the elephant, Numa the lion, Joe Martin the ape and another lion, Regent.

Elmo Lincoln, who has already achieved success in Tarzan roles by his performance in the title roles of "Tarzan of the Apes" and "The Romance of Tarzan," is said to have taken daring chances in this serial in order to give each episode a climax of extraordinary punch. For example, the concluding scenes of the first episode, "The Call of the Jungle," depicts Lincoln standing beneath two cliffs on the top of each of which is poised a lion ready to spring on him, while episode two, "The City of Gold," shows Louise Lorraine cornered in a treasure vault by the lion Numa.

In addition to the lions, elephants and apes, various other animals are used, including crocodiles and alligators.

New Firm Offers "Under Two Flags"

Under the guidance of Max Roth as general manager, the R and R Sales Corporation have entered the independent market.

The first picture which will be released by this new organization will be "Under Two Flags," from the widely read story by Ouida. The picture is announced as the first of six successful productions for the independent market. Mr. Roth for a number of years was associated with Sol Lesser.

Capital Reports Big Business

E. J. Gabriel, manager of the Capital Film Exchange, 1314 Vine street, Philadelphia, reports that he is meeting with great success among exhibitors in Eastern Pennsylvania and Southern New Jersey with a series of reissued Triangle Douglas Fairbanks' productions together with "The Devil's Confession" and "Blazed Trail" pictures.

Hustling Exchange

A live-wire state right organization is the Rialto Film Exchange of 1240 Vine street, Philadelphia. The personnel of this exchange consists of Bill Humphrey, manager; Ralph Rosenfield, president; S. S. Travis, treasurer; Joseph J. Greene, sales representative and Mac Greenus, booker. The entire organization are old-timers in the film business and are handling a number of attractive independent attractions.

Aycie Reports Several Sales

The following territories have been closed on the Spur Series of two-reel westerns:

Specialty Photoplay, Inc., for: Greater New York and Northern New Jersey; S. & S. Film Company, for: Western Pennsylvania and West Virginia; W. I. Film Company for: Indiana; Super Film Attractions, Inc., for: Maryland, Delaware, District of Columbia and Virginia; Security Pictures, for: Northern Illinois; United Film Service, for: Southern Illinois and Eastern Missouri; Big Feature Rights Corporation, for: Kentucky; S. T. Stephens Film Distributing, for: Louisiana and Mississippi.

Federated Screen Snapshots to Show Big Los Angeles Carnival

Federated Screen Snapshots No. 4 will be a Carnival reel and will, it is announced, contain exclusive pictures of a giant carnival-benefit held in Los Angeles for sick and needy actors and in which practically the entire "movie" colony took part.

It is said to show the largest number of screen celebrities ever grouped in a single reel, including stars, directors, producers and writers, such as Daniel Frohman, Gloria Swanson, Carter DeHaven, Bert Lytell, Edna Purviance, Hank Mann, Elinor Glyn, Rupert Hughes, Sir Gilbert Parker, Charles Ray, Antonio Moreno, Tom Ince, Pauline Frederick, William Desmond, Rosemary Theby, Bebe Daniels, Lila Lee, Will Rogers, Mabel Normand, Ethel Clayton, Douglas Fairbanks, Mary Pickford, Ruth Roland, Tom Mix, and others. Each player is shown doing a separate stunt.

There are wildwest shows, track stunts, a harem show, Chaplin Kid contest and an extravagant pageant. An extra size press sheet is being prepared for this issue at the present time.

N. Y. Newspapers Give High Praise to Urban's Film Library

Charles Urban's film library was the subject of an article in a recent issue of the New York Sun, and this is of interest to exhibitors as it is from this library that the Kineto Reviews and Movie Chats are fashioned.

The Sun makes the point: "What is to become of descriptive writers now that the film library has arrived with the potentialities for supplying future generations with actual reproductions of famous events as they occurred?" The article goes on to say that there cannot be a disputing of the records of the film library or the necessity for a lengthy foreword explaining the painstaking researches to insure the accuracy of the descriptions. "Instead there will be simply a brief caption stating when and on what occasion the film was made, perhaps a hundred years ago when President Harding was inaugurated or a few years before when a King of England mounted the throne," continues the Sun.

Reference is also made to the fact that Charles Urban is owner of the film library which he calls the Living Book of Knowledge and that it already contains more than a million feet of film which he is organizing and cataloguing so that at any time persons seeking films on special subjects will be able to find them just as they do special material in a public library.

Historic events culled from the library will reenact themselves before one's eyes, says the Sun, and what Browning strove to do in Sordello, the movies will easily do for people a few years from now, and historical figures will emerge without any call upon the imaginations or necessity for following chapter after chapter of text.

Brandt Urges Exchangemen to Vigorously Exploit Their Films

Joe Brandt, who is interested in several short subject releases including Screen Snapshots and Hallroom Boys' comedies, is a strong believer in exploitation and contends that not until producers and exchangemen get behind their product and push it with every sort of exploitation idea available will the independent market reach the heights it should achieve.

"It is with the exchange that the real power lies to boost pictures," says Mr. Brandt. "No matter how good a picture is its possibilities can be improved by clever and judicious exploitation and advertising and exchangemen should realize that it is not enough to buy a picture and just "dump" it cold on exhibitors and the public.

Mr. Brandt refers to the success that is being achieved by Ben Amsterdam, Harry Charnos, Joe Friedman and several other independents by the judicious and effective manner in which they are exploiting their productions, and points out to the fact that independent producers and distributors are maintaining departments to help exhibitors and exchangemen in their exploitation and that full advantage should be taken of them. "Get behind your product and push it for all it is worth," concluded Mr. Brandt.

Ben Wilson Now in New York City

Ben Wilson, president of the Ben Wilson Productions, of Los Angeles, arrived in New York this week, accompanied by Morris R. Schlank. Mr. Wilson is in the East to make arrangements with Arrow for handling his product for the coming year.

On last Monday evening he was host at a special dinner party given at the Claridge. Among those present were Dr. W. E. Shallenberger, W. Ray Johnston, Del Henderson, Eddie Lyons, of Lyons & Moran; Morris R. Schlank and others.

Sells Franchise

Charles C. Burr, president of Affiliated Distributers, Inc., announces the disposal of Ohio and Kentucky franchise to Skirboll Brothers, prominent independent exchange operators of the Middle West.

Close-ups In and Around Central New York

Old Man Cincinnatus had nothing on F. M. Betts, of the Opera House, Waterville, N. Y. Mr. Betts follows the plow by day and at sundown quits his farm to run his picture house in the village. And he has "some farm," by the way. The farm-house proper, in which Mr. Betts and his parents live, is within the corporate limits and is the largest mansion in the county. The Opera House does a big business and uses only up to date pictures. Mr. Betts says that's the only way to make a picture house pay. You said a screen full, F. M.

* * *

H. G. Lux, Jr., of the Alhambra, Utica, and his mother and father narrowly escaped death a few days ago when an automobile driven by a woman crashed head-on into Mr. Lux's big car. No one was injured, and after the crash the woman who was responsible for it broke down and said it was her first attempt to run an automobile.

* * *

Speaking of head-on collisions, the Orpheum Theatre, Utica, has changed hands. "Doc" Van Natta and Mr. Randall, who leased it from Barney Lumberg, got into a lease-renewal jam with Barney, and then they started a little head-on collision of their own by making a fight on Sunday shows. They began by announcing they would not keep the Orpheum open on Sundays. After a few weeks they decided to sell their lease. The theatre has been taken over by A. W. Goodman and A. S. Tishkoff, both old-time showmen, who will reopen it July 1. Meantime extensive improvements are being made.

Mr. Goodman and Mr. Tishkoff intend to make the Orpheum a big second-run house.

* * *

The Happy Hour Theatre, Syracuse, recently celebrated the fifteenth anniversary of its opening. When the Happy Hour began business Max Fitzer ran it, ably assisted by his sons, Benjamin and Mitchell. In those days the owners of picture show houses had to be Hawkshaws, good fighters and everything else, and Ben and Mitch were 100 per cent. efficient at the job. To-day the Happy Hour is one of the most popular houses in Syracuse. Among its patrons are many who attended the opening of the house fifteen years ago. "They were children then," said Max Fitzer. "Now I see them coming in with their own children."

And yet there are some croakers in the amusement game who say the public is growing tired of motion pictures!

* * *

Proprietor Daniell, of the Lyric Theatre, Syracuse, recently called a meeting of the stockholders in a real estate office next door to his home. It was a warm evening and the doors were left open. While the meeting was under way a crowd of children gather outside and made much noise.

"Say, Daniell," exclaimed one of the stockholders, "we nominate you to make those kids keep quiet."

"That's easy," said Daniell. "They all mine. I've got ten and two of 'em are twins. They're all outside now, and the twins are scrapping. Hey, kids, go on home!" They did.

* * *

There is a certain exhibitor up this way who holds a First National franchise and, as such, receives many letters from First National asking his advice as to the value of pictures, etc. Recently the First National salesman who visited his town was dropped and another put in his place. When the new salesman called and introduced himself the exhibitor scratched his head and said: "Gosh! That's funny. They never consulted me about making this change."

* * *

Many exhibitors up this way are figuring that the best way to "pull through" the summer lull is to cut down expenses by running cheap stuff. Charlie Sesonske, of the Capitol, Oswego, and Avon, Watertown, who is an old-time showman, has different ideas. Charlie says: "The only way to fight hard times is with good pictures. Right now I am playing the best, exploiting them to the limit and getting good crowds. I gave my crowds in Oswego George Arliss in 'The Devil,' 'Sowing the Wind,' 'Hush' and "Peck's Bad Boy,' and this during the time the circus was in town and the Knights Templar having the biggest blowout in their history at Syracuse. A showman never gets anything by laying down on business when business lays down on him."

* * *

Nate Robbins, of the Robbins-Eckel, Syracuse, and the Avon, Majestic and De Luxe, Utica, is sporting a new Marmon sedan. There's one thing about Nate—He's always up to date.

* * *

Bert Moran, manager of Pathe's Albany branch, who is on the job night and day, is putting over some big deals on the one-reel Harold Lloyds and Aesop's Fables Modernized. Believing that these were two of the best short subject attractions of the season, he made a whirlwind campaign on them, and some big bookings resulted. When it comes to speed and actual results, Bert is "there."

* * *

Maurice Cohen, of First National, was around Syracuse-Utica way the other day. He closed some big deals.

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Also very much on the job is Homer Howard, of Associated Exhibitors, who is planning Associated franchises in the key cities.

W. R. HEARST'S NEW ASTORIA, L. I., STUDIO

A view of the building he has leased for motion picture production. This is in addition to his International Film studio, where Cosmopolitan Productions are made, at 127th street and Second avenue, New York City

Several Important Fox Films Are to Be Released in July

Fox Film Corporation announces a number of important releases for July. "Maid of the West," starring Eileen Percy, will be released July 3. This picture is not as its name implies, a story of the west. A western ranch merely serves to introduce its lively young heroine. W. E. Spencer provided the story and Philo McCullough the direction. The same date will see the release of "The Big Town Round-Up," starring Tom Mix. The story is by William McLeod Raine, and the direction by Lynn F. Reynolds.

July 10 Clyde Cook will start a fresh line of "cheer-up" in "The Sailor," in which, Fox promises, he will make ever port he starts for, in a gale of laughter. Jack Blystone directed.

July 17 will be an important day for Edna Murphy and Johnnie Walker. On that date, their first effort as co-stars for Fox will go to the exhibitors in a vehicle known as "Live Wires." Edward Sedgwick directed and also wrote the story in collaboration with Charles Emerson Cook. On July 24 will be released "Lovetime," starring Shirley Mason. Howard M. Mitchell directed the production and Hubert LaDue wrote the story.

The July releases will include also three Sunshine Comedies; namely, "Who's Who," "The Singer Midget's Scandal" and "The Book Agent." There will be five Mutt and Jeff Comedy releases in place of the customary four.

Will Run Picture for Third Week

So great, it is said, has been the demand by audiences for "The Woman God Changed," the Cosmopolitan Production, that B. S. Moss has decided to run the picture a third week at his Broadway Theatre, Broadway and 41st street.

The Moss office stated that this is the first time that any vaudeville theatre in this country has shown a motion picture for a third week. The Keith-Moss-Proctor theatres in Greater New York will hold a Cosmopolitan Productions Week beginning Monday, June 20, and ending Sunday, June 27.

"The Devil" Seen in Shreveport

Associated Exhibitors says that wherever it is shown "The Devil" plays to capacity houses and according to reports from the South the picture is repeating there its nation-wide success. In Shreveport, a growing commercial centre in Louisiana, "The Devil" was shown at the Grand Opera House, the largest theatre of the city, and which is owned by the Saenger Amusement Company.

For the entire run of the picture, it is said, the theatre had the "S. R. O." side in front, and even this did not seem to be a deterrent factor to many fans who crowded the theatre to its utmost capacity.

"You're Next" Is New Roach Comedy

"You're Next!" is the title of the forthcoming Hal Roach Comedy featuring "Snub" Pollard, which Pathe has scheduled for release July 3rd. Pollard is assisted by Marie Mosquini, "Sunshine Sambo," the entire staff of Hal Roach comedians, and a real comedy lion. "Snub" gives many surprises in the offering, shaving his mustache and appearing as a lady barber.

The scenes are laid in a barber shop, where all the tonsorial artists don skirts and appear as barbers of the opposite sex. A novel comedy angle is given throughout the action of the comedy by the antics of these Knights of the Shears in their strange garb.

Begin Third Educational Drama; More Famous Stories Acquired

Work has just been started by Selig and Rork on the third of the two-reel dramas to be released by Educational. This will follow "The Northern Trail," James Oliver Curwood's "The Wilderness Mail," and "The Policeman and the Baby," from Cullen's story.

The third play will be based on another story from Curwood's pen, and in the leading parts will be Lewis Stone, Ethel Grey Terry and Wallace Beery. Following this will come a story by Mrs. Otis Skinner, "The Ne'er to Return Road." This won first prize as a one-act play, and was produced several years ago at a Lambs' Gambol. It is said to be intensely human.

Colonel Selig's collections of famous stories made it possible to begin work on these dramas with an exceptional list of authors from whose works to choose. This original list has been added to until now a library might be filled with the books of the famous men and women whose names are included.

Curwood, E. Phillips Oppenheim, Randall Parrish, Hallie Erminie Rives, Sir Gilbert Parker, Harold McGrath and several other famous writers were on the list announced at the time plans were begun for the two-reel dramas. The list of authors, all well known and most of them internationally famous, most of whose works are now available, also includes Mary Roberts Rinehart, Anna Katherine Green, Amelia E. Barr, Gen. Charles King, Virginia Terhune Van de Water, Dan Coolidge, Howard L. Terry, William MacLeod Raine, Opie Read, Joan Conquest, Maibelle Heikes Justice, Mary Hartwell Catherwood, Will M. Hough, Arthur Preston Hankins, Roy McCardell, Cornelius Shea, William Anthony McGuire, J. A. Lacy, Clara Louise Burnham, Montague Glass, Earl Derr Biggers, Leo Tolstoi, Merton Ellis, Gilson Willetts, Frank X. Finnegan, Hugh Pendexter, Wallace C. Clifton, Charles Coghlan, Bertrand Sinclair, Ella Wheeler Wilcox, Hetty Gray Baker, Richard Harding Davis, George C. Shedd, W. C. Beale, Meredith Nicholson, McKee Rankin, Harris Merton Lyon, Addison Howard Gibson, Anthony Hope, J. Edward Hungerford, Rida Johnson Young, Louis Tracy and Edward Locke.

New Comedy Film

The D'Art Film Company made its appearance in the Borough of the Bronx, New York, with Aug. C. Ciofalo of 715 E. 181st street, Bronx, as head of the company.

They will produce two reel comedies. The first one is completed, ready for release and titled "Shortys' Mix-Up." The releasing condition is under consideration.

THESE MAY BE PROHIBITION TIMES, BUT I STILL HAVE MY JOHNNIE WALKER

Says Edna Murphy happily in the Fox entertainment, "Live Wires," in which Johnnie and she are featured. Why did Walker change the spelling of his Christian name?

"Get-Rich-Quick Wallingford" Is to Be Released in the Fall

"The screen character comedy drama that will make millions roar with laughter" is the prediction made for "Get-Rich-Quick Wallingford" by Cosmopolitan Productions which will release the picture next Fall. Adapted from the stage success by George M. Cohan, that played in practically every city in the United States a few years ago, "Get-Rick-Quick Wallingford" transfers to the screen not only all of the clean, wholesome humor of the famous playwright, but adds many laughs that could not be compassed within the comparatively restricted limits of the spoken drama.

The climax in the adventures of J. Rufus Wallingford and his partner in sharp dealing, "Blackie" Daw, forms the theme.

Cosmopolitan Productions claims for "Get-Rich-Quick Wallingford" more smiles, chuckles and laughs to the foot than any other motion picture comedy drama has been able to evoke. Furthermore, it is said to be distinctly 100 per cent. American—written, directed and acted by Americans, about a typical American small town and actuated by fine American ideals as to uprightness, square dealing, progressiveness and family life.

Has Big Role

In the Paul Powell production of E. Phillips Oppenheim's story, "Twice Wed," adapted for the screen by Mary O'Connor and now being produced in Paramount's London studio, Minna Grey, one of the best known film actresses in England, is cast for the part of the heroine's elder sister. Miss Grey has played important roles in a large number of well known British screen productions, and in England is known as "the Mrs. Kendall of the screen."

Mae Marsh Very Popular in South

The popularity of Mae Marsh in the State of Texas, particularly in Dallas and Houston is reflected in the unusually large volume of bookings for her last R-C production "Nobodys' Kid,' according to Charles R. Rogers, general manager of distribution for R-C Pictures Corporation.

Ever since she achieved note for her artistic performance in "The Birth of a Nation" Mae Marsh has had a big following South of the Mason and Dixon Line.

Two Films for Release June 26

Sir Gilbert Parker's famous novel "The Money Master" has been picturized by George Melford for Paramount under the title of "A Wise Fool" and will be released June 26. Paramount also will release "Sham," starring Ethel Clayton on the same date. James Kirkwood plays the leading part in "A Wise Fool.'

Finish Melford Film

"The Great Impersonation," George Melford's Paramount picture of E. Phillips Oppenheim's book, has been completed. Mr. Melford took his company back to Hollywood from San Francisco this week, after making scenes in Burlingame of exteriors to represent the grounds of the hero's ancestral home.

Pictures of Election Riots in Ireland Difficult to Obtain

Editor Emanuel Cohen, of Pathe News, confesses additional appreciation of the exclusive pictures of election riots in Ireland on receipt of a letter from Cameraman J. Gordon Lewis describing the difficulties and personal dangers encountered in obtaining them. The portions of the letter quoted below suggest the reasons why these Pathe News pictures were so exclusive:

"I have been in Belfast and the district for the past week covering Northern elections, and have had a very warm time of it. The Northern people in particular are very much against photography. They have it fixed in their minds that it is for propaganda against their cause, or for identification purposes. They are, in consequence, very hostile toward all photographers.

"You can judge of this by the fact that no concern sent a cameraman to film the elections, and as a conseqence, I had every scene exclusive from the opening to the closing of the campaign. There were numerous nasty situations to face, one being in the village of Hillhall, where, despite my military, police and unionist permits, a police constable refused to allow pictures of any sort to be taken. When I persisted, he threatened to put me under arrest. Similar incidents happened daily."

Famous Players to Release Nearly 100 Paramount Pictures Next Year

From ninety to ninety-five Paramount pictures will be released next season, it was announced this week by S. R. Kent, general manager of the distribution department of the Famous Players-Lasky Corporation.

"Reports from our district managers, assembled in their annual convention in New York," said Mr. Kent, "show that exhibitors next season will need a continuous supply of big productions for their screens. But these reports also show that these productions, because of general industrial conditions, must be of an unusually strong box-office power.

"The motion picture industry, in common with other big businesses, has been going through a most salutary period of readjustment or change. There has been a general shaking-down, a tightening up all along the line. To every branch of the industry—production, distribution and exhibition—there has come the call for better service, for greater efficiency. In production, general depression has sifted out the weak spots and has decreed that the weak attractions can no longer survive.

Better Distribution

"In distribution the cry is for greater service, more efficient handling of product, less waste, and greater co-operation between distributor and exhibitor. And in exhibition, the public has registered its command for real entertainment, real showmanship and a closer study of what the public wants.

"All of these changes undoubtedly have worked some hardship on certain people; but they have been necessary for the continued welfare of the motion picture industry, and because of them this industry is now on a finer foundation and is in a better position than ever before for definite progress along sound business lines.

"Mr. Lasky, in charge of production, had laid plans for a strengthening of the Paramount producing organization to bring Paramount Pictures to an even higher standard than they have set in past seasons. Stronger personalities will be seen as Paramount stars in our various star pictures, and our super-productions will be reinforced by the presence in their casts of several well-known stars, thus giving exhibitors not only the selling power of our big directors' names and abilities, but also the attraction of strong personalities in the casts. On the other hand, doubtful units have been eliminated.

"While the production department is raising the standard of its pictures, we in the distribution department are planning an enlargement of our service to exhibitors so that they will receive an even greater return from our pictures.

Closer Relationship

"We shall schedule our pictures only thirty days in advance. We shall have a representative of the sales department stationed continually at the studios to give us advance information on productions in work and to establish a closer liaison between the producing and distributing branches of the company.

"The sales school, which is now holding its third class, will continue its sessions regularly, feeding the distribution department constantly with men better trained in the Paramount idea of increased service to exhibitors. We shall hold a bookers' class once a year and also will soon start a class for office managers.

"To increase our service to exhibitors in small towns we plan to enlarge our exploitation force by the addition of thirty men. More than ever the small town exhibitor needs the help of trained exploitation men to enable him to get the maximum receipts of his theatre. We are building up an organization to help exhibitors with the idea that merely renting film to a man is not enough: the film-selling organization should help the exhibitor to sell his picture to the public. This is the basis of merchandising in other industries; it must be the basis of our sales method."

HER HAIR WAS A GOLDEN SNARE THAT ENMESHED THE HEARTS OF MEN

Lewis Stone, Noah Beery and Ruth Renick in "The Golden Snare," a Hartford-First National production based on James Oliver Curwood's story

Make Plans for a Big Campaign

"The Face of the World," Irvin V. Willat's third independent production for Hodkinson release, was pre-viewed by the officials of the company on Thursday, June 16, and they were unanimous in declaring it to be one of the greatest productions which this director has thus far brought to the screen. The two featured players are Barbara Bedford and Edward Hearn. Arrangements are now being completed by the Hodkinson Corporation for an intensive advertising and exploitation campaign.

C. A. ("Doc") Willat, president of Willat Productions, Inc., who is in New York at the present time, has just purchased for his company "Fifty Candles," a Saturday Evening Post story by Earl Derr Biggers, which will be its next production for Hodkinson release.

Is a Timely Film in College Towns

Exhibitors in Boston, Syracuse, Buffalo, Rochester, Washington and other cities where colleges are located or in close proximity are finding "If Women Only Knew" a particularly timely subject for early summer showing, according to Charles R. Rogers, general manager of distribution for R-C Pictures.

Produced under the direction of C. Gardner Hunting and J. N. Naulty, the picture is said to be rich in the wholesome atmosphere of the American university. Many of its biggest scenes are "shot" in college environment.

THERE'S MUSIC IN THE AIR

When John Bowers and Molly Malone, Goldwyn players, get together

Catchy Title Aids in Exploitation

Lending itself to unique methods of exploitation by reason of its catchy title "What's A Wife Worth?" is setting a lively pace in early summer bookings, according to Charles R. Rogers, general manager of distribution for R-C Pictures Corporation.

The picture was produced under the direction of William Christy Cabanne, whose series of special features are an important item of the Robertson-Cole program. The title "What's A Wife Worth?" has been employed in clever fashion by many exhibitors who realize the value of such titles in exploitation.

Has Begun Work on "Jane Eyre"

Having completed "The Journey's End," his third independent production of the year, Hugo Bellin has commenced work on his fourth picture, "Jane Eyre," adapted from the famous novel of that name by Charlotte Bronte.

Mabel Ballin and Norman Trevor will play the leading roles in this picture, which will be a W. W. Hodkinson Corporation release.

Vitagraph's Hollywood Studio Space Comprises Forty Acres

Activities at Vitagraph's California studio recently expanded over an area of forty acres, the largest space in present use for picture production by any one company in Hollywood, it is alleged. Less than two years ago, Vitagraph was confining its Hollywood operations to ten acres. Now the original ten, with its stages and sets, are dwarfed by the increased construction and facilities that cover the additional thirty acres.

With the added space Vitagraph production in the West is now reaching its highest point. The films turned out there represents a big part of the nine productions recently announced by Vitagraph for September-October release. This includes all the studio work on the "The Son of Wallingford."

William Duncan has been spending the past week on night sequences along his lighted town set, for thrilling scenes and novel photographic effects for his special to follow "Where Men Are Men."

Antonio Moreno is spending a vacation, but Larry Semon is working at the studio, having recovered from his injuries.

Keeping in Personal Touch

By FRITZ TIDDEN

The London Film Renter and Moving Picture News says it has definite information that Lewis Levin, who is prominent in the sales force of Fox, has arrived in England for the purpose of selling outright the English rights to "Over the Hill" and "The Queen of Sheba," instead of the American company marketing its own product. The trade paper goes on to say:

"For our own part we should imagine that such a sensational announcement coming from one of the most prominent American manufacturing concerns, which has hitherto handled its entire output, will prove of very considerable interest to a large number of people in the trade. Exactly what it portends is not quite clear, though it may well be that the Fox Film Company, finding its hands becoming increasingly full in view of its big program of American pictures, and its production activities in this country, which are shortly to be put in train, may be anxious to be relieved of the immense amount of additional work which the marketing of two such outstanding attractions as "Over the Hill' and "Queen of Sheba" would naturally entail.

"It will be interesting to see which among the renting concerns in this country will rise to the occasion and secure these pictures, and we may be in a position to print more definite news in this connection next week."

* * *

Zena Keefe, the Selznick star, blames the present fashions for the high cost of street cleaning. Women formerly swept the crossings with their trains.

* * *

Elmer Pearson, director of exchanges for Pathe, finds time to run down to the Soundview Golf Club on Long Island every Wednesday afternoon for eighteen holes of the grand old game or is it ancient and honorable? The reports state that E. R. P. is a better sales manager than golfer, but at that he gets down to ninety occasionally, which isn't bad for a film executive, what!

* * *

Katherine Laffitte, of Riverside Drive and 135th street, New York, won the $50 in gold prize awarded by William Fox for the best poem on "The Queen of Sheba." More than five hundred poems were judged in the contest, from which Fox believed he could get a twenty line poem that would appropriately describe the beauties of the production and the Queen.

* * *

Many events pictured in photoplays would be considered extremely improbable—except in real life.

* * *

The organization of a motion picture company to make two reel comedies featuring Claire Whitney and Robert Emmet Keane was completed last week by Harold M. Goldblatt, an attorney. The pictures are to be produced at the Benedict Studios, College Point, Long Island, by Hal Benedict. The Forward Film Distributors, Inc., are to release the series of twelve productions. They will be put on the market one a month, with the first to come within a few weeks.

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Everyone in the industry will be glad to know that Sam Palmer has returned to his desk in the Famous Players-Lasky publicity office after a long siege of illness.

* * *

Lynde Denig, the 100% juror, says he is sitting on an interesting case. But he won't let anyone sample any of it.

* * *

Arthur Brilant, the demon publicist up at Associated Producers, was called upon at the last moment to be part of an acrobatic act at the recent Friars Frolic. He was to be the pinnacle in one of those whirlwind Arab affairs, which is composed mostly of "Allez," "Hoopla's" and other unnecessary noises. Two other Friars were to make up the act, which was to have knocked 'em off their seats. They called Arthur for a rehearsal and the "Allez" "Hoopla's" and everything went all right, until they came to the acrobatic routine. The very first trick went awry. It seems that Arthur got up to his position on top of the other two but couldn't stay there. The consequence was that he didn't have presence of mind enough to land on his feet, with the result that he met the floor with the back of his 13½ neck. The impact knocked him for a goal, and he stayed cold for some minutes. In a few days the doctor told him he could move around and go down to his office, if he would wear a sort of corset contraption. When he arrived in the office looking like a Hart, Schaffner and Marx advertisement, with an Apollo like figure, he got such a razzing that he disobeyed the doctor's orders and appeared the next day as usual. And his alibi is that the fall was not his fault but that the understander slipped.

* * *

The most novel notion of a vacation well spent is that of Frank L. Shellabarger, facile publicist of the Arthur S. Kane forces. Mr. Shellabarger started off on his period of rest this week by making arrangements for a shady seat at the N. Y. Polo Grounds, to be reserved for the fortnight. When interviewed by a World representative during the packing of his grip and just prior to leaving for Bush Stadium, N. Y., Mr. Shellabarger said that he would not neglect physical exercise and would be sure to take several extra stretches at the seventh inning period.

* * *

On June 15 Pearl White, with several newspaper correspondents, made a flight in the first aeroplane used to inaugurate the service established by the Compagnie Generale Transatlantique (French Line) between Havre and Paris. This service has been established in connection with the regular sailings of the French Line steamers and cuts down the running time between New York and Paris by two hours.

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The back page of a recent issue of Police Gazette was composed of a layout of bathing beauties. The caption stated they were a collection of famous Sunshine Comedy Girls. Two we couldn't place, but all the others were Sennett swimmers.

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Such is fame. The London Film Renter and Moving Picture News calls him Arthur Wanger, in a 14 point head, when referring to none other than Walter.

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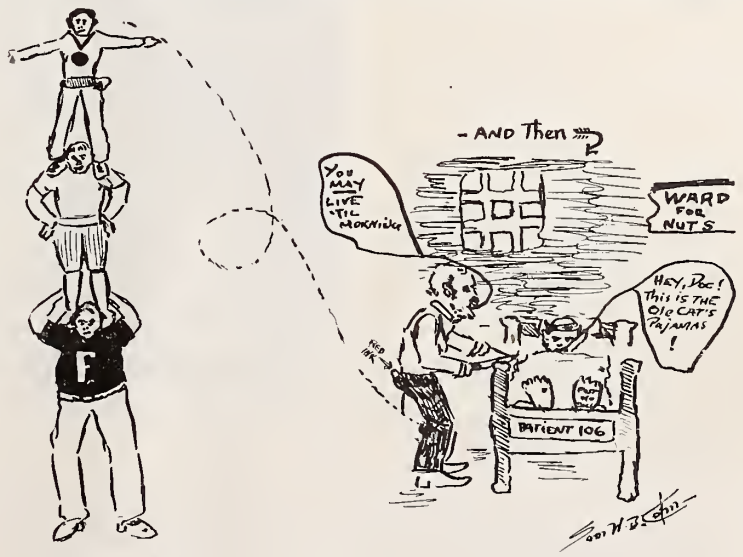

OUR OWN MOTION PICTURE OF THE EVENT AND THE RESULT

"William A. Brady's 'Life' to Be Shown at Rivoli"
Monte's gonna have a box.

* * *

Herbert Sutch has been appointed assistant director with D. W. Griffith, succeeding Elmer Clifton in that capacity. It is Sutch's sixth year with Griffith, beginning with the days of "Intolerance" and meeting no interruption excepting the time Sutch spent in the Canadian army.

In the majority of the recent Griffith pictures, Sutch has played character bits with improving strength. As the making of "The Two Orphans" will involve the use of thousands of extra players, Griffith will give his new assistant one of the most difficult jobs in the history of the industry for his first work.

* * *

Al Christie is visiting New York for the first time in five years. He is stopping at the Biltmore.

* * *

Gladys Hall has joined the editorial staff of Photoplay, of which James Quirk is editor.

* * *

Madame Nazimova, accompanied by her husband, Charles Bryant, will journey to New York to witness the Dempsey-Carpentier match on July 2. They will return immediately to Los Angeles. Sort of a "Come right east and turn around and go back west again."

* * *

Corinne Barker, with her mother, sailed for Europe June 25 on the Olympic. She will stay abroad two months. The last picture she worked in was "Inspiration," starring Marion Davies, and made for Cosmopolitan by Robert Vignola.

* * *

The new Loew State Theatre may be ready for opening August 1. The house is to show programs composed solely of pictures.

* * *

It is seldom, if ever, that a feature film has been retained for an extended engagement in a combination picture and vaudeville theatre on Broadway. "The Woman God Changed" has been playing at Moss' Broadway Theatre for three weeks.

* * *

Splendid presence of mind and superb wheelmanship on the part of Thomas Devito, a professional racing driver, engaged by Director Beranger to drive in the automobile road race which furnishes one of the big thrills in Johnny Hines new starring vehicle, "Burn 'Em Up Barnes," are responsible for averting what might have resulted in a serious if not fatal accident a few days ago on location near West-

SHE GOT HER LOCATIONS MIXED

Josephine Hill, a Universal leading lady, thought the director said they were going to a beach when he said mountain. Snow or sand, it doesn't seem to matter

wood, N. J. The course was to have been cleared of all vehicles but somehow a huge truck got by the officers and then proceeded to get in Devito's way just after he had made a dangerous and sharp turn. The other cars were closely following and had not Devito manouvered his machine so well and had crashed into the truck the others would have piled up on top of the wreck as they came around the turn.

* * *

"Heedless Moths," the Audrey Munson picture released by Equity, moved uptown from the Greenwich Village Theatre to the Frazee and proceeded to continue its good business immediately. Incidentally, "Heedless Moths" is the only independent picture playing in a legitimate Broadway house for a run.

* * *

James Dugan, assistant director at the Ambassador Studios, Los Angeles, for the Katherine MacDonald company, almost pulled a "Bebe Daniels." When Jim was told to explain to the judge why he should be going up Pico street at the rate of forty-five miles an hour he smiled suavely and passed the ticket on to an influential friend, who proceeded to get things all gummed up (as all influential friends do).

Next night on arriving at the house Jim was greeted by four uniformed minions of the law and escorted to the police station. The inquisitive desk sergeant asked what the young man's age might be, and upon consulting the clock and calendar Jim found he was just two minutes over twenty-three.

The big hearted sergeant decided that no young man should spend his birthday in jail, so Dugan was allowed to pay a fine and return to the peace and quiet of the family hearth. The space hounds at the studio are wild because Dugan did not get six months.

* * *

The announcement is made by Sam Morris, vice-president and general manager of distribution, that he has appointed C. C. McKibbin branch manager for Select Pictures Corporation in the Pittsburgh territory. McKibbin succeeds C. E. Holah, resigned.

The new branch manager is one of the best known film men in the Pittsburgh district. He knows the distribution business thoroughly and has a legion of friends among picture-showmen with whom he will come in contact.

* * *

Andrew J. Callaghan, president of Andrew J. Callaghan Productions, Inc., arrived in New York from the West Coast recently and will spend several days in the city studying the picture situation from the viewpoint of the executives. He has been in consultation with Arthur S. Kane, president, and John C. Ragland, general manager, of the Arthur S. Kane Pictures Corporation, which acts as Eastern representative of his company in the handling of the Bessie Love features.

* * *

Under the direction of F. F. Creswell, the third Paramount salesmen's class opened last week at the home office of the Famous Players-Lasky Corporation, with thirty-four students present. Talks outlining the aims and policies of the company were given by officials of the corporation.

The students are P. J. McKinley, F. Hunt, J. L. Raper, S. Cooley, R. D. Koser, J. H. McIntyre, E. M. Kempner, J. W. Thurlow, A. A. Grimes, J. H. Grainger, H. Antin, B. F. Burham, J. B. Meley, F. E. Wagoner, L. H. Owens, W. C. Johnson, J. H. Elder, H. I. Herton, W. J. Clark, Louis E. Vogel, A. P. Longdon, H. V. Larkin, H. F. Neill, V. C. Jacob, H. J. Mann, T. Millette, E. P. Moran, W. H. Carmichael, L. F. Edelman, E. E. Geyer, C. A. Roeder, V. R. Moore, W. C. Winship and C. R. Christensen.

It is understood that the life of Police Commissioner Enright is to be made the basis of a feature film. The title will be something like "From Farm Boy to Police Commissioner." It is said the Commish is far too busy to appear in the film himself so it will be necessary to have a ringer. Also, we learn that the official is partly of the belief that it is beneath his dignity to work under the Kleigls. The young gent who wrote the news item of the proposed picture for the Tribune said that rehearsals would start before the fall crime wave set in.

* * *

Winfield Sheehan has returned from a very successful trip through most of the countries of Europe in the interests of the Fox company. He has nothing to say for publication at the present time.

* * *

If you hear loud, raucous laughter coming from the direction of the Catskill Mountains it is the trout and the big-mouthed bass of the region laughing up their finney sleeves. The low down is that Bill Yearsley and P. A. Parsons have returned to their desks at their respective offices from their vacation at Arkville, Delaware County, New York. The vacation was for the general purpose of fishing.

* * *

The National Board of Review has issued Bulletin No. 6 of its list of exceptional photoplays. The pictures mentioned are "J'Accuse," "A Small Town Idol," "The Woman God Changed," "Peck's Bad Boy," "Boys Will Be Boys," "Salvage," "The Queen of Sheba," "The Call From the Wild," "Sham," "The Last Card," "The Road to London," "Gypsy Blood" and "The Silver Car."

* * *

The features at the following theatres next week are: Capitol, "Carnival"; Criterion, "The Golem" remains; Rialto, Ethel Clayton in "Wealth"; Rivoli, "The Bronze Bell"; Strand, "Salvation Nell."

* * *

Our service department this week suggests that exhibitors place outside their theatres a one-sheet stating that it is twenty per cent. cooler inside than in the well known street.

* * *

Charles W. King, Universal's representative in Havana, Cuba, is in New York. He is keeping his temporary residence a deep secret. He says he never knew he had so many friends, but that all welcoming speeches and friendly salutations end up with the same question:

"Did you bring Havana cigars up with you?"

* * *

The good ship Virginia (John C. Brownell—Universal scenario chief, owner and skipper) is booked to sail from the home port of Mamaroneck for unfriendly waters July 1. Brownell has impressesd a member of the Universal Publicity Department as First Mate, galley slave and miserable crew. For friends wishing to communicate—the Radio call is B. Y. O. L.

* * *

Hunt Stromberg arrived in town from the coast early in the week.

Cries of "Break away," "Let Go," and "Come up for air," had no effect on a couple bidding farewell to each other the other day on the gangplank of the Maurctania. The big ship was late and the crowd was held up; the man with a stopwatch said it was 4 minutes and 52 seconds while the couple embraced and kissed. A steward tried to break the jam, and in his politest tone said to the pair:

"I beg your pardon, but you are blocking the way and really—"

"You mind your own business! He's my husband," said the woman, and the couple clinched again. Finally she got aboard and there was mild applause.

William A. Brady, who was there to see his daughter, Alice, and her husband, James L. Crane, sail, declared it was the best long-distance farewell he ever saw.

"They would censor it on a screen," said Brady.

* * *

Edward Moffat, Universal Advertising Director, is going to buy a Ford or something with the money he has won at Titles. Titles is not a card game but the system by which Universal awards $25 to the employee or executive who suggests the best title for a Universal special attraction. Mr. Moffat won five straight.

* * *

Al Feinman has been appointed advertising and publicity director for Reelcraft, to succeed Victor Nurnberg. Al's new work will not interfere with the work he is doing for Inter-Ocean.

AUTHORS IN HOLLYWOOD

Charles Eyton (center), manager of the Lasky studio, shows Edward Knoblock (left) and Samuel Merwin (right) over the plant. The two authors are writing for Paramount Pictures

Clara K. Young Is Cordially Greeted

Clara Kimball Young made her way last week through enthusiastic crowds that lined her every step in Atlanta, Birmingham and Montgomery, Ala. Days before her arrival in each city, the press already hailed her coming from front pages, and when Clara finally alighted from the train, the mayor and a notable reception committee stood in readiness to do her homage. As many as 15,000 people crowded the streets in an effort to catch a glimpse of their screen idol. Every time Miss Young left her hotel, the mobs blocked her passage and called a halt on her progress.

The papers tell the story of Clara Kimball Young's tremendous ovation more powerfully than any outsider. Similar to her previous visits to the Southwest a half year ago, the visit of Miss Young was everywhere made a civic function, and all varieties of honors and decorations were bestowed upon her by officials, clubs and business organizations.

Gareth Hughes in Two More Films

Following "The Hunch," the forthcoming Metro release in which Gareth Hughest will first be presented as a full-fledged screen star, this young actor, whose enactment of the title role of "Sentimental Tommy" brought him celebrity overnight, will appear in two more George D. Baker productions. They are to be produced by S-L Pictures at the Metro studios in Hollywood, where "The Hunch" is being made.

First of the two is "Garments of Truth," a photoplay from the story of the same name, written by Freeman Tilden and published originally in Pictorial Review.

The second is a comedy of barnstorming life, "Little Eva Ascends."

Goldwyn National Advertising Campaign to Aid Theatres Showing Fall Pictures

Goldwyn Pictures Corporation will, in the fall, enter upon an unprecedented national advertising campaign designed to push the Goldwyn trademark through the advertising of individual pictures of outstanding merit and box office appeal.

Conceived by the sales and advertising departments in close co-operation, the campaign is more far-reaching in scope than any motion picture advertising campaign that has ever been launched, Goldwyn claims. It differs radically from all other campaigns.

It is designed to aid the individual exhibitor in drawing patrons into his theatre while the picture is being shown—not only in first run theatres, but in second, third and fourth run houses.

Simultaneous Release

Involved in this advertising campaign is a new policy of distribution. The photoplays selected for this national publicity will be shown simultaneously in over 150 first run houses in as many key cities. Full page and double page advertising layouts will appear in thirty magazines with nation-wide circulations that will be on sale on the news-stands the week preceding the showing.

The total number of readers by the thirty magazines is 27,000,000, estimating three readers to each copy of every magazine and deducting 45 per cent. for the duplication of readers among various periodicals.

The two first Goldwyn quality productions to be advertised nationally will be "The Old Nest," an adaptation of Rupert Hughes' novel, and "Dangerous Curve Ahead," an original screen story by Mr. Hughes. The former will be released on September 11 and the latter on October 2.

Goldwyn's advertising for these two pictures will not alone benefit the exhibitors who show them in first runs, but in the subsequent runs, for the life of a magazine is not one day, as in the case of the newspapers, but from three to six weeks.

The thirty magazines selected to carry this national advertising campaign include the American, Collier's, Cosmopolitan, Good Housekeeping, Ladies' Home Journal, Literary Digest, Red Book, Saturday Evening Post, Woman's Home Companion, Adventure, Ainslee's, Argosy, All Story, Detective Story, People's, Popular, Short Stories, Smith's, Top Notch, Western Story, Everybody's, Hearst's, Life, Munsey's, Physical, Motion Picture Classic, Motion Picture Magazine, Movie Weekly, Photoplay, Pictureplay and Shadowland.

Goldwyn's new national advertising policy for individual pictures and the change in releasing entailed will make it possible, for the first time in the history of motion pictures, for 40 per cent. of the country's population—42,000,000 persons in all the designated key cities—to have an opportunity of seeing the first showing of a big picture, in one week. Of these 42,000,000 persons, investigation has shown that 14,009,362 are "movie" fans.

While the total number of fans in the country is estimated, after the gathering of many statistics, at 26,000,000, the number of readers Goldwyn will reach through the thirty magazines is 27,000,000, or 1,000,000 more persons than are accustomed to patronize the picture theatre.

Exhibitors to Benefit

Every exhibitor who books "The Old Nest" and "Dangerous Curve Ahead" will receive the full benefit of Goldwyn's national advertising. And every exhibitor who books any Goldwyn production will benefit from the campaign, for the actual artistic merit, human appeal and box office value of the two pictures now selected for national advertising will add tremendously to the pulling power of the trademark, "A Goldwyn Picture," says the announcement.

New Farce Comedy

Goldwyn announces the purchase of the screen rights to "His Back Against the Wall," a rapid fire farce comedy of a New York East Side tailor who puts up a bluff that he was a man with character and purpose when he went west and who really became such a character. The story was published as a novelette in a recent issue of the Western Story Magazine.

Goldwyn Has Two Big Italian Films for Next Season

Included in its fifth year productions now being advertised for fall release, Goldwyn includes two of the greatest spectacular photoplays ever filmed, both Italian productions.

The first one to be released will be "Theodora," based upon Victorien Sardou's drama of the same name in which Sarah Bernhardt won her most brilliant success. It is a tale of Constantinople in the fifth century.

"Theodora" was two years in the making. More than 30,000 persons appear in it. Vast armies wage warfare upon the screen. During the revolt of paganism, hundreds of lions are shown being turned loose in the amphitheatre.

The other Italian spectacle acquired for American distribution is a screen version of Gabrielle D'Annunzio's novel of the founding of Venice, "La Nave," to bear the translated title of "The Ship."

It required a year to make the film version of "The Ship." In the leading role Ida Rubinstein, most famous Russian danseuse, gives a wonderfully vivid and gripping performance.

Goldwyn's Two Biggest Features for the Fall By Rupert Hughes

Rupert Hughes has done some remarkably fine writing for motion pictures in the past, but nothing so genuinely human and appealing, nothing so extraordinarily entertaining and moving as his two new photoplays scheduled for early fall release by Goldwyn, it is said.

These pictures are "The Old Nest," put into continuity form from his novel of the same name by the author himself, and directed by Reginald Barker, which is now having a pre-release showing at the leased Astor Theatre, New York, for a limited run at the regular theatrical scale of prices, and "Dangerous Curve Ahead," an original photoplay story which Julien Josephson helped the author to put into continuity form.

Goldwyn thinks so highly of these two productions that they have been put in a class by themselves and an entirely new releasing arrangement, in connection with a unique national advertising campaign, has been arranged, by which they will be shown in 150 theatres in as many key cities in the first week of their release. This plan is explained in detail elsewhere. "The Old Nest" will be released on September 11.

Following upon such screen successes as "Scratch My Back," and "Hold Your Horses," the two new pictures prove that a new figure of world-wide importance to the development of motion pictures from an industry into an art has arisen in the person of Rupert Hughes.

Mr. Hughes has burst like a meteor into his present prominence in the screen world, but it is the result of hard and intelligently directed work. In accordance with Goldwyn's policy of asking the author of a scenario to go to its Culver City studios to aid in its production, Mr. Hughes spent eight out of the past twelve months there studying every detail of motion picture production, the preparation of screen scripts, photographic technique (he has invented several new effects in motion picture photography), the selection of players who will photograph well and be able to live his characters, the directing of pictures, the writing of titles, and the cutting and assembling of the film.

The scenario and continuity for "The Old Nest" was prepared from the novel by Mr. Hughes himself and he personally assisted Reginald Barker in directing the picture. The cast for this production is the greatest, in point of number of players involved and standing in their profession, that Goldwyn has ever employed in the making of any picture.

Mary Alden has the leading part. Others are Dwight Crittenden, Nick Cogley, Fanny Stockbridge, Johnny Jones, Buddy Messenger, Cullen Landis, Lucille Ricksen, Louise Lovely, Robert Devilbiss, J. Park Jones, Marie Moorehouse, Billie Cotton, Helene Chadwick, Marshall Ricksen, Molly Malone, Theodore von Eltz, Roland Rushton and M. B. Flynn.

"Dangerous Curve Ahead" possesses, it is said, the same human touch, the same power to translate everyday actuality to the screen in terms of comedy and drama that interest, arouse the emotion and amuse, that make "The Old Nest" unusual. It was directed by E. Mason Hopper while the continuity was prepared by Julian Josephson. Helene Chadwick and Richard Dix have the leading roles.

Goldwyn's Exchange Managers All Jazzed Up for Fifth Year

The managers of Goldwyn's twenty-two branch exchanges are all back at their respective headquarters from the Goldwyn sales convention recently held at the Culver City studios, where they came into direct personal contact with Goldwyn directors, players and officials, and where they saw private showings of the first of the firm's fifth year product, to be released in the fall, and watched other pictures which they will market, in the actual making.

For the first time in the history of a large motion picture producing organization, it is said, the sales department and the production staffs discussed their common problems. The sales representatives related their personal experiences in selling various types of pictures, and the studio staff revealed many production methods that will give the sales force good talking points.

As a result of the convention, a closer understanding between the Goldwyn sales and the production units has been established; and two separate divisions have been closely welded together within the organization.

The enthusiasm for Goldwyn pictures and for the new Goldwyn sales methods, and the big, unique national advertising campaign upon which the firm is soon to embark, was so intense in all the branch managers that they came away from the convention determined to handle the fifth year product in keeping with the new policy of sales and advertising. Their enthusiasm will be communicated to the individual salesman.

Goldwyn Advance List of 25 Productions for Its Fifth Year; Flexible Rental Plan

To start its fifth year Goldwyn offers exhibitors an advance list of twenty-five productions among which, it believes, there are a number of motion pictures which will take rank with the greatest contributions to screen art.

Goldwyn is confident that these productions, taken as a group, have never been equalled by any producer at any time. It is an extraordinarily inclusive group, for it contains every class of theatrical entertainment—dramas of simple, human, every-day American life, melodramas of rapid action and thrilling suspense, comedies that strike home with the swiftness and percision of a rapier point.

It is one of the most diversified groups of productions that Goldwyn has ever offered to exhibitors, nevertheless each particular type of picture, Goldwyn believes, is better done than in past releases. Screenings of its fifth year product are now being held at all twenty-two Goldwyn branch exchanges.

Goldwyn's fifth year productions will be offered for rental to the exhibitor under a flexible plan which is most simple and most equitable. Individual pictures may be booked or a group of pictures may be contracted for. And also in order to provide the fullest measure of protection to the individual exhibitor, Goldwyn has decided to grant a limited number of franchises for its season's output.

The Goldwyn franchise plan was devised at the request of hundreds of theatre owners and managers who have felt that it would be a most desirable advantage for them to possess a corner on Goldwyn service. The decision to grant a limited number of Goldwyn franchises was reached in order to give the individual exhibitor the most protection at the fairest price. He is guaranteed a number of worthwhile productions at a price per picture he can afford to pay.

In order that the dramatic fibre of each production shall be the sole factor in the transaction, there will be immediate screenings in all Goldwyn branch exchanges, enabling the exhibitor to see and appraise the products that he will receive under the Goldwyn 1921-1922 franchise.

Beginning with September every magazine reader in the country will learn from the advertising sections of thirty of the magazines with nation-wide circulations about the biggest Goldwyn productions a few days before the release to first run theatres. Full page and double page advertising spreads will be carried in these thirty magazines, reaching 27,000,000 readers. This unique and hitherto unprecedented national promotion program will be of great benefit to the individual exhibitor, as each Goldwyn resident manager will explain in detail.

Well Known Writers Whose Stories Will Be Screened Soon by Goldwyn

Author participation in the filming of stories has been carried to such length at Goldwyn's Culver City studios that the writer of a story, whether an original screen story, book or play, in most instances camps right at the studios during the preparation of the continuity and the photographing, titling and editing of the film.

Rupert Hughes, perhaps the most important author on Goldwyn's fifth year list, has spent eight months out of the past twelve, at the studios. Mr. Hughes not only prepares his own continuities, but writes the titles, aids in selecting the cast and in directing. He works out many little mechanical features which help to make a photoplay truer to life.

Mr. Hughes will have four pictures in the Goldwyn fifth year product, and perhaps more. Two of these have been completed, "Dangerous Curve Ahead," an original screen story, and "The Old Nest," adapted from his novel of the same title. Both are listed among Goldwyn's big features for the coming years. An original story for Tom Moore, "From the Ground Up," is now being photographed. A fourth picture, "The Wall Flower," is nearly ready for casting.

Mrs. Mary Roberts Rinehart will be represented by "The Glorious Fool," with Helene Chadwick and Richard Dix in the lead. Leroy Scott is the author of "The Poverty of Riches," a Reginald Barker production, and also "The Night Rose."

Gouverneur Morris wrote "Ace of Hearts," in which Leatrice Joy, Lon Chaney and John Bowers play the three leading roles.

Alice Duer Miller is represented by a screen adaptation of her story, "The Woman Who Hated Politics," called "She Got What She Wanted," and an original, "The Man with Two Mothers." Kathleen Norris has been signed by Goldwyn and her first story will be photographed during the year. The three former have been on the ground collaborating on the filming of their plays.

The foreign authors include Gabrielle D'Annunzio, Hall Caine, Victorien Sardou, Henning Berger and E. Phillips Oppenheim.. Their product is fully described elsewhere.

Katherine Newlin Burt, popular western novelist, has written an original screen story, "The Man from Lost River." Rita Weiman is the author of "The Grim Comedian" and Anzia Yezierska of "Hungry Hearts," both of which have recently been completed.

Charles Kenyon has written two stories directly for the screen after studying photoplay technique at the studio, "The Invisible Power," in which House Peters, Irene Rich and Sydney Ainsworth have the leading roles, and "Beating the Game," starring Tom Moore. Elmer L. Rice is the author of a Will Rogers' stellar vehicle, "Doubling for Romeo," and Edward E. Kidder of another, "A Poor Relation," from his successful comedy of the same name.

Edward Payson Terhune is the author of "Grand Larceny," the screen rights to which Goldwyn has just acquired, and John Frederick of "His Back Against the Wall." Perley Poore Sheehan wrote the two stories starring Betty Compson, which Goldwyn will release.

To Be Released After Trial Run

"The Old Nest," which is announced as the greatest picture Goldwyn ever made and a picture that will be talked about for years to come, will open at the Astor Theatre, New York, on Tuesday, June 28, for a legitimate run of limited duration.

It will be offered first to exhibitors throughout the country on September 11. It is not to be roadshowed. The Astor Theatre engagement is in the nature of a test run and will show the pulling power of the picture at top theatre prices.

"The Old Nest" is Rupert Hughes' heart-gripping drama of home—the simplest and most effective of themes. Reginald Barker directed it.

NOT STARS, PERHAPS, BUT THEY DO SHINE BRIGHTLY!

It's hardly necessary to name these Goldwyn players, but here goes, anyway—left to right: Cullen Landin, Lucille Ricksen, Louise Lovely, Mary Alden (in character "make-up" as "Mrs. Anthon" in "The Old Nest"), Helene Chadwick, and Richard Tucker

Detailed List of 25 Goldwyn Pictures Scheduled for Release for Fifth Year

Goldwyn announces twenty-five productions as an advance list for 1921-1922. Practically all of these productions have been completed. They are the work of American's foremost authors collaborating on the lot with the director. The list follows:

"The Old Nest," Rupert Hughes' story of the home, hailed as one of the greatest motion pictures of all time, with Mary Alden, Dwight Crittenden, Helene Chadwick, Cullen Landis and fifteen other principals.

"The Invisible Power," Frank Lloyd's production of Charles Kenyon's original photodrama of life's hidden forces, with House Peters, Irene Rich and Sydney Ainsworth.

"Ace of Hearts," the story of "the man who lived too long" by Gouverneur Morris, directed by Wallace Worsley, with Lon Chaney, Leatrice Joy and John Bowers.

"Grand Larceny," a drama of marriage and disillusion, by Albert Payson Terhune, directed by Wallace Worsley with a great cast.

"Hungry Hearts," a vivid drama of the melting pot, by Anzia Yezeirska, directed by E. Mason Hopper with an all-star cast.

Betty Compson in "For Those We Love," a great star, a stirring story and a wonderful cast including Lon Chaney and Frank Campeau.

"All's Fair in Love," Thompson Buchanan's lively comedy of manners, from "The Bridal Path," directed by E. Mason Hopper, with Robert Dix, May Collins and Raymond Hatton.

"The Grim Comedian," by Rita Weiman, a Frank Lloyd production, a dramatic tale of the irony of fate, with Jack Holt, Phoebe Hunt and Gloria Hope.

"The Night Rose," Leroy Scott's story of a underworld passion flower, directed by Wallace Worsley, with Lon Chaney and Leatrice Joy.

"The Glorious Fool," a Mary Roberts Rinehart picture directed by E. Mason Hopper, with Helene Chadwick and Richard Dix.

"Dangerous Curve Ahead," a Rupert Hughes' picture directed by E. Mason Hopper, with Helene Chadwick and Richard Dix.

"She Got What She Wanted," by Alice Duer Miller, directed by E. Mason Hopper, with an all-star cast.

"Doubling for Romeo," a starring picture for Will Rogers fashioned by Elmer L. Rice, directed by Clarence Badger.

"The Christian," Hall Caine's famous novel and one of the greatest stories ever told, with an all-star cast.

Betty Compson in "Even as Eve," a romance of the ages written by Perley Poore Sheehan and directed by Arthur Rosson.

Tom Moore in "The Man with Two Mothers," an original screen story written for Moore by Alice Duer Miller, directed by Paul Bern.

Tom Moore in "Beating the Game," an original Charles Kenyon story written for this brilliant star, directed by Victor Schertzinger.

"The Poverty of Riches," Reginald Barker's production of Leroy Scott's drama of money and marriage, with Richard Dix and Leatrice Joy.

Tom Moore in "From the Ground Up," an original story by Rupert Hughes, directed by E. Mason Hopper.

"The Man from Lost River," a romance of the trails by Katherine Newlin Burt, directed by Frank Lloyd, with House Peters and Fritzi Brunette.

Will Rogers in "A Poor Relation," from Edward E. Kidder's famous old comedy, directed by Clarence Badger with Molly Malone and Sylvia Breamer.

"The Wall Flower," by Rupert Hughes, directed by Rupert Hughes, a human and convincing story of modern American domestic life, with a big elemental theme.

"The Ship," a spectacular picturization of D'Annunzio's novel, "La Nave," directed by the poet's son, with Ida Rubenstein.

"Theodora," by Victorien Sardou, a spectacular drama of paganism's attempt to oust Christianity from Constantinople. Rita Jolivet in the role of Theodora.

"The Sin Flood," Henning Berger's "Syndafloden," the story of a crowd in the grip of fear. Directed by Wallace Worsley with a great Goldwyn cast.

"Beatrice," Herbert Brenon's production of Rider Haggard's story, with Marie Doro.

Men in Editorial Department Trained in Analyzing Audiences

The popularity of Goldwyn productions lies to a great extent in the trained intelligence of the men at the head of its editorial and scenario departments, in the belief of Goldwyn officials.

J. G. Hawks heads the Goldwyn editorial department. He has written more than 200 original scenarios, many of them achieving big success on the screen. He has been with Goldwyn at Culver City in his present capacity for three years.

Julien Josephson, one of the most expert preparers of continuities in the business, is one of Mr. Hawks' chief assistants.

Clayton Hamilton, formerly a New York dramatic critic and writer on theatrical topics, also a lecturer on the drama at Columbia University, has renewed his Goldwyn contract for another year.

Charles Kenyon, author of the famous drama, "Kindling," is a member of the editorial department at Culver City. Besides writing original scenarios (two of them are announced in Goldwyn's first group of fifth year pictures) Mr. Kenyon has prepared the continuity for several most successful pictures.

Paul Bern is a director as well as a scenario and continuity writer.

Ralph Block, head of the Eastern editorial department, was formerly dramatic critic of the Kansas City Star and of the New York Tribune. He has formulated several important features in Goldwyn's methods of dealing with authors and preparing a story for the screen.

SCENES FROM GOLDWYN'S FIRST SIX FALL RELEASES

Reading from left to right, top to bottom, they are the "Ace of Hearts," by Gouverneur Morris; "Dangerous Curve Ahead," by Rupert Hughes; "For Those We Love," a Betty Compson production; "The Invisible Power," a Frank Lloyd production; "Doubling for Romeo," starring Will Rogers; "The Old Nest," by Rupert Hughes, a Reginald Barker production

First National-Tully Deal Makes Guy Bates Post New Picture Star

"Omar the Tentmaker" and "The Masquerader," the two Richard Walton Tully plays in which Guy Bates Post has scored unbroken success for almost a decade, are to be produced for Associated First National. The deal between Mr. Tully and First National has been completed and work on "Omar the Tentmaker," which will be the first to be released, is already under way.

Guy Bates Post will be starred in both productions, which will be made by James Young with the personal assistance of Mr. Tully, who wrote and produced the plays for the legitimate stage. These productions will mark the advent of Mr. Tully, who also wrote "The Bird of Paradise," as a film producer and that of Mr. Post as a screen start, Mr. Post and David Warfield being among the few really big stars who have until now resisted the lure of the camera.

Mr. Post's popularity and that of the two plays in New York is demonstrated by the fact that prior to the sensational runs of plays like "Lightnin'," "Irene" and "The Gold Diggers," both "Omar" and "The Masquerader" were recorded among the topliners of theatrical history.

"Omar the Tentmaker" was put on in New York in January, 1914, and after more than four months on Broadway Mr. Post went on the road with it. His success was so great that he did not appear in any other play for 132 weeks, more than three theatrical years.

In September, 1917, Mr. Tully prepared "The Masquerader" for production and Mr. Post assumed the title role. The play ran more than five months, going to Chicago from Broadway. There it duplicated its success at the Studebaker Theatre, running eighteen weeks. Mr. Post and "The Masquerader" are credited with being the first combination that made the Studebaker a paying proposition. After a tour in the United States, Mr. Post took "The Masquerader," with its original company, to Australia, and played there steadily for two years.

Both "Omar" and "The Masquerader" will be head liners of the Associated First National group of attractions for 1921-22.

Faversham Is to Star in "Justice"

William Faversham will be the star of the Selznick Pictures production of John Galsworthy's drama "Justice." This announcement is made by Myron Selznick, vice-president and production manager of the Selznick Pictures Corporation, who previously stated that the role of Falder in the Galsworthy play would be assigned to one of the present Selznick stars.

This will be Mr. Faversham's third Selznick picture, but his first this year. His last appearance on the screen was in the Hobart Henley production of Frank L. Packard's story, "The Sin That Was His."

Lichtman's Sales Drive Successful

The big Associated Producers, Inc., sales drive organized for the week of June 12 by General Manager Al Lichtman has gone over the top. The drive set a fast pace from the start, and while the standing of the various exchanges are still being computed at the home office, indications point to a most successful sales campaign.

Reports and play-dates are continuing to come in and it will likely be a week before definite figures are available. That many of the exchanges have set new records for volume of sales and cash collections is a foregone conclusion arrived at by a rough study of the situation.

200 Indiana Theatres Join in Pushing First National Week

The first observance of First National Week in Indiana was held the week of June 12, during which approximately 200 theatres in the state featured Associated First National Attractions on their programs.

More than a score of theatres in Indianapolis alone played First National attractions, the Circle, being the first run franchise holder in that city, featuring Constance Talmadge in "Wedding Bells," preceded by a spectacular baby ballet.

Virtually a full page advertisement was used in the Indianapolis Sunday Star and smaller ads were used in the News and the Times. Special one sheets and slides were provided the theatres and a publicity campaign conducted from the Indianapolis office, resulted in the newspapers throughout the state devoting considerable space to the campaign.

The advertising was laid out with the First National stars, forming a border to the page, including Norma and Constance Talmadge, Charles Chaplin, Charles Ray, Anita Stewart, Dorothy Phillips, Richard Barthelmess, Jackie Coogan, Marguerite Clark, Katherine MacDonald, Mr. and Mrs. Carter De Haven, Allen Holubar, Marshall Neilan and R. A. Walsh. The First National trademark was the center location at the top of the page.

A list of theatres playing First National Attractions was run at the bottom of the page, just below the sales points of the ad.

Eighty attractions released by Associated First National Pictures, Inc., were shown by several hundred exhibitors on the Pacific Coast, cooperating in a "First National Better Pictures Week," June 5 to 11.

Full page advertisements were placed in the San Francisco newspapers containing a complete list of the features, the theatres and towns and the dates on which each was to play. Around this information was a four-inch black border, with photographic insets of First National stars and three reproductions of the F. N. trademark. Under the heading was a statement boosting the trademark.

Sun-Light Arc Demonstrates Possibilities at Garden

The tremendous possibilities which the new commercial model Sun-Light Arc, with a light volume of 125,000 candle power each, offers to the educational and commercial fields, were vividly demonstrated at the opening of Tex Rickard's mammoth swimming pool at Madison Square Garden on the evening of Saturday, June 18.

Under the supervision of J. Justice Harmer, president of Sun-Light Arc Corporation, and Carl Nesbitt, general manager, the great lights were installed which made the interior of the Garden, from the surface of the pool which includes practically all of the old arena to the roof, a solid block of daylight.

Representatives of all the news weeklies were enabled to photograph the swimming and diving events, which formed the principal part of the program, together with general views of the crowds in the audience and the bathers.

Still photographers were present also from the news syndicates and the daily newspapers and they too were enabled to take snapshots of the various events with as much facility as at Coney Island at high noon. The occasion marked the first time that such varied photographic work has been possible in any place save in a motion picture studio.

Owing to the fact that Sun-Light Arc contains the light value of the entire spectrum, all of the riot of color was shown in its true values. From the Madison avenue end of the Garden a big studio model light with a color wheel attachment played upon the waterfall at the opposite side, changing the water as it cascaded downward into red, blue, green, yellow and occasionally a misty rainbow.

Twelve Sun-Light Arcs were used to light the whole Garden.

The new Commercial Model Sun-Light Arc, which is used at the Garden, is an improvement on the standard studio model in that the light volume has been increased from 100 to 125,000 candle power and the new light requires no attendant, burning continuously for two hours or more without attention.

ANOTHER OF THOSE TEMPESTUOUS TIMES

That the heroes have in laying siege to the affections of Constance Talmadge. Here it's "Up the Road with Sallie," a reconstructed Selznick picture

Hobart Bosworth Begins Work on Second Independent Film

Featuring a spectacular story and an all-star cast, Hobart Bosworth's second independent picture for Associated Producers' distribution, temporarily titled "Renunciation," entered production this week at the Thomas H. Ince studios.

An original story by Emily Johnson, adapted by Joseph Franklin Poland, "Renunciation" is a colorful and gripping drama of Alaska of the gold rush period and America of today. The adventures and perils of the early Yukon are contrasted, it is said, with a modern but no less absorbing business romance.

Bosworth will appear in the leading characterization, that of an Alaskan prospector and similar in type to the rugged roles in which he has established wide popularity. Heading the all-star support is Madge Bellamy, former Broadway stage favorite. William Conklin, Wade Boetler, Henry J. Herbert, Irene Blackwell, Colette Forbes, Lula Warrenton and others are cast in the remaining important roles. Rowland V. Lee, director of several former Bosworth successes, is again at the helm, with J. O. Taylor in charge of photography.

The picture calls for an unusual number of elaborate settings.

HAL ROACH COMEDIES

one reel, every week

Produced by Rolin

HAL ROACH has been producing Pathe comedies for about seven years.

He didn't start with a reputation as a great comedy producer—he has *earned* one.

He found, developed and directs Harold Lloyd. He has developed Snub Pollard. He creates, originates. He is personally responsible for more laughing audiences than any man alive.

He is making the *best* one reel comedies today that can be found in the business. Count the laughs in a SNUB POLLARD or EDDIE BOLAND COMEDY, compare with those in any other comedy of the same length, and you'll get the proof.

Pathé Distributors

Federal Photoplays of California

presents

"The LURE OF EGYPT"

from the novel

"There Was a King in Egypt"
by Norma Lorimer

Directed by Howard Hickman

A Great Chance for Exploitation

"The Lure of Egypt" is a picture that reeks of exploitation possibilities.

It is unique in story, different in locale.

It offers marvelous opportunities for ballyhoo in your lobby, on the street, in your presentation.

Arabian costumes, Eastern music, good tie-ups with merchants,—you can guess at the opportunities and the campaign book will tell you of dozens.

Get in touch with the nearest Pathe exchange and ask the boys to tell you all about it.

Pathé
Distributors

Three Reel Harold Lloyd Comedy to Be Featured by S. L. Rothafel

It is announced that Samuel Rothafel, who has been responsible for perhaps more revolutionary steps in the advancement of the art of picture presentation than any other man in the business, has decided to feature Harold Lloyd in "Among Those Present" at the Capitol Theatre, New York City. The three-reel Lloyd comedy will be shown with a superb musical program and a selected list of short subjects, but all the emphasis will be laid on the Associated Exhibitors' comedian.

This is the first time a comedy under feature length has been shown in a big first run house in New York City without a feature of five reels or more in length being on the program. The Strand used a feature with "Shoulder Arms" in the first week of its run and in the second week ran a dramatic picture of shorter length. "Shoulder Arms," however, was not run alone as the big featured part of the program.

This action of Mr. Rothafel is regarded by Associated Exhibitors as the culmination of one of the most remarkable demonstrations of the nation-wide popularity of a star ever shown. In the series of Associated comedies Lloyd has attained the greatest number of bookings ever accorded a series of pictures of any kind, according to figures taken from the actual records of the company.

One after another the largest theatres of the country fell into line, featuring Lloyd above the features no matter how big they were, and now the master of presentation, Rothafel, goes them all one better and features the comedian alone. It is believed that the able managing director of the Capitol has again demonstrated his genius and that he will be followed by the most important directors of presentation in the country. Telegrams from all Associated branch offices on receipt of the news said that Rothafel had opened the way for a big clean-up and that scores of big showmen said they were out to follow his lead immediately.

Disregarded Footage

While laying the utmost emphasis on Lloyd, Mr. Rothafel let it be known that the rest of the program would be of a character seldom seen on Broadway. He has merely disregarded footage in determining the feature and he is confident that in forming his program for the usual length with short reel material of exceptional merit, he will succeed in accomplishing one of the most striking results in showmanship ever attained.

Varied Assortment of Films for Release Week of July 3

Pathe Exchange, Inc., announces a varied assortment of short subject and serial features scheduled for release during the week of July 3. "The Strange Disappearance," is the title of episode three of the new Pathe serial, "The Yellow Arm," produced by George B. Seitz, and starring Juanita Hansen.

"The Sky Ranger," the new Seitz serial, enters into its tenth episode, "Trapped," with the releases for the week, showing further perils encountered by the co-stars, June Caprice and George B. Seitz. "The Rooster and the Eagle" is the third of the series of "Aesop's Fables Modernized," produced by Fables Pictures, Inc., and created by Paul Terry.

"You're Next," is the title of the new Hal Roach Comedy featuring "Snub" Pollard.

Special Showing for President

President Warren G. Harding, Mrs. Harding, and a number of invited guests recently view the Associated Exhibitors' production, "The Rider of the King Log," at a special showing at the White House. The picture was thoroughly enjoyed, according to all reports, and interest was expressed in the magnificent scenic effects and in the dramatic work of Frank Sheridan, who plays the part of "Old X. K.," rugged lumberman of the Maine woods.

New Type of Titles

Advices to Paramount from its London studio are that a new type of art titles will be seen in Paul Powell's production of E. Phillips Oppenheim's "The Mystery Road," which is now being cut preparatory to release July 10.

Block Background

The art titles for this production were designed by A. J. Hitchcock. Mr. Hitchcock has used as a background an even deeper degree of black than that employed in most American studios ,and his subject grows from this background in a few swift strokes, which convey the impression of an oil painting in neutral tints. All the titles are more or less symbolical and form a contrast in the dimness of their setting to the high lights of the story.

A Profitable Film

"Payment Guaranteed," the current release of the American Film Company, which features Margaret Fisher, is proving an unusually profitable attraction for the summer months, American announces.

ANNOUNCEMENT

The Palmer Photoplay Corporation announces the consolidation of the play brokerage agency of ALFRED A. COHN with its Photoplay Sales Department.

With the merging of these two interests Mr. Cohn becomes Director of Sales of the Photoplay Sales Department of the Palmer Photoplay Corporation.

Kate Corbaley, for the past two years in charge of reading and sales for this institution, continues as Department Manager.

PALMER PHOTOPLAY CORPORATION,
"Story Headquarters,"
Los Angeles

Announces the Release of Seven Special Pictures During Summer

Metro Pictures Corporation announces seven new photoplays for summer release.

The first will be "Fine Feathers," Eugene Walter's adaptation of his own stage drama, with a cast that includes Claire Whitney, Eugene Pallette, Thomas W. Ross and June Elvidge. The directors were Fred Sittenham and Maxwell Karger. "Fine Feathers" is to be released on June 20.

The fourth of July will see the release of Bert Lytell's new starring vehicle, "The Man Who," a Maxwell Karger production, adapted by Arthur Zellner from Lloyd Osborne's Saturday Evening Post story. Virginia Valli, Lucy Cotton and Frank Currier are in the cast.

"Over the Wire," a Wesley Ruggles production starring Alice Lake, is one for release on July 18. It is an adaptation by Edward Lowe, Jr., of a story by Arthur Somers Roche.

Viola Dana will be seen on August 1 in "Life's Darn Funny," a Dallas M. Fitzgerald production of "Caretakers Within," a Saturday Evening Post story by Christine Jope Slade, adapted by Molly Parro and Arthur D. Ripley. Miss Dana's leading man in this picture is Gareth Hughes, now preparing his first starring vehicle, "The Hunch," a George D. Baker production made by S-L for Metro distribution from a story by Percival Wilde.

Other summer releases to be made by Metro include the Nazimova production of "Camille," a modernized version of the Dumas drama written by June Mathis, in which Rudolph Valentino will support the Russian star as Armand Duval; "A Trip to Paradise," a Maxwell Karger production of June Mathis's adaptation of Molnar's "Liliom," with Bert Lytell starring as the "roughneck" and with Virginia Valli as the wife, and "The Match Breaker," a Dallas M. Fitzgerald production of a story by Meta White, adapted by Arthur Zellner, with Viola Dana as star.

The dates for release of these last three productions will be announced later.

PIQUANT AND CAPRICIOUS
Pretty Mary Philbin, who stars in Universal's "The Harbor Road"

Officials Point to Successes in Reviewing Season's Record

In reviewing the activities of the season now drawing to a close Paramount officials say they can point to a record of consistent achievement both in the quality of productions released and in service to exhibitors.

Paramount pictures released last year include such box-office successes as "Behold My Wife!" George Melford's production of Sir Gilbert Parker's book; "What's Your Hurry?" starring Wallace Reid; "Humoresque," from Fannie Hurst's story; William DeMille's production of "Conrad in Quest of His Youth," with Thomas Meighan; "Heliotrope;" William S. Hart in "The Testing Block;" William DeMille's "Midsummer Madness; Thomas Meighan in "The Frontier of the Stars;" Roscoe Arbuckle in "Brewster's Millions"; Cecil B. DeMille's picture, "Forbidden Fruit;" "The Gilded Lily," with Mae Murray; William S. Hart in "O'Malley of the Mounted;" William S. Hart in "The Cradle of Courage" and Roscoe Arbuckle in "The Traveling Salesman."

Paramount officials assert that their service to exhibitors was improved last year more than that of any other company. Several campaigns of newspaper advertising were conducted, in addition to the advertising in 600 newspapers during Paramount Week, as well as the regular weekly national advertising in magazines like the Saturday Evening Post, the Ladies' Home Journal, the Literary Digest, Collier's Weekly and in the various fan magazines.

Read the Laboratory and the Music Special Sections.

Bunny Burlesque

George Bunny will again be seen in the leading role of a Capitol Comedy, when "Food for Thought," the latest two-reel release of the Goldwyn Distributing Corporation, is shown. The story is a rapid fire burlesque, in which the serious situations are treated in the comic vein.

Kept Busy with Screen Affairs

Due to the fact that George Arliss is producing for the screen his stage success, "Disraeli," which will be released by the United Artists in the early fall, and also because he is playing the "Green Goddess" on the "legitimate" stage at the same time, it was necessary for him to recently decline the invitation of Rabbi Louis J. Kopald, of Temple Beth Zion, of Buffalo, N. Y., to lecture at the Temple Centre on "Disraeli."

Doris Kenyon in Selznick Picture

Star will support star when "Shadows of the Sea" comes to the screen as the most conspicuous production in the Selznick series of Conway Tearle releases. Doris Kenyon, fresh from her season as stage star of "Romance," has been engaged by Myron Selznick, vice-president in charge of production, to portray the important role of Dorothy Jordan in the Tearle picture that has just gone into work.

Miss Kenyon was leading woman in "The Traveling Salesman;" in "On Trial" and in "The Hidden Hand," as screened by Famous Players, Essanay and Pathe respectively. The Whartons presented her as star of "The Great White Trail" and then she was starred by De Luxe Pictures in "The Street of Seven Stars" and "Twilight." Her latest presentations were the Deitrick-Beck productions, "The Band Box" and "The Harvest Moon."

PRINCIPAL CHARACTERS IN "THE OLD NEST"
This Reginald Barker production for Goldwyn release, based on a Rupert Hughes story, has a notable cast. Left to right—standing: Molly Malone, Richard Tucker, J. Park Jones. Sitting or kneeling: Louise Lovely, Mary Alden, Cullen Landis, Helene Chadwick

West Coast Theatres, Inc., Is Backing Jackie Coogan Films

With the arrival in Los Angeles of Jackie Coogan, announcement is made that the child celebrity is to shine in a series of five independently produced feature pictures. Jack Coogan, father of the boy, has made arrangements to produce the features independently.

The West Coast Theatres, Inc., controlled by Gore Brothers, Adolph Ramish and Sol Lesser have arranged to finance the Coogan unit. The five special features will probably take a year to film and it is said that production cost will reach from $750,000 to $1,000,000.

Sol. Lesser, vice-president of the West Coast Theatres, Inc., says that with the advancing of production money by the West Coast organization comes the establishment of a gigantic and new department. Mr. Lesser says the West Coast Theatres, Inc., will be prepared to finance other large production units with big and worthy film subjects in view for filming. "The fact that our organization has created this new department does not in any way mean we are producing pictures," said Mr. Lesser. "We exhibit the finished film products only, but will finance independent producers such as the Jackie Coogan unit."

Jackie's first story is now being prepared and should be ready for filming by July 15. Actual work is scheduled to commence on that day at the Robert Brunton studios in Hollywood. Jackie is soon to have his own studio in Los Angeles and, pending its erection, the Brunton lot will be utilized. Distribution channels for the Jackie Coogan products will be announced at a later date.

Begins on Script

Waldemar Young, who wrote the scenario for "Experience," which was recently completed at the Paramount Eastern studio, has started work on the script for Thomas Meighan's next picture, "A Prince There Was." George M. Cohan's stage success.

Live News from Everywhere

San Francisco

C. C. Griffin, of the Piedmont Theatre, Oakland, and president of the Motion Picture Theatre Owners of America, Northern California Division, has returned home from an executive board meeting of the national organization.

* * *

Leslie McCabe, who conducts the Liberty Theatre at Coalinga, was a recent visitor at San Francisco to arrange bookings and to enjoy a respite from the hot wave which has visited the valley.

* * *

McCrory & Miller are fitting up a fine airdome at Madera and will have it ready for use within a short time. Walter Preddey, of San Francisco, has furnished most of the equipment.

* * *

G. A. Metcalfe, who moved his main theatre supply store to Turk street, near Leavenworth, last year, is pioneering a new district, but will soon have neighbors. The Pathe Exchange, Inc., is erecting a fine building next door, while the Educational Film Corporation and the F. B. Warren Corporation have contracted for space in a building to be erected across the street.

* * *

W. S. Rand, Pacific Coast supervisor for United Artists, is in San Francisco for a stay of several weeks, and while he is here the local manager, Edward H. Baron, will make a trip through the interior calling upon exhibitors.

* * *

Harry Carney, the well known Universal representative, has returned to the San Francisco office from a trip along the northern coast. He attended the opening of the beautiful new Kinema Theatre at Scotia, built by the Pacific Lumber Company and operated by the Scotia Amusement Association. The theatre is in the heart of the redwood belt and is distinctive in many ways. Mr. Carney found business conditions in this territory showing an improvement, the rainy season being over and industries in full swing again.

* * *

Mrs. Thomas, who conducted the Globe Theatre in East Oakland for several years, but who recently gave up this house, has opened the old Triangle Theatre in this district, after having made extensive improvements.

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The Victoria Theatre on Sixteenth street, one of the old-time district theatres of the city, is being overhauled, the operating room enlarged and new equipment installed.

* * *

Al Lichtman, general manager of Associated Producers, Inc., was a recent visitor at the San Francisco office, this being his first trip here since taking over this position.

The T. & D. Jr. Circuit, launched a few months ago, has taken over Godard's J Street Theatre at Sacramento and now has nine houses in its chain. Several interesting announcements of this kind are promised by the management for the near future.

* * *

During the recent visit of Harry Lustig he was the recipient of a fine gold watch, the prize offered by Metro to its district managers for the best territorial showing for April. The way the West Coast boys grab off those national prizes is a source of wonder to some. Maybe it's the climate.

* * *

Harry Lustig, Pacific Coast district manager for Metro; B. F. Rosenberg, of the Los Angeles branch, and Fred W. Voigt, of the San Francisco office, plan to journey eastward together to attend the Metro convention to be held in New York early in July. They are timing their trip so as to be able to attend the little strawberry party at Jersey City on July 2.

* * *

Loew's State Theatre at Sacramento has been closed for the summer, the plan being to reopen it early in September with "The Four Horsemen." The closing attraction was "Madonnas and Men," which was offered at increased prices, and Harry W. Oviatt, San Francisco representative of the T. W. Chatburn Enterprises, was there throughout the engagement.

* * *

E. H. Emmick recently motored to Los Angeles with J. N. Randolph to open an office there for Progress Features. The latter will be in charge. This new exchange has just purchased the rights for this territory to "The Call From the Wild," featuring Frankie Lee.

* * *

J. D. Truelove has opened a picture house at Pismo, a beach resort in San Luis Obispo County.

* * *

M. Lopez, an exhibitor of Manila, P. I., was a recent visitor here. He is on his way to Europe.

* * *

The Bell Theatre at Redwood City, which has been idle for a long time, is being renovated and will be opened soon.

* * *

The Kinema Theatre at Oakland is to be closed shortly and converted into a store building. The Kehrlein interests which operate this house plan to build a fine theatre in that city.

* * *

The Apex Motion Picture Film Corporation has filed a suit for damages of $50,000 against Anthony L. Noriega, president of the Motion Picture Operators Union of San Francisco; Herman Lubfin, business agent of the organization, and twenty "Joe Doe" members. The complaint sets forth that the defendants have entered into a conspiracy to drive out of business the Golden Gate School of Projection, where projectionists are being trained by the Apex interests, and that efforts are being made to wreck other enterprises in which this concern is interested. The suit, which has been filed in the Superior Court, not only calls for damages, but asks for an injunction restraining the defendants from molesting employes or patrons at the Republic Theatre, Sutter and Steiner streets.

* * *

The Krag Productions Company has been formed to utilize the scenery of this city and Northern California as settings for the two pictures it plans to produce. S. D. Adkisson, assistant manager of the Fairmont Hotel, is vice-president of the company and announces that the plays to be filmed will be "The Pathfinder" and "The Garden of Life," written by S. K. Johnson, who will also direct. The picture will depict outdoor life in Northern California amidst magnificent natural settings.

* * *

A Lasky company under the direction of George Melford recently visited San Francisco and secured scenes for "The Great Impersonation" on the Frederick Kohn estate. Ann Forrest, James Kirkwood and Winter Hall have important roles.

* * *

The management of the California Theatre has arranged for the personal appearance of Larry Semon at this house during the engagement of "The Bakery." The comedian broke a leg while making this picture, and it was this enforced vacation that made it possible for him to arrange to come to San Francisco.

Buffalo

It's beginning to look like Creatore will stay at the Shea Hippodrome all summer. At least that would be the case if the matter was put up to the patrons of this Buffalo house. So successful has been the engagement of this noted conductor as visiting conductor that Managing Director Harold B. Franklin has retained him for a third week. Creatore in two week's time has made a Boston symphony out of the Hippodrome ensemble.

Henry W. Kahn, Metro manager, has left Buffalo for New York where he will inspect the Great White Way prior to "sitting in" at the annual Metro convention which opens July 4.

* * *

Ben Fitzer, of Ben Fitzer Productions, Inc., reports that Al Sardino is rapidly recovering his haelth in a Syracuse hospital. Ben reports that his feature, "Madonnas and Men," is all set down state and he is now working on a big opening for Buffalo in the fall.

* * *

Frank Martin, of the Robbins-Eckel Theatre, Syracuse, put on a newsboys' party in co-operation with the Syracuse Herald last week; Orphans of the city were also invited. The attraction was "Black Beauty."

* * *

Three first runs in Buffalo, five in Rochester and two in Syracuse is the record put up by E. J. Hayes, manager of the Buffalo First National exchange last week. All were first run attractions. First National salesmen are now touring the territory in autos, which have been presented by the company. Mr. Hayes has joined the Film Row Golf Club, of which Dan Savage and Commodore P. H. Smith are members. The entire First National staff is now busy preparing to grab a large part of the $25,000 prize money to be awarded F. N. exchanges in a business drive.

* * *

J. G. Fater, Hodkinson representative in Buffalo, reports that Manager Howard F. Smith has booked a number of the company's big productions. The Elmwood, Victoria, Buffalo and the National, Niagara Falls, have also contracted for a large quota of Hodkinson offerings.

* * *

Howard F. Brink and his staff of R-C Pictures corporation veterans are going over the top in "The Wonder Man" contest. Ray Powers was on the casualty list for a couple of days last week. Official dispatches state that in scouting for a contract on the Carpentier production, he fell down the balcony steps in one of the Buffalo theatres, doing damage to his knee. Ray says he will be in Jersey City, July

Advertise that Special Feature with a
DEAGAN UNA-FON and PACK 'EM IN!
Place in banner bearing automobile.
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Pianist plays it as Car proceeds.
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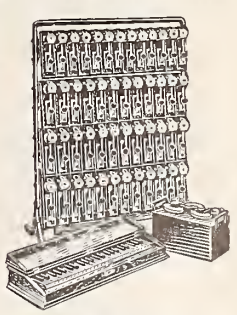
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2. if he had to go on crutches. Bob Matson expects to make the trip in his National speedster and a wireless from "Lightning" Bissell who is on the offensive in the eastern part of the state also declares that he will be on deck to see the new world's champion defend his title. W. H. Holmes, auditor, was at the Buffalo R-C office last week. Mr. Brink and Allan S. Moritz, Famous Players chief, toured to Rochester in Mr. Moritz's sedan a few days ago.

* * *

Louis Scalvo has sold the Eugenie Theatre in Niagara Falls. Louis is probably planning on taking life easy for awhile.

* * *

E. C. Berkey annouces that the Orpheum has been closed for the summer. The house will re-open in the fall.

* * *

Sam Carver of the Empire is now spending the summer at his palatial mansion at Crystal Beach, Ontario.

* * *

M. Slotkin, vice-president and general manager of the Monumental Theatre corporation, which is building the new Lafayette Square Theatre, has sufficiently recovered from his illness so that he is able to visit the building project on Washington street a few days each week.

* * *

Frank Hammond of the Amusu Theatre in Arcade, N. Y., is in the Sisters' Hospital, Buffalo, with a serious illness.

* * *

The F. I. L. M. Club of Buffalo sent a handsome floral piece to Jimmy Kelly when he opened his beautiful new Liberty Theatre in Corning, N. Y., las tweek.

* * *

Elmer C. Winegar, former manager of the Central Park and Premier theatres and now Pathe cameraman in western New York, is in Des Moines with Ismailia Temple, Shriners. On his return he will fly over Niagara Falls in an airplane to get some unusual views of the great cataract for the Pathe News.

* * *

The Kosziuszko Theatre on Broadway near Fillmore is now open but one night a week, "Pop" Petrosky believing that he can make enough money in one night to carry him through the week.

* * *

The Temple Theatre in William street is being renovated and redecorated and the name is to be changed to the Markeen. Harry Green is manager of the house.

* * *

Buffalo theatres now closed for the summer include the Majestic, Victor, Oriole, Pastime and Grant. The last named opens three nights a week.

* * *

William West, former manager of the Circle, Allendale, assistant manager at the Regent and former chief comedian of the Academy Players, is now associated with the management of the Cataract Theatre in Niagara Falls.

* * *

Bill Wittneben, Pathe plugger in the Rochester district, recently took unto himself an auto of popular model. He drove it four miles without the usual oil required in the operation of an automobile. Just as it was about to blow up Bill discovered his mistake. The garage bill amounted to about $125 in motion picture money.

* * *

Several Buffalo exchanges have installed Crying Rooms, where exhibitors may go who feel it necessary to request a reduction in price for summer film service. The one in the Pathe office has been equipped with sponges to catch the tears, announces W. A. V. Mack, Esq. Mr. Mack recently announced that he was about to learn to play golf.

* * *

The F. I. L. M. Club, of Buffalo, is planning a big outing this summer. Canada will probably be the place selected because of the large number of oases in that part of the continent.

* * *

Shea's North Park Theatre, a neighborhood house, is showing the same program as Shea's Hippodrome on Sunday only of each week. This program was carried out by the Shea vaudeville house and the Hippodrome up until a few weeks ago, when the Court street theatre was closed for redecoration.

Pittsburgh

Harry Goldberg is the new manager of the Pittsburgh Robertson-Cole branch, succeeding George Moore, resigned. Mr. Goldberg was formerly manager of the Fox office at Detroit, but more recently was connected in a similar capacity with the Select exchange at Los Angeles.

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C. C. McKibbin, one of Pittsburgh's best known exchangemen, is the new manager of the local Select office. He succeeds C. E. Holah, who has assumed a similar capacity with the F. B. Warren Corporation at Cleveland.

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H. F. Thomas, owner of the Casino Theatre, Greensburg, left with his wife on May 31 to visit all the large cities on the West Coast. He will end his trip in the Canadian Northwest.

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The Keystone Land Company is having plans and specifications prepared for a modern theatre building seating 900 at Keystone, W. Va.

* * *

A 400-seat house will shortly be erected at Bellwood, Pa., near Altoona. Oathurst, a suburb of Johnstown, is also to have a small new house.

* * *

Bert Logan, of the Rex Theatre, Petrola, Pa., is rewiring and redecorating his house in preparation for a big summer's business. Bert has not felt the business depression and is not paying any attention to hard luck stories.

* * *

Bill Rodgers is again manager of the Bijou Theatre, Lily, Pa. Rodgers owned and operated this house eight or nine years ago, and he says he is glad to get back in the business.

* * *

J. E. Brown, of the Columbia Theatre, Brookville, one of the most popular and succesful exhibitors in this territory, is the head of a new corporation just formed for the purpose of operating picture theatres. The first acquisitions are Wick's Opera House at Kittanning, owned by John Wick, and Lou Heppinger's Orpheum Theatre at Clarion. Both of these houses will be under control of the new management July 1. Plans are being prepared for the building of a new house at Clarion; also the installation of a balcony at the Columbia Theatre.

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George Long, of Long's Theatre, Johnsburg, Pa., is not worried over the business slump, as the paper mills and brick yards of that town have resumed operation on a 100 per cent. basis.

* * *

Wesley C. Bachmeyer, division manager for Metro, spent a few days recently with Manager Atkinson, of the local branch. "Wes" is "peppier" than ever, and his friends are always glad to see him in town.

Philadelphia

Local exchangemen and exhibitors held a basket picnic on Sunday, June 19, at Blue Bell, Pa. The merry party, which started early Sunday morning from "film row" on Vine street, was well provided with motor cars. The weather was ideal. Many races and novelty contests caused a riot of fun. The two big events of the day were lunch time and the ball game; exchangemen vs. exhibitors. Captain Schwartzman, backed by his wonderful exhibtors' team and "Home Run" John Hays, made a creditable showing against the exchangemen's nine, headed by Morris Fleishman. The game was called on account of darkness just as the exhibitors were beginning to win. The North Philadelphia string band played for the dancers in the evening. Handsome prizes were awarded. The picnic was conducted under the auspices of the Motion Picture Theatre Owners of Eastern Pennsylvania, New Jersey and Delaware. Full credit for the fine arrangements made at Twin Spring Farm should be given Sam Blatt, chairman, and Dave Barrist, under whose direction photographic records were made of the picnickers.

* * *

Harry S. Laskin, formerly of Paramount, has succeeded Edgar Moss as manager of the Associated Producers Exchange.

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The Carpentier and Dempsey delegation composed of the leading illuminaries of the film industry will board a special train for the big July 2 event. Among those preparing to go are a lot of "Johns," being John Gill, John Clark, John Fallon, John Slater and "Johnny" Cook; Lou Bache, Harry Ertle, Jim Lubie, Tom Prophet, C. D. Burns and others. Tom Bible, chairman of the special party, is disposing of the special tickets, which include transportation and a dinner at the Broad Hotel, Newark.

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C. D. Buss, of the Scranton Theatre, Easton, has taken over the Delaware Water Gap house for the summer, where he will exhibit high class pictures exclusively.

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Felt Brothers will open the new and beautiful Aldine Theatre in Wilmington, Del., on Saturday, June 18. Their new Ambassador, a 3,000 seat house now in the course of construction in West Philadelphia, is expected to be opened in the fall.

* * *

George Powell, formerly manager of the Keystone Distributing Corporation, has succeeded Charles Klang as manager of the Associated Exhibitors.

Laboratory Work

(*Continued from page* 88)

as this was, it was a great improvement, but required great skill, and was very trying to the operator.

"The chemical evolution is also an interesting feature. The films were first developed on large drums that required tremendous space and much equipment, in order to handle the necessary quantities. Large, open, shallow tanks offered so great an area of the developer to the air that oxidation took place so rapidly that the power and quality changed with every drum, thus making uniformity impossible.

"At first great ignorance was displayed in compounding developers. The operators naturally used well known formulae, calculated in proportion to the required amount, and for a long time the results were a very poor quality of negatives; full of chemical fog, grainy and very contrasty.

"Some of these formulae called for huge quantities of sodas, compared to the reducing elements. And after many years, and only out of sheer need of economy, some interesting facts were discovered as to the balance of chemicals in motion picture developers. So that today, should we reverse the order of procedure and reduce our proportions to the quantities used by ordinary photographers, some of them might hesitate to use them.

"To those who have grown up with the business, it is most interesting to revert to the early 'laboratories.' Often inside some dirty, dingy building, with paper pasted over the chinks in the walls, bad light, bad air, the operators dragging heavy drums from tank to tank and scratching the film on everything in their way.

"Then compare them with the modern 'lab,' where films are developed on light racks, in lieu of heavy cumbersome drums, and in tanks (the ideal system) in which 1,000 or more feet can be developed at once, thus insuring better uniformity of density and quality, in well-ventilated rooms, covering a square footage that would permit of only one-fifth the capacity by the old system. We also have:

"Magnificent printing machines, with automatic light changes, silently turning out 15,000 feet a day; machines so beautifully designed that no part of the negative's surface touches, making scratches, impossible.

"Conditioned air service and thermostat systems that maintain perfect drying conditions at all seasons, all temperatures, and all weather conditions on the outside."

Short Subjects of Importance

"The Northern Trail"

Excellent is the one word that fittingly describes "The Northern Trail," the first of a series of two-reel dramatic photoplays produced by Selig-Rork and distributed through Educational Film Exchanges. Based on James Oliver Curwood's story "The Wilderness Trail" it has the Curwood flavor and is a fine story of the snow covered country. There is no padding to this picture, every superfluous foot being omitted. Not only is the picture well-made and full of action, but it has an unusually fine and high class cast, consisting of players, all of whom have achieved prominence, such as Lewis Stone, Wallace Beery, Walt Whitman, Margaret Landis and Ethel Grey Terry. Educational has certainly succeeded in this production in producing a two-reeler that can hold its own with five-reel dramas, and it is promised that other pictures in this series which will be founded on stories by well-known authors will be up to this standard. The story deals with the attempt of one man to entice another man's wife away. He succeeds, but the husband follows and a thrilling fight occurs in the snow, in which the villain falls over a precipice. C. S. S.

"The Policeman and the Baby"

This is another of the new series of Selig-Rork two-reel dramas distributed through Educational exchanges. It is of an entirely different type from "The Northern Trail," but have been produced in the same excellent manner without surplus footage and filled with action while telling a story of strong human interest that holds the attention. The cast, too is excellent, consisting of William Desmond as the policeman, Wallace Beery as the crook, Elinor Fair as the policeman's wife and baby Jack Neidlinger as the baby. The story is by Clarence L. Cullen and it was directed by Bertram Bracken. The theme deals with a policeman whose wife checks their baby in a department store. The policeman is called in when the store closes to take the baby to the police station, but on the way he gets up against a robbery; in the excitement the thief gets away with the baby but when an accident occurs and the cab catches fire he risks his own life and freedom to rescue the baby. C. S. S.

"Pathe Review No. 110"

Among the interesting items in this issue of Pathe Review are slow motion pictures of yaks and gnus taken in a zoological park which shows the grace and agility of these animals. Another section of the "See America First" series titled "Sand, Speed and Smiles" shows the sandy shores of Ormonde and Palm Beach being used for auto races and the smiles of the pleasure seekers. Of particular interest to women is a section dealing with veils where the latest styles are worn by very attractive models. A pathecolor subject "Jogging Along With Jean" shows pretty scenes of the olive country in France. C. S. S.

"You're Next"

As the title implies, this one-reel Rolin comedy distributed by Pathe and featuring Snub Pollard, is located in a barber shop. There are some good comedy scenes especially the one where Sambo the little pickaninny sees a real lion and a yellow streak goes up his back. There is considerable knockabout action, and an unusual feature is the appearance of Snub without his mustache, when he appears in the role of a lady barber. The bringing of a lion in the barber shop by a stranded actor is the cause of a lot of excitement and several comedy situations. C. S. S.

"Robinson Crusoe Ltd."

In this Mermaid two-reel comedy distributed through Educational Film Exchanges, Lloyd "Ham" Hamilton is featured and does some of the best work of his career. It is a screaming burlesque on the story of Robinson Crusoe and is filled with laughable situations. For instance after the ship successfully passes a floating mine, Ham thinks it is a whale and shoots the mine causing the ship to be blown up. Of course "the girl" is saved but Ham has no hand in it, but comes ashore in a tub pulled by a little dog which has a caption that will surely get a big laugh. There are numerous other scenes with Robinson Crusoe and a lot of cannibals and also an ostrich which consumes blasting powder and lays explosive eggs which Ham uses to advantage against the cannibals. C. S. S.

"Federated Screen Snapshots No. 2"

This issue of Screen Snapshots contains the usual variety of scenes of the movie stars. Marines are pictured enjoying themselves watching the Fox Sunshine beauties, Dustin Farnum is shown tinkering with and driving a high speed motorboat which is his hobby. Then there is a thriller without a thrill when a bunch of cowboys are shown in a thrilling scene, but the slow-motion camera reduces the speed and takes away the thrill. Anna Q. Nillson is pictured leaving for Sweden, Lionel Barrymore poses in a pedlar's makeup for a forthcoming picture, Jack Dempsey is shown boxing for a veteran's benefit, Gladys Walton gives an exhibition of courage by performing in a cage with several lions, and there are also views of May Collins, who is rumored as being engaged to a well-known screen comedian. C. S. S.

"A Chili Romance"

The pace set by the new series of Hallroom Boys Comedies which are being released through Federated exchanges is held up in this issue. There is a wide change of locale, however, and Percy and Ferdie as shown in Mexico. It is a satirical comedy. The boys go to Mexico to spend a quiet vacation. First they get caught in a train wreck, then they are forced to pose as generals and have exciting times capturing a desperate bandit. There are a number of laughs and good comedy situations and Sid Smith is not only given opportunity for some good work, but has the chance to wear a picturesque Spanish costume. C. S. S.

"Why They Love Cave-Men"

Number three of Tony Sarg's Almanac is a delightful come-back to original form. There is an aboriginal wooing in this cartoon that is as grotesque and as deliciously funny as anything in "The First Circus." The Romeo of the Stone Age looks suspiciously like the wonderful animal trainer of the first of the series and his steed is twin brother to the docile dino of the same picture. The lover goes at his wooing in the same business-like manner that made him a prime favorite as a circus proprietor and he makes a hit with his future bride at the first meeting when he taps her on the dome with his rock tomahawk and treats her rough to show her he is a real guy and knows how to make love to a lady. It is a great little comic. (Paramount) E. W.

"The Love Egg"

There are an unusually large number of laughs in this two reel Punch comedy distributed through Educational Film Exchanges. The story deals with a country girl who writes her name on an egg. Ten years later it is found by a man who hates work and sees a chance to get a good home easily. He arrives only to find that the lady has already been married once and is about to marry a second time. There are some excellent comedy situations portrayed by accomplished screen comedians including Chester Conklin, Louise Fazenda, the big dog Teddy which has appeared in many Sennett comedies also the clever little boy John Henry, Jr., who is his pal. Aside from the many laughs and unusual comedy situations there is an excellent scene which will mystify audiences, when the villain goes up in an aeroplane with the little boy. The dog is taken up in another plane and rescues the boy by jumping from one plane to the other, getting the child and then jumping back. This is exceedingly well done. This comedy is the first of a new series produced by California Producing Company.

"Tribal Life in Palestine"

"Tribal Life in Palestine," a Kineto Review, gives interesting pictures of the lives and habits of the peoples of that region. Intimate views of the merchants coming to the cities on camelback to dispose of their wares, are seen, and their stopping on the road for rest and gossip are pictured sidelights of their habits.

Pictures of Bedouins racing across the desert on pure-bred Arab steeds will make the heart of any equestrian throb with excitement, and the films of the inside of the tents of these same Bedouins show them to be queer habitations, indeed. One of their characteristics which is pictured, is their method of "speeding the parting guest," by following him afoot for many miles on his way. Illustrated also is their manner of receiving strangers, and the interesting captions make known the fact even a criminal, if he seeks sanctuary at the tent-home of a Bedouin, must be given shelter and protection.

The way in which the people of this region offer sacrifices to their God are also shown, and films of them at their meals are interesting subjects. T. S. daP.

Fifty-first Series of Movie Chats

Scenes in Alsace, a picturesque country, are shown in Charles Urban's Fifty-first Series of "Movie Chats." These particular "shots" are views of "The Fishermen's Reunion," a yearly event, the chief feature of which is the fishing contest in which all the fishermen participate. Before they begin angling many live fish are thrown into a small lake so the anglers won't have to wait too long for a bite.

This series shows also cargoes of animals being put aboard steamships in foreign lands for consignment to zoos in the United States, how the animals and birds are "herded" into winter quarters after their summers in the open, and views of the ascent and descent of steep Mt. Montesserat in Spain by means of cable cars and an incline railway. How fire is extinguished by means of carbon dioxide gas is also an interesting subject. T. S. daP.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, Associate Editor

"Straight From the Shoulder"

Buck Jones Does Novel Stunt in Fox Picture That Sacrifices Action to Character Drawing

Reviewed by Edward Weitzel.

The author of "Straight from the Shoulder" has clear cut ideas on character drawing but has sacrificed action in the first part of his story to his bent for detailed study of the characteristics of his men and women. The two-fisted peacemaker known as The Mediator, and the good-badman, Bill Higgins, are his favorites, and there are scenes between the two that use up altogether too many feet of film. Once the action starts to speed up, Buck Jones gives it a strong kick forward by a novel stunt that is thrilling as well as unexpected. He stops a runaway team of six horses attached to a stage coach by clinging to a rope fastened to the back axle and then pulling himself along under the stage coach and up to the driver's seat over the dashboard until he can get the reins in his hands. As usual, there is a fine display of daring horsemanship on his part. Proper cutting would make "Straight from the Shoulder" an entertaining melodrama.

Buck Jones has the right humorous touch for The Mediator. His impersonation of a peacemaker who is ready to whip any man or any dozen men in order to have everything go calmly and without friction is amusing. Norman Selby is excellent as Bill Higgins, and Helen Ferguson is a spirited Maggie. The production has a liberal supply of striking exteriors.

The Cast

The Mediator.....Buck Jones
Maggie the waitress.....Helen Ferguson
Bill Higgins....Norman Selby (Kid McCoy)
Mrs. Bill Higgins.....Frances Hatton
Joseph Martin.....Herschel Mayall
Gladys Martin.....Yvette Mitchell
Big Ben Williams.....G. Raymond Nye
Pete .....Glen Cavender
Hotel Owner.....Dan Crimmins
The Parson.....Albert Knott
Rogers .....Lewis King

Story by Roy Norton.
Scenario by John Montague.
Directed by Bernard Durning.
Photography by Frank Good.
Length, 5,527 Feet.

The Story

The Mediator never punched or shot any one in anger, but strictly in the interest of peace. Bill Higgins, drunk and disorderly, tried to pump lead into him but was too slow on the trigger. Buck dropped him with a bullet in the shoulder, carted him off to his cabin and nursed him back to health. Hearing that Bill came from a place called Peaceful Valley, the name fascinated Buck, and he made tracks in that direction. Mrs. Bill, who had quit her husband to give him a chance to sober up or never eat another of her pies, was running a cook tent at a mine near the town. Joseph Martin, the owner of the mine, and his daughter Gladys, arrived at the Peaceful Valley Hotel about the time Buck showed up there. Big Ben Williams, the superintendent of the mine, was a crook, and Martin wanted to go over the books. Williams tried to bully Buck and was promptly thrown out of the hotel by the peacemaker. Maggie, the waitress, had frequently been insulted by Williams, and Buck's action made a great hit with her. Also with Gladys Martin. At the mine office Williams assaulted the old bookkeeper for showing his employer the books, but Buck happened along just in time to throw Williams out and get his place as superintendent. Williams decided to rob the stage of a gold shipment and start more trouble at the mine by getting some of the men to strike. There was a free-for-all fight, with Buck doing great damage. Before he came to the right understanding with Maggie, he saved Gladys from being kidnapped by Williams and also rescued the treasure and handed out black eyes to several more foolish fellows who attempted to shatter the peace and harmony The Mediator loves so well.

Program and Exploitation Catchlines: Buck Jones Is Immense as a Two-Fisted Peacemaker who Maintains Law and Order by Hitting Out "Straight from the Shoulder."

Buck Jones Is Both Humorous and Thrilling as a Man who Loves Peace so Dearly That He Will Fight for It "Straight from the Shoulder."

Exploitation Angles: Play up Jones and Kid McCoy and in most sections you can get something out of Dan Crimmins, who is of the once famous vaudeville team of Crimmins and Gore. Then sell the story angle of the man who was ready to lick the world in the interests of peace.

IN THIS ISSUE

"The Journey's End" (Hodkinson).
"Carnival" (United Artists).
"The Foolish Matrons" (Associated Producers).
"Don't Call Me Little Girl" (Realart).
"Appearances" (Paramount).
"The Greater Profit" (Robertson-Cole).
"Straight from the Shoulder" (Fox).
"The Golem" (Paramount).
"Aesop's Fables Modernized" (Pathe).
"Desperate Trails" (Universal).
"Without Benefit of Clergy" (Pathe).
"The Sheriff of Hope Eternal" (Arrow).
"Over the Wire" (Metro).
"The Land of Hope" (Realart).

"Snookey's Wild Oats"

In this two reel Chester Comedy featuring "Snooky, the Humanzee," released by Educational, it is the cleverness of the animal actor rather than any plot that interests. "Snooky" becomes a tramp and finds himself much at home with a hobo gang. When the child of a rich man is kidnapped, "Snooky" rescues her from various mishaps. The subject is up to the standard of its predecessors so far as the "acting" of the animal is concerned, but the story is very light. S. S.

"How She Lied"

This one reel Vanity Comedy released by Educational is very ordinary stuff. Irene Dalton, Francis Feeney, Gene Corey, Mary Wynn and Henry Murdock do their usual good work, but the story with which they were provided is too commonplace to interest particularly. It is a very mechanical story about another pretended marriage of a girl to a man in order that the girl may remain at her art work and not be taken home by a brother. It lacks striking complications and laughable situations. S. S.

"Appearances"

Success Crowns Donald Crisp's First English Production for Paramount

Reviewed by Sumner Smith.

Nobody seeing Donald Crisp's picturization of Edward Knoblock's story, "Appearances," will realize the difficulties under which it was produced, so smoothly and so entertainingly has it been done. This made-in-England Paramount Picture, a product of the Famous Players Islington studio, possesses all the virtues of an American-made photoplay, and, in addition, presents new and interesting locales and new faces. Hal Young's photography shows no trace of the bugaboo of British producers—the notorious London fog. And the acting of all the characters, from David Powell down to the least important, is excellent.

Surely in this, his first English picture, Donald Crisp has realized the hopes of the company which sent him overseas. His was the by no means inconsiderable task of selecting not only skilled English players, but players who would work hand in hand with him, understanding his definite ideas—and may we wave the flag a bit and say his American ideas?—of how the thing should be done. It is apparent that Mr. Crisp enjoyed the complete confidence and wholehearted co-operation of all those working with him.

Every player in "Appearances" is a subject of King George, it is said. David Powell is, of course, very well known here, having played in several Paramount Pictures, and under Mr. Crisp's direction he maintains his reputation as a virile, convincing actor. Mary Glynne is generally good as Kitty Mitchell, the secretary. Langhorne Burton scores heavily as Lord Rutherford, and Percy Standing, as Dawkins, the promoter, is well cast. Mary Dibley and Marjorie Hume make the most of their minor parts.

The Cast

Herbert Seaton.....David Powell
Kitty Mitchell.....Mary Glynne
Sir Wm. Rutherford.....Langhorne Burton
Lady Rutherford.....Mary Dibley
Agnes, Kitty's sister.....Marjorie Hume
Dawkins .....Percy Standing

Adapted by Margaret Turnbull from the Story by Edward Knoblock.
Directed by Donald Crisp.
Photographed by Hal Young.
Length, 4,410 Feet.

The Story

Kitty Mitchell, Sir William Rutherford's secretary, marries Herbert Seaton, who promises her they will "swank" it on his earnings as an architect. Finding it increasingly difficult to keep up appearances, Seaton speculates in an effort to make a "killing." Against her husband's wishes, Kitty does some secretarial work for Sir William, who sends her a blank check. To prevent her cashing it, Seaton fills it in for 500 pounds. Dawkins, a promoter, in whose wildcat stock Seaton has invested, secures the check and cashes it when his business fails. Sir William proves a good friend, though Seaton has been suspicious of his friendship for Kitty, and the architect promises to live within his means.

Program and Exploitation Catchlines: New Faces and Scenes of Real English Castles and Gardens Make the Picturization of Edward Knoblock's Great Story, "Appearances," One of the Most Interesting of the Year.

Exploitation Angles: Play this up as an American-made English picture and get interest for the experiment which has been tried. Play strong on Powell, who is the only known member of the cast.

Newest Reviews and Comments

"Don't Call Me Little Girl"

Mary Miles Minter Has Charming Flapper Role in Realart Picture.

Reviewed by Mary Kelly.

The contrast between the old-fashioned girl and Miss 1921, their methods in hunting down a husband, always an interesting comparison, is the revolving point of this fast-whirling romance, "Don't Call Me Little Girl." A vivacious heroine smartly interpreted by Mary Miles Minter trips on a miscalculated romance of a maiden aunt, falls in love with the hitherto-reluctant bridegroom herself, and shapes the destinies of four love-sick misfits, including herself, after no end of embarrassing mistakes.

Like the most prominent characters, the story is old-fashioned and modern by turns. The original touch is shown in painting the busy little heroine not as a noble example of unselfishness, helping others out of misfortune, but as a lively designing young woman who picks her man—and gets him, incidentally doing the others a favor.

There is some excellent comedy and a never-flagging pep that brings the interest to a pitch and keeps it there. The references to reformers and blue laws are clever and unobtrusive. Another modern feature is the usage of the names of prominent screen stars, in the subtitles. The cast has been chosen and directed with discrimination and the quality of the photography and lighting adds notably to the picture's success.

The Cast

"Jerry" Doubleday.....Mary Miles Minter
Harriet Doubleday.....Winnifred Greenwood
Joan Doubleday.....Ruth Stonehouse
Mrs. Doubleday.....Fannie Midgeley
Monty Wade.....Jerome Patrick
Peter Flagg.....Ed Flanagan

Story by Catherine C. Cushing.
Scenario by Edith Kennedy
Direction by Joseph Henabery.
Length, Five Reels.

The Story

Joan Doubleday, staid young lady of thirty summers, is getting ready for her marriage to Monty Wade, to whom she has been engaged for years, and who is now too kind-hearted to withdraw, although he is growing tired of her old-fashioned ways. Peter Flagg on the other hand, is a patient though silent worshipper at Joan's shrine.

Along comes Niece Jerry Doubleday, the incorrigible daughter of Harriet Doubleday, who is looking for another husband. Jerry has a tempestuous meeting with Monty, falls in love with him and decides to get him. She then finds out that he is her aunt's fiance, but believing that her aunt is really in love with Peter, and knowing where her own affections are placed, she maneuvers until she has won over Monty and planted suspicions in her aunt's heart. When it is time for the wedding she announces to the papers that there has been a change of groom and that Joan will marry Peter Flagg. A quarrel suspends preparations for the wedding, and the announcement in the morning's paper is met with horror from the entire household—except Jerry. Explanations and complications follow and finally Jerry succeeds in convincing Joan that she was meant for Peter and Monty that he is her own mate.

Program and Exploitation Catchlines:

The Story of a Modern Flapper and an Old-Fashioned Girl and Their Two Sweethearts.

"The Modern Maid Is Not Afraid, She'll Get Her Man or Die," Sings the Heroine of "Don't Call Me Little Girl" and Goes-and-Gets-Him!

Exploitation Angles: The modern girl versus the old-fashioned one is the best angle and can be played up effectively by lines and costume pictures. Work in conjunction with some store for outfitting misses and use lines such as: "Flappers of today dress like grown-ups. We can Can show you how—so can Mary Miles Minter."

"The Journey's End"

Sub-Titleless Drama Is Told Smoothly and Completely. Produced by Ballin for Hodkinson.

Reviewed by Fritz Tidden

In interpreting "Ave Maria," a story written by Sister Eileen, a Dominican nun, for the screen, Hugo Ballin chose to produce a picture that entirely omitted the customary sub-titles, with the result that unless the onlooker was acquainted with the fact previously it would be some time before he realized the lack of printed matter so clearly and completely is the tale narrated. "The Journey's End" is an undoubted success. The story is simple, direct and of a type that has a wide appeal, and the telling is interesting. Ballin is to be congratulated for giving the screen a novelty that is not merely a curiosity.

Perhaps when the necessary extensive cutting of the picture is accomplished, as undoubtedly it will be, the sombreness of the story will not be so enveloping. There is a tremendous audience for the kind of story "The Journey's End" relates, but even it doesn't like its sadness in a too large dose. Fifteen hundred feet could be eliminated from the picture without an interruption of the dramatic construction and to the better box office value of the production. Many of the close ups of Mabel Ballin in Madonna like poses could be eliminated without serious injury to the film. Mrs. Ballin photographs beautifully but a close up of her, with eyes to heaven, every few feet, does not aid the dramatic effect. She gives a thoroughly competent performance but the acting honors go to a newcomer to the screen, George Bancroft. Wyndham Standing is his usual self.

Hugo Ballin in directing the picture, has become less emerged in "art" effects than he was in "East Lynne" and others, with excellent results. The artistic perception is there but it does not make everything else subservient to it, as in the other picture. He pays more attention to dramatic values. The photography is a valuable asset.

The Cast

The Girl.....Mabel Ballin
The Iron Worker.....George Bancroft
The Mill Owner.....Wyndham Standing
The Child.....Georgette Bancroft
The Uncle.....Jack Dillon

Adapted from Sister Eileen's story "Ave Maria"
Scenario and Direction by Hugo Ballin
Length, 7,500

The Story

The girl writes to her uncle from a convent in Rome, telling him that she desires to return to America. He answers that she will be welcome in his home and she leaves Rome and arrives in the Pennsylvania foundry town. The conditions and hate under which she finds herself in her uncle's home become intolerable and when an iron worker makes her an offer of marriage she accepts, taking anything that will offer an escape. A few years pass, during which a child is born to them. Then one day the mill owner comes to the house, and an attraction grows as the visits become more frequent. The husband learns of the situation and clears the way for their union by changing identities with a man who has been killed in an accident. The girl and the mill owner marry and take a honeymoon trip to Rome, for it is her wish to show her husband where she spent her childhood. They visit a Trappist monastery and encounter the husband thought dead, who has taken the orders. The shock kills him.

Program and Exploitation Catchlines: The First Serious Drama Ever Produced Without a Single Sub-title from Beginning to End.

Two Men Loved Her; One a Millionaire, the other, a workingman. And she married ———?

Exploitation Angles: The main selling point of this picture is, of course, the fact that it is the first serious drama produced without titles. Play this up to the limit. Tie up with civic authorities if possible on a campaign such as "Make (name of town) your Journey's End." Wyndham Standing is a drawing card in some places.

"Carnival"

A Meritorious Foreign Production with a Modern Love Story Released by United Artists.

Reviewed by M. A. Malaney

"Carnival" is a modern love story with the scenes laid in Venice, Italy. It not only has many spectacular features but a good plot, though somewhat familiar. Its story is a love triangle—husband, wife and lover. But, it is done differently and divides interest with the beautiful settings. Canals and lagoons of the old world city with their gondolas furnish picturesque background for this tale, which is unwound during carnival time in Venice. There is a contrast between the ball-room stuff which we have seen in American-made films and the Italian scenes of this sort. The latter is not quite so gay and less stagey.

The acting of the cast is perhaps a little heavy, which is the case with many continental pictures. However, that is not a mark against the production, which is a credit to the picture industry as a whole. The actors in "Carnival" are English and Italian. Harley Knowles, an American trained director, made the picture. This combination has produced an international photoplay of real merit.

The Cast

Silvio Steno.....Matheson Lang
Simonetta.....Hilda Bailey
Count Andrea Scipione.....Ivor Novelle
Lelio.....Clifford Gray
Baroness Ottavia.....Duchess D'Ansola
Nino Steno.....Twinkles" Hunter

The Story

Silvio Steno, theatrical star, has a pretty actress wife. She craves gaiety and attention, which Silvio, engrossed in his work, fails to give her. Silvio is going to open his season during the annual carnival at Venice in "Othello"; so that his wife can have an first opportunity to play Desdemona. The carnival is preceded with a grand masked ball and Simonetta, has designed a daring costume, hoping to win back her husband's attentions. He, however, is called away and cannot take her. She goes secretly with Silvio's friend, Count Andrea, a young man who is in love with her. The canals are ablaze with lights and fireworks, and covered with gondolas filled with revelers. Simonetta has listened to the pleadings of the count and agreed to spend only an hour at the ball. He is entranced with the costume, and declares his love. Meantime, Silvio who has missed his train, returns home and finds his wife gone. In haste he goes to the ball, but cannot find his wife. At home she is confronted with her husband and a scene ensues.

Next night is the opening of "Othello." During the play Silvia, enacting on the stage what he has just gone through in real life, starts to make the strangling scene real. Terror ensues and the actors rush at him to save his wife. They succeed. Simonetta makes a sincere confession, which Silvio accepts and they are happy again.

Program and Exploitation Catchlines: "Carnival" Was Made in the Beautiful City of Venice with Its Glittering Canals and Romantic Atmosphere.

"Carnival" Is An International Photoplay, Made by Americans, in Italy, with English Actors.

Exploitation Angles: It is wise to dwell upon the fact that this is a modern love story, because many people did not care for the recent costume plays. "Carnival" gives splendid opportunity for decorating your theatre with festoons and colored paper, balloons, etc. Ushers could be costumed in domino dress.

Newest Reviews and Comments

"Without Benefit of Clergy"

Rudyard Kipling Story Produced by Pathe Preserves Much of the Spirit of the Original.

Reviewed by Edward Weitzel.

Having set out to produce a screen version of a Kipling story, the Pathe Company went about it with great care. The story was selected by Kipling himself, "Without Benefit of Clergy," and the distinguished author put his stamp of approval on the scenario and made drawings of the sets and properties so that the local color should be correct. These instructions have been faithfully carried out by the director. The atmosphere of India is always present in the picture. The story, familiar to the reading public, has strong human interest but lacks the variety of incident and unexpected turn of plot to give it physical action. There are long stretches of pretty domestic scenes that could be curtailed to advantage. The sight of the fond parents of a handsome youngster watching him at play is an agreeable one, but the meaning of the scene is quickly grasped. The plot can be told in a few words. An English civil engineer in India lives with a native girl. A son is born to them and the couple are happy for five years. The boy then dies. Shortly after the mother is a victim of cholera, and the Englishman is broken hearted.

Such a story demands acting of the highest type. Virginia Brown Faire is an excellent selection physically for Ameera, the native girl, and is earnest and appealing, but there are depths of feeling in the character that she does not reach. The same criticism applies to Thomas Holding as the engineer. The part has all of Kipling's close study of emotion and range of sensibility, and calls for its adequate expression. Mr. Holding is always sincere but never fully equal to his task. Evelyn Selbie, Otto Lederer, Boris Karloff and Nigel De Brulier are entirely satisfactory in East Indian roles. Director Young has permitted too much talking in several of the scenes. Careful editing would make "Without Benefit of Clergy" good screen entertainment.

The Cast

Ameera .....Virginia Brown Faire
John Holden .....Thomas Holding
Ameera's Mother.....Evelyn Selbie
Afghan money-lender .....Otto Lederer
Ahmed Khan .....Boris Karloff
Pir Khan .....Nigel De Brulier
Hugh Sanders .....Herbert Prior
Alice Sanders.....Ruth Sinclair
Michael Devenish .....E. G. Miller
Tota, at five .....Philippe De Lacey

Scenario by Randolph Lewis
Directed by James Young
Produced by Robert Brunton
Length,

The Story

One day in Lahore an English engineer named John Holden sees Ameera, a pretty native girl, being roughly handled by a money-lender. The girl and her mother are very poor and see no way to escape hunger except by Ameera's becoming the wife of a repulsive old native. Holden is charmed by the girl and offers the mother a generous dower for her daughter and to go through a native ceremony with the girl if she will live with him. Ameera's heart is beating with love for the Englishman. The affair is soon arranged, and the girl and her mother installed in a comfortable home with Holden. For six years the pair are happy. Then their little son dies, and the mother is almost crazed with grief. Holden is forced to leave her and take charge of some railroad construction. Cholera breaks out, and the engineer hurries back to Lahore. Ameera will not leave him and go to the Hills. She is stricken by the plague and dies. Holden mourns her with all his heart.

Program and Exploitation Catchlines: "Without Benefit of Clergy," the First of Rudyard Kipling's Famous Stories, Has Been Given a Fine Production by Pathe.

Rudyard Kipling Made the Sketches for the Scenes and Properties Used in the Pathe Production of "Without Benefit of Clergy."

Exploitation Angles: Make a drive on the Kipling angle. Tell that Pathe sent Randolph Lewis to England to construct the scenario in cooperation with the author. Play strong on this angle and tell that of all his stories Kipling felt this to be the best for first production and made it his choice. You can drive hard on the accuracy of the atmosphere, the strength of the cast and the size of the production, but keep the author to the fore.

"The Land of Hope"

Alice Brady As Polish Immigrant In Fairly Entertaining Realart Production.

Reviewed by Jessie Robb

That it is a possible thing for well known dramatists to fall short of the mark in providing a logical and at the same time entertaining piece of work is a well known and unfortunate fact. This particular fact is applicable to this latest Realart Production starring Alice Brady. It concerns the trials and tribulations and the final triumphs, artistic, sociological and financial, with the happy ending of two young immigrants, who at first do not find the streets of New York City paved with gold, as they fully expected. The young hero and heroine have been provided with unusual mental and physical qualities for their class by the obliging photoplaywrights' qualities which might be inherent in real life once in a blue moon but are far more apt to occur in a picture of romantic fiction. As the young Polish peasant immigrant Alice Brady looks pretty and acts with vivacity. Her admirers will enjoy the smart frocks she wears after winning success as a dancer. The work of the other members of the cast is fully equal to the star's and each member is worthy of individual comment.

Atmospherically the production is correct, especially the portion which deals with Ellis Island and the immigrants' homes. The detail is deft and amusing. Technically the production suffers from uneven and abrupt parallel action due to poor cutting. Taken as a whole the picture is inoffensive and might be considered perfectly proper for the entire family.

The Cast

Marya Nisko.....Alice Brady
Sascha Rabinoff.....Jason Robards
Jan .....Ben Hendricks, Jr.
Serge Kosmanski.....Schuyler Ladd
Stephen Ross.....Larry Wheat
Sophia .....Martha McGraw
Mildred St. John.....Betty Carsdale
Josef Marinoff.....Fuller Mellish

Story by Frederick and Fannie Hatton and Robert Milton
Directed by E. H. Griffith
Photographed by Gilbert Warrenton
Length, 4,964 Feet

The Story

Marya Nisko and Sascho Rabinoff, immigrants, have met and loved on the voyage. Sascha goes to his relatives. Marya is detained at Ellis Island and during the time dances. She is seen by Kosmanski, a professional dancer, who is also detained. He recognizes her talent and gives her his card. Marya finds that her sister and her husband are poor. The man is a brute. Marya becomes lady's maid but without success. Sascha is discouraged over his inability to obtain an education. Marya tells Sascha she will dance. She goes to Ross and presents her card. Ross and Kosmanski are attracted and Ross arranges for her education.

Meanwhile Sascha is reduced to the bread line. He is rescued by Josef Marinoff and tells him his story. Marinoff becomes interested in Sascha's idea for an immigrant home and through his help Marya and Sascha are reunited.

"The Foolish Matrons"

Picturization of Donn Byrne's "Best Seller" Is Unusually Faithful to Original Released by Associated Producers

Reviewed by Fritz Tidden.

Donn Byrne's novel, "The Foolish Matrons," was not published too long ago for it to still be considered a "best seller." At the time it was put on the literary market it had a tremendous sale and it has held up fairly well to the present time. This makes its picturization unusually timely and as it had innumerable recent readers the feature should serve an exhibitor as a fine box office attraction. It was made by Maurice Tourneur for Associated Producers.

Seldom has a film translation of a novel adhered so faithfully to the original. As the story of "The Foolish Matrons" covered a wide field of incident and philosophical matter in attempting to get all the material within the limits of the sixty-five hundred feet the producer was compelled to resort to some rather episodic periods, but there should be no confusion in the onlooker's mind. And those who have read the book will be especially pleased with the illustrations of the incidents and will unconsciously hook them up without any difficulty.

The story is a modern interpretation of an old proverb and it points a definite moral. It shows the sordid side of what some people please to call Broadway life, and the ending can be readily dissected into one-third happy and two-thirds disagreeable. The women of the cast are far superior in both talent and type selection to the men. Doris May has the most important role and does extremely well with it.

The Cast

Dr. Ian Fraser.....Hobart Bosworth
Georgia Wayne.....Doris May
Sheila Hopkins.....Mildred Manning
Annis Grand.....Kathleen Kirkham
The Mysterious Woman.....Betty Schade
Mrs. Eugenia Sheridan....Margaret McWade
Lafayette Wayne.....Charles Meredith
Anthony Sheridan.....Wallace MacDonald
Chester King.....Michael Dark
Bobby .....Frankie Lee

Adapted from Donn Byrne's Novel "The Foolish Matrons."
Scenario by Wyndham Gittens.
Directed by Maurice Tourneur and Clarence L. Brown.
Length, 6,544 Feet.

The Story

"The Foolish Matrons" is founded upon the old proverb which reads something to the effect that the wise woman builds up her house but the foolish picks it to pieces with her own hands. House is symbolical for the state of matrimony and the making of a home. In illustrating the proverb the author uses three examples. Two marriages that fare badly because the matrons "pluck it down with her own hands," and the other, for contrast, shows what real love and sacrifice will do in building up a home and rejuvenating a man. The disintegration of the two young couples is the more vividly portrayed. The locale of the story for most of the time is Broadway.

Program and Exploitation Catchlines:

Verily, the Wise Woman Buildeth Up Her House, but the Foolish Woman Tears It Down with Her Hands.

If You Are One of the Thousands That Have Read Donn Byrne's Novel, "The Foolish Matrons," You Should See the Picture. If You Did Not Read It You Will Want to See it, Anyway.

Exploitation Angles: Hook tight to the novel and its theme; particularly the latter, and do most of your selling on the domestic questions involved. Play up the stars equally with the book, but don't try to make the stars carry it all when the book gives you so much ready-made publicity.

Newest Reviews and Comments

"The Greater Profit"

Crook Drama, Starring Edith Storey and Released by Robertson-Cole, Is Poor in Plot Material

Reviewed by Edward Weitzel.

Only an artless mind could possibly believe in the course of events that is found in "The Greater Profit," a Robertson-Cole release starring Edith Storey. It is a crook drama, with a reformed heroine at the finish whose practical experience as a safe cracker and shoplifter is fully illustrated during the five reels. The authors have been at great pains to fill their story with incidents but have wasted very little thought upon trying to make the incidents plausible. If the lady shoplifters and safe crackers of real life would only follow the example of their sisters in fiction and reform what an ample number of brides with an interesting past one would meet in the best society; also in the second and third best. It is doubtful if there is any form of fiction that shows the mark of the amateur so quickly as the crook theme. The direction of the picture is somewhat better than the work of the authors and the scenario writer, but is a long way from being high grade.

Edith Storey as the crook heroine acts with assurance and skill, but the want of consistent character development in the story prevents her from making the part seem real. The supporting company is quite ordinary.

The Cast

Maury .....Edith Storey
Capt. Ward Ransom.....Pell Trenton
Nunc .....Willis Marsk
Crawkins .....Lloyd Bacon
"Gimp" .....Bobbie Roberts
Creighton Hardage.....Ogden Crane
Mrs. Hardage.....Lillian Rambeau
Rhoda Hardage.....Dorothy Wood

By Clifford Howard and Burke Jenkins.
Directed by William Worthington.
Scenario by Bennet Ray Cohen.
Length, 4,220 Feet.

The Story

Coached by her uncle,"Nunc" Brady, in the arts of the safe cracker and shoplifter, Maury Brady, a product of New York's lower East Side, is satisfied with her calling until, by accident, she becomes a member of a wealthy family uptown and meets handsome Captain Ward Ransom and falls in love with him. One day while "working" a department store she captures a lost poodle belonging to Mrs. Creighton Hardage, wife of a millionaire. Later, when she is arrested for taking a piece of lace, Mrs. Hardage vouches for her and finds her a place in her own home. This consists in investigating food prices for the Fair-Price Committee. Here she meets Captain Ransom, who is supposed to be interested in Miss Rhoda Hardage. She also meets Mr. Creighton Hardage, who is very gracious to her. One night in the garden he carries his graciousness so far that Maury leaves the marks of her nails on his face.

Crawkins, a member of her uncle's gang, gets into the house at night, and is wild with jealousy when he finds out about the Captain. Maury confesses the truth about herself to the Captain. He is in love with her and forgives her. When Crawkins comes to him with the story of Maury's past, he tells the crook that the girl has already confessed. Crawkins then tells the Captain that Maury has been his mistress. He is thrown out, and the Captain sends word to Maury that he will not see her again. She decides to return to her old trade, and rob the Hardages. Opening the house safe she finds a case containing the proof that Hardage is in league with the big profiteers. Knowing that the Captain is going into partnership with Hardage, Maury takes the proofs to his house. Crawkins follows, tries to kill the Captain, and is mortally wounded himself. Before he dies he confesses he lied about Maury. The girl becomes Mrs. Captain Ransom.

Program and Exploitation Catchlines: In "The Greater Profit" a Robertson-Cole Release, Edith Storey Plays a Girl Crook Who Learns That Honesty Pays Best.

Exploitation Angles: Hang this on Edith Storey whose popularity should pull it through. Play hard on her name and the character she enacts rather than on the plot in which she appears.

"Desperate Trails"

Wild West Melodrama, with Harry Carey and Released by Universal, Has Shootin' and Everything.

Reviewed by Fritz Tidden

If the illogical and irritatingly noble character of the hero and a number of broadly theatrical incidents can be overlooked, "Desperate Trails" will provide entertainment for those who like these rip roaring, snorting melodramas of the fictional West. But it is going to be difficult for most people to accept a hero who is willing to spend sixteen years in the hoose gow at hard labor to save the brother of his light-o'-love from the same fate, also such situations as an escape from jail in a manner that would suffocate a deep-sea diver, what with being boxed up surrounded with a few gross of heavy overalls. However, those who do not need the salt of logic in their pictures will find excitement and some good thrills.

Harry Carey does some excellent work in this feature, his many scenes of varying kinds of rage being really effective and convincing. Irene Rich is the heroine but has little to do, but what she has she does pleasingly. The balance of the cast are thoroughly adequate. The story has been well staged by Jack Ford, who has inculcated good atmosphere and introduced a number of effects that assist in puting the story over. The photography deserves special mention.

The Cast

Bart Carson .....Harry Carey
Mrs. Walker.....Irene Rich
Dannie Boy.....Georgie Stone
Carrie .....Helen Field
Walter A. Walker.....Ed. Coxen
Lady Lou.....Barbara LaMar
Sheriff Price.....George Seigman

Story by Courtney Ryley Cooper
Scenario by E. J. Clawson
Directed by Jack Ford
Length, 4,577 Feet.

The Story

Bert Carson, a cowpuncher, loves Lou, the belle of Rawlins, or thinks he does. He also has a deep regard for Mrs. Walker, whose husband deserted her. Bert goes to claim Lou and finds another man in her rooms. She says he is her brother and that he is wanted for train robbery. The man really is Walker. Lou plays upon Bert's sympathies until he takes the burden of the guilt of the robbery and is sent to jail for sixteen years .

While doing time he learns of Walker's real identity and of Lou's faithlessness. He escapes and catches Lou and Walker trying to make a getaway. He puts the unfaithful husband out of the way and flees to the home of Mrs. Walker, arriving on Christmas Eve. The posse follows. So that Mrs. Walker will get the reward money for a Christmas present he gives himself up as the prisoner of her young son. Although he is led away Mrs. Walker rejoices, knowing he is to be pardoned and will return.

Program and Exploitation Catchlines: A Man May Go Back to a Town for the Scenery, or the Climate, but Why Does He Go Back to a Woman Whom He Has Never Kissed? Harry Carey in "Desperate Trails" Shows You Why.

Give Your Heart a Cross-Country Run. Get the Thrills in "Desperate Trails," with Harry Carey.

Exploitation Angles: Pin this on Carey, the story does not matter much with his following, but tell that it gives lively entertainment and hit the high angles, dwelling upon his act in taking the responsibility for a crime he did not commit.

"The Sheriff of Hope Eternal"

Arrow Presents Jack Hoxie in an Exciting Western Melodrama.

Reviewed by C. S. Sewell

One of the best of the series of Jack Hoxie features which are being distributed on the independent market by Arrow Film Corporation is "The Sheriff of Hope Eternal." It is a good "western" with plenty of action and should prove entirely satisfactory to theatres whose patrons like productions of this type.

There is a punch scene right at the beginning of the picture which has been well directed, where the hero, hearing that the villain is looking for him, goes into the saloon which the villain owns, faces him and cleverly turns the tables by pretending that the entire situation is a joke. The story which is melodramatic, holds the interest well, although there are certain comedy scenes dealing with the making of a coffin which could be eliminated without injury to the film.

Jack Hoxie is at his best as the bashful westerner, quick on the trigger, who is made sheriff. Joseph Girard is well cast as the villain, and Bee Monson is attractive as the girl. Marin Sais gives a good performance in a "heavy role," while William Dyer as the judge is inclined to over-act in attempting to inject comedy into his work. The photography is unusually good.

The Cast

Drew Halliday.....Jack Hoxie
Hela Marcale.....Marin Sais
"Silk" Lowry.....Joseph Girard
Judge Clayton.....William Dyer
Marybelle Sawyer.....Bee Monson
Her Father.....Theodore Brown
Her Brother.....Wilbur McGough

Directed by Ben Wilson
Length, 4,380 Feet

The Story

Drew Halliday, a stage driver of the old west, while quick on the trigger and very courageous, is abashed when the little girl he admires returns from a finishing school a full grown woman. On their arrival at Hope Eternal, however, things begin to happen. The sporty gambler and saloon keeper tries to force his attention on the girl. Drew comes to her rescue and is later advised that the gambler is looking for him. He goes to the saloon ready for trouble and, getting the "drop" on the gambler, treats the whole matter as a joke.

For his courage he is elected sheriff. The girl's father dies and leaves her in Drew's care. Too bashful to propose, she helps him out and they are married. Soon after this her brother, who has been jailed for a murder that the gambler committed, returns home and is seen embracing Drew's wife. Complications arise and the gambler again forces his attentions on the girl. His companion in a fit of jealousy shoots the gambler and the girl is accused. Drew takes the blame, but everything is satisfactorily adjusted by the woman confessing.

Program and Exploitation Catchlines: A Thrilling Western, with Jack Hoxie in the Leading Role, that Starts Off with a Punch and Keeps up a Rapid Pace Throughout.

One of the Very Best of the Jack Hoxie Series of Western Features.

Thrilling Story of the Old West and the Days of Stage Coaches.

Exploitation Angles: Sell Jack Hoxie on his serial reputation and Marin Sais on her long popularity. Have some badges struck off if you can find a shield shaped die with the Sheriff in bold lettering and the rest of the title and the house name in very small type. Hand these out and the small boys will do your exploitation for you.

Newest Reviews and Comments

"The Golem"

German Made Picture Directed by Paul Wegener Impressively Relates Jewish Folk Lore Tale

Reviewed by Edward Weitzel.

Again does a German-made picture disclose a new and novel brand of screen fiction. "The Golem," directed by Paul Wegener, impressively relates a Jewish folk lore tale that has been handed down from generation to generation since the Fifteenth Century. The story itself is as preposterous as the plot of "Black Crook," and illustrates the queer mixture of superstition and religious ardor which was found among all creeds and civilized races four hundred years ago. Cold analysis of "The Golem" subject matter proves it to be poor stuff—with a belief in black art, horoscopy and the conjuration of the spirits of the unseen world necessary, if the story is to be taken seriously. Scenes are shown that never took place except in the imagination of the mind which conceived them, but so adroitly are most of these scenes presented and so truthfully do they reflect the "form and pressure of the time" that the production of this old fable chains the attention and holds it captive until the final foot of film. It worked just such a spell at its first public showing in this country; and there was a long line of men and women waiting to get into the theatre after the house was completely full.

Paul Wegener, who directed the production and played the leading part, shines brilliantly in both roles. He has grasped the most essential fact connected with his duties as a director —to tell his story in action and develop his characters at the same time. Every foot of film advances the progress of the story; there are no cut backs, no halts for bits of local color or parenthetical description of any of the characters. He knows the meaning of the word drama.

The settings at times help to throw a weird, mysterious air over the scenes that is very effective; more frequently the touch of the grotesque and bizarre in the drawing detracts by calling attention to the unreality of the houses and surroundings belonging to normal human beings. Having been informed that the success of "The Golem" are laid in Prague, that at least one of the characters (Rabbi Loew) is historical, and quickly realizing that the story has deep significance when taken as symbolism, it is difficult to believe in men and women who live in houses that suggest "Alice in Wonderland" and Grimm's Fairy Tales.

The story tells of a clay giant moulded by the Rabbi Loew, when the Jews of Prague were ordered driven from the city by the King. This clay figure is known as a Golem, and certain ancient volumes disclosed that it could be endowed with life by putting in its breast a paper containing a sacred word. So long as this paper remained in place, the Golem would obey the will of its creator. The Rabbi casts a spell, and a powerful spirit is forced to reveal the word. He places it in his clay giant's breast, and the monster becomes his willing slave. Sent for by the king, the Rabbi takes the Golem with him, hoping to amuse the ruler by his slave's strange appearance. The king is indifferent to the giant, and commands the Rabbi to do something himself to interest the company. Hoping to soften the heart of the monarch, the Rabbi conjures up a vision of the Wandering Jew. The King and his court only laugh, and are punished for their levity by having the rafters of the room slowly give way and threaten to crush them. Just as all are about to perish, the Rabbi calls upon the Golem to come to the rescue. He steps to the middle of the room, puts up his hands and wards off the danger. For this the King revokes his decree, and the Jews are permitted to remain in the Ghetto. There is a love motive between the Rabbi's daughter and a handsome messenger of the court. A jealous rival gets the Golem to help him destroy the messenger, and is barely able to prevent the giant from killing the girl also. The finish is a fine stroke. The Golem crashes through the massive gates of the Ghetto into the city and picks up a little girl, who smiles at him. Delighted, he smiles back at her. She innocently plucks the magic paper from his breast, and he tumbles back, a heap of lifeless clay.

The acting of every role is equal to the demands. The actor who plays the Rabbi is superbly efficient; but not more so than is Paul Wegener as the Golem. His make-up is remarkable and he moves and acts in an automatic manner that suggests perfectly the soulless creature he is impersonating. It is a unique and wonderfully artistic character study. Referring once more to the directing of the picture, Mr. Wegener is to be congratulated upon his masterly handling of the mob scenes. Perhaps he is also to be congratulated upon the personnel of his mob. Foreign actors seem to take to this sort of thing with commendable intelligence and willingness to be instructed.

The picture has one grave defect: the scene where the Golem saves the King and his court from the falling rafters fails to impress: the mechanism is too apparent. Of no other scene can this truthfully be said. The defect will not prevent "The Golem" from achieving abundant artistic and financial success.

Exploitation Angles: In strongly Jewish communities you have your field ready sown; all you have to do is to reap. Where you must make your appeal to a gentile population, dwell upon the oddity and picturesqueness of the presentation and sell it on novelty to those who have been crying that there is a sameness to all pictures.

"Aesop's Fables Modernized"

Series of Animated Cartoons by Paul Terry Give a New and Humorous Twist to the Ancient Greek Classic.

Reviewed by Edward Weitzel.

It is no mean feat to take one of the short fables of that wise old Greek who furnished so many of the copy book quotations, and turn it into a one-reel cartoon of unalloyed humor. Paul Terry has done this very thing to a whole series of Aesop's best brand of wit and wisdom chunks, and given them a modern setting and application that will insure their welcome on any program. The first of the series, released by Pathe, is "The Goose That Laid the Golden Egg." This familiar fable is animated with skill in every line of drawing. The goose is a rare old bird and his unhappy fate at the hands of the greedy farmer and his wife is put in the best comic light by the artist. Another of the series is "Mice in Council." The little four-legged actors and their enemy, the cat, are amusingly earnest in their imitation of the ways and manners of human beings, and the mice show all sorts of cute and cunning tricks in their war on the prowling tabby that threatens to exterminate them. Another clever number of the series is "The Rooster and the Eagle," "Ants and the Grasshopper" and "Cats at Law" are the fourth and fifth release.

"The Art of Diving"

Annette Kellerman in this single reel picture demonstrated not only her ability as a high diver, but by means of slow motion work shows how very graceful she is. She performs a wide variety of dives which are shown at normal speed and then in slow motion. A unique feature is a slow motion close-up taken from above her showing her descending into the water below, then the film is reversed showing her coming back onto the diving board. C. S. S.

"Over the Wire"

Straight Drama is the Latest Metro Release, Starring Alice Lake.

Reviewed by Jessie Robb

A screen adaptation of "The Breaking Point" is Alice Lake's latest starring venture. It is one of those stories of a sister's attempt to revenge her brother with the usual and expected result that she falls in love with the man she sets out to ruin. The action throughout is quiet; the acting of the players being more mental than of the active physical variety. Alice Lake as Kathleen Dexter acts with a quiet force. She has a litheness of movement and a vividness of expression which stamp her as an emotional actress of a fine order. It was a cruel fate which killed off Terry Dexter, played by George Stewart. Here is a juvenile who is intelligent and capable of excellent work. Al Roscoe and Alan Hale complete the fine cast.

This production is distinguished by excellent direction and photography. Miss Lake might have been given larger opportunities, but, as it is, while not outstanding, the picture will more than ordinarily entertain.

The Cast

Kathleen Dexter.....Alice Lake
John Grannan.....Al Roscoe
Terry Dexter.....George Stewart
James Twyford.....Alan Hale

Story by Arthur Somers Roche
Scenario by Ed. Lowe, Jr.
Directed by Wesley Ruggles
Photographed by Allan Siegler
Length, Six Reels

The Story

Kathleen and Terry Dexter, orphans, still live in the luxury in which they were reared, although with a diminished income. Kathleen is a mother—sister to Terry. He has embezzled $20,000 from John Grannan, his employer, in an attempt to make money. The $20,000 is lost. Grannan discovers the loss. Terry tries to recoup by gambling and is caught cheating. He tells Kathleen of his loss. She gives him securities to cover the loss. Grannan refuses the money. He determines to teach Terry the real value of money, but Terry, thinking only of jail, is terrified and commits suicide.

Kathleen determines to ruin Grannan. She obtains a position as his secretary through James Twyford, secretly his enemy but outwardly his friend. Their first efforts to ruin Grannan fail. He has fallen in love with Kathleen and they are married. Then Kathleen tells Grannan who she is and that she married him for revenge. She and Twyford elope. Grannan brings them back. He forbids her to communicate with Twyford. Kathleen has felt her feelings for Grannan changing. Twyford forces his way to Kathleen and demands her assistance to get Grannan. They are interrupted by Grannan. Kathleen forces Twyford to hide. He becomes enraged, but before he can shoot Grannan Kathleen fires, wounding him and saving her husband. Then she knows she loves him and the desire for revenge dies.

Program and Exploitation Catchlines: The Sound of a Shot "Over the Wire" Told Kathleen That Her Brother Was Dead and Awoke a Resolve for Revenge.

She Married Him for Revenge But Found Love Instead.

Alice Lake in a Drama of Sister Love, Finance and Revenge.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts—Special Cast—Seven Reels). R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Partners of Fate (Louise Lovely). R-86.
Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749.
Get Your Man (Buck Jones). R-536.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.
(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.

CLYDE COOK COMEDIES.
(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

MUTT AND JEFF CARTOONS.
(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft.
Too Wise Wives (Lois Weber Production). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol. 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.
Too Wise Wives (Lois Weber Production). R-430.

June

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.).
One a Minute (Douglas MacLean). R-746.
The Bronze Bell (Ince—Vance Production).
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Lost Romance (DeMille Production). R-325.
The Woman God Changed (Cosmopolitan). R-538.
Too Much Speed (Wallace Reid). R-750.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.
(Two Reels Each).

Mar. 27—Out West.
April 3—The Bell Boy.
May 8—Moonshine.
June 12—The Cook.

PARAMOUNT-BURTON HOLMES' TRAVEL PICTURES.

April 24—Present Day Prague. R-208.
May 1—A Polynesian Odyssey. R-328.
May 8—The Galata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia. R-641.
June 5—The City of Algiers.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.

VANDENBURGH SERIES.
(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial Juanita Hansen is star of "Yellow Arm" Serial.

Releases for Week of May 1.

No. 15 of The Double Adventure (The Wages of Crime).
No. 8 of The Avenging Arrow (The Strange Pact).
No. 1 of The Sky Ranger. (Serial). R; Vol. 49, P-993.
The Sheriff of Mojave (Tom Santschi—Two Reels). R-204.
Hurry West (Eddie Boland—One Reel). R-85.
Catching a Coon (Bill and Bob—One Reel).

Releases for Week of May 15.

No. 9 of The Avenging Arrow (The Auction Block).
No. 2 of The Sky Ranger (The Sinister Signal).
No Children (One Reel—"Snub" Pollard Comedy). P-204.

Releases for week of May 15.

The Lure of Ekypt (Six Parts). R-91; C-699.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy).

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Ranger (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard). R-643.

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539; C-699.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism).
Blue Sunday (Snub Pollard—One Reel Comedy). R-643.

Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy).

Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy).
The Goose That Laid the Golden Egg (Cartoon—2/3 Reel—Fable Pictures, Inc.).

Week of June 26

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard one reel comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2/3 reel cartoon).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.

CURRENT FILM RELEASE DATES

"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts) R-322.
What's a Wife Worth? (Cabanne Production —Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537.

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.

GOLDWYN-BRAY.

Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.
(One Reel.)

Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

Indigo Sunday V; Vol. 49, P-630.
Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.

ASSO. PRODUCERS

Devotion.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747.
Cup of Life.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford —Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Chester Comedies.
(Two Reels.)

Ready to Serve.
Snooky's Wild Oats.

Christie Comedies.
(Two Reels.)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Red Hot Love.
Let Me Explain.
Southern Exposure.
Man vs. Women. R-751.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.

Moonshine. C; Vol. 49, P-627.
The Three Jokers. R-328.
Bang. R-643.

Vanity Comedies.

Three Jokers.
Rocking the Boat. R-541.
Spooners. R-746.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Water Trails (One Reel). C; Vol. 49, P-513.
Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

One Peek Was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.

Money Talks. R-430.
Sweet Revenge. R-643.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Hudson Bay Travel.

It's a Great Life If—
An Eskimotion Picture.

World Wanderings.

In Dutch.
South Sea Magic.

Miscellaneous.

Golf (Slow Motion).
Dixie. R-643.

REALART PICTURES

Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). R; Vol. 48, P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). R; Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley).
The Land of Hope (Alice Brady).
Such a Little Queen (Constance Binney).
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone).

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).
The Devil's Passkey (Seven Reels).
Under Crimson Skies (Elmo Lincoln—Seven Reels).

JEWEL COMEDIES

A Monkey Hero (Joe Martin).
Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).

SPECIAL ATTRACTIONS

The Blazing Trail (Frank Mayo). R-89.
The Wallop (Harry Carey). R-207; C-267.
Wolves of the North (Eva Novak). R-323; C-1387.
Cheated Love (Carmel Myers). R-430.
The Man Tamer (Gladys Walton). R-538; C-699.
Thunder Island (Edith Roberts).
The Beautiful Gambler (Grace Darmond). R-641.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey).

SERIALS

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).

WESTERN DRAMAS
(Two Reels Each.)

The Winning Track (Hoot Gibson).
Fighting Blood (Jack Perrin).
The Wild, Wild West (Hoot Gibson).
Bandits Beware (Hoot Gibson).
Stand Up and Fight (Jack Perrin).
The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).

CENTURY COMEDIES
(Two Reels Each.)

Playmates (Brownie).
A Dollar's Worth (Harry Sweet).
For Sale (R-205).
Custard's Last Stand (Zip Monty).
On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).

STAR COMEDIES
(One Reel Each.)

A Cheese Romance (Billy Fletcher).
Rubbing It In (Billy Fletcher).
Hearts and Flour (Dorothy Wolbert).
Rubes and Boobs (Billy Fletcher). R-639.
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).

FEDERATED EXCHANGES

Ford Weekly.
Screen Snapshots.

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

His First Honeymoon.
Bride and Gloom.
In and Out.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
Their Dizzy Finish. R-641.
Circus Heroes.

Serial.

Miracles of the Jungle.

PIONEER FILM CORP.

Idle Hands (Gail Kane and J. Herbert Frank). C-R. P-1002; R-210.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara—Six Reels). R-639.
The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victory Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.

CURRENT FILM RELEASE DATES

Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Broken Gate. R; Vol. 48, P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R; Vol. 49, P-878; C-947.
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-748.
Home Stuff.
Fine Feathers.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642.

HAROLD LLOYD COMEDIES.

(Two Reels Each)

Now or Never.
Among Those Present.

FIRST NAT'L EXHIBITORS

Mama's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark). R-640; C-699.
Lessons in Love (Constance Talmadge). R-206.
In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Love's Penalty (Hope Hampton). R-537.
Golden Snare (Curwood Production).
Stranger Than Fiction (Katherine MacDonald).

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L·J·SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

The Wonderful Chance. R-210.
Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.

(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC

The Great Shadow (Six Reels).
Man's Plaything.

SERIALS

The Whirlwind.
The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.
The Silver Car. R-541.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.
Closed Doors. R-433.
Peggy Puts It Over.

LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy

JIMMY AUBREY COMEDIES.

Two Reels

His Jonah Day.
The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.
Kineto Reviews.

(Released Through National Exchanges, Inc.)
(One Reel)

Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

NATIONAL EXCHANGES.

Welcome Children. R-324.
Kineto Reviews (One Reel a Week).
The Great Reward (Burston Serial). R-325.

MARION FAIRFAX.

The Lying Truth.

MARC KLAW, INC.

J' Accuse. C-495.

MANHATTAN FILM CORP.

Monster of Fate. R-537.

PERRY PLAYS, INC.

Heedless Moths (Audrey Munson). R-748.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

HARRY LEVEY.

The Solar System (Five Reels). R-752.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.

ARROW FILM CORP.

Features

The Tame Cat.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie).
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Man Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Ait and Howell Comedies.

(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Muriel Ostriche Productions (One a Month).

ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons)

Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.

(One Reel.)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-64.

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Tusun Comedies.

Cabareting Under difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.

(One Reel)

Some Party.
Well! Well!

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
Kazan (Seven Reels—Curwood Story). R-85.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)

(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-inLaw?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Gulnan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.

REELCRAFT PICTURES CORPORATION.

Aladdin.

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

Franey.

The Janitor.
The Plumber.

Paragon.

Fowl Bird.
Under Dog.
Snip.
Cop Blue Jay.
Yap.

Bud and His Buddies.

Cuba.
Sour Gun Bosco.
Nifty Jippers.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol 48, P-150; C-R, P-282.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WILK AND WILK.

(Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

Announcing a New Eastman Product

Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

ANNOUNCEMENT

TO MOTION PICTURE EQUIPMENT DEALERS

We have already introduced the most modern and complete motion picture projector in the world—the U.T.E.-PROCTOR AUTOMATIC PROJECTOR.

This Projector has been under development since 1912; manufacturing and deliveries commenced in 1914, but due to war restrictions, it was not possible to go into production on a large scale until January, 1921.

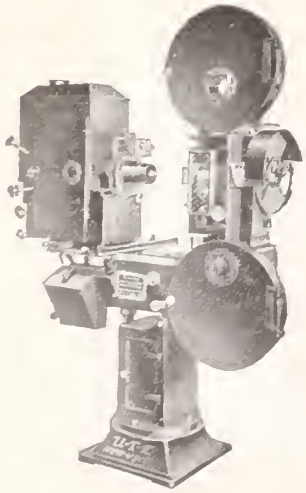
Several U.T.E.-PROCTOR AUTOMATIC PROJECTORS have been in service for upward of five years and a number from the new production have been sold and shipped outside of the 26 states covered by the 13 U.T.E. branch stores.

O and after July 1st, 1921, we are prepared to negotiate, and invite correspondence, with responsible dealers for exclusive territories in the United States, as well as in all parts of the world.

Here is a golden opportunity to introduce the only absolutely fireproof and panic-proof projector possessin many features i part any other motion picture projector ever manufactured or offered for sale.

Do not tie yourself up for the purchase or sale of any make projector, until you have seen the U.T.E.-PROCTOR AUTOMATIC PROJECTOR.

Send for Bulletin "PW"



Manufactured by

United Theatre Equipment Corporation

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25 West 45th Street, New York

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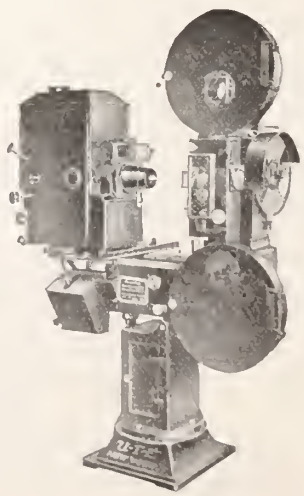


PROJECTION

By F. H. RICHARDSON

What Do You Know?

Explain to us your views as to the optical effect of light in the projection room, and the optical effect of projection room decoration—color.

By "optical effect" I mean the effect as far as concerns the ability of the projectionist to see the projected picture clearly.

KNOWLEDGE IS POWER!

Certainly Not

L. W. Whaley, Captain, U. S. Marine Corps, Post Amusement Officer, Marine Barracks, Paris Island, South Carolina, says:

My Dear Mr. Richardson—This is to request some information relative to the 900-watt Mazda lamp for motion picture projection. Some time ago we wrote Mr. Barnes, of the Edison Mazda Lamp Works, but have not received a reply.

Our equipment consists of Power's 6B projectors, equipped with the 900-watt Mazda lamp. Our lens is a No. 1 4.75 E. F.; distance of projection 95 feet and actual width of picture 18 feet. The screen is a Minusa gold fibre.

This equipment does not seem to give good results, inasmuch as there is not sufficient light on the screen. When using D. C. at the arc the picture is 100 per cent. brighter than when using the Mazda lamp. We have tried to secure a No. 2 lens of 4 3/4 E. F. but have been unable to do so.

Could a better result be obtained with a No. 2 than with a No. 1?

When using the corrugated condenser we cannot reduce the spot at the aperture, and the plano condenser seems to work better with motion picture work, although we are using them for the stereopticon.

Any information you can give us with regard to the above will be appreciated.

This Simply Emphasizes

This simply emphasizes what we have said two or more years ago, which same we have absolutely no reason to change in any way, viz.: the Mazda lamp as at present constituted forms an acceptable means for motion picture projection **within certain limits.**

The whole trouble, Captain Whaley, is that you have exceeded those limits. You are using a Mazda lamp for an eighteen-foot picture at 95 feet.

As I have repeatedly pointed out, and as you will see by referring to the illustrations on pages 119 and 120 of the third edition of the handbook, the light beam on the projection lens side of the aperture diverges, and as you will see by the photographs published on another page of the projection department, in an article dealing with Mazda projection, this divergence is a very serious matter indeed with Mazda projection, where the working distance of the projection lens is long and the lens diameter small.

Correspond with Kollmorgean

You can correspond with the Kollmorgen Optical Company, 35 Steuben street, Brooklyn, N. Y., and find out if they can supply you with a large diameter projection lens of the required equivalent focus. With Mazda projection you would get a decidedly larger amount of light with such a lens, but I do not believe you can get a lens of that diameter with that focal length.

Write the Kollmorgen folks and find out. Incidentally the Kollmorgen Optical Company is making a corking good lens.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x7 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

What you need more than anything else is a smaller picture. If you would reduce that picture to sixteen feet you would have a projection lens of shorter working distance, thus picking up more of the beam and concentrating the greater amount of light on a smaller surface, which would add to the brilliancy of your picture very considerably.

If, however, you demand an eighteen-foot picture at 95 feet, I would recommend the substitution of the arc for the Mazda, because as I said in the first place the Mazda is excellent within its limits, but in my judgment an eighteen-foot picture at 95 feet is somewhat beyond the limits of the Mazda at this stage of the game.

I have faith to believe that the time is not far distant when the Mazda lamp will give a brilliant eighteen-foot picture at 95 feet, or perhaps even a good deal more, but that time, in my opinion, will be when the Mazda people discard the condensing lens entirely, in favor of the parabolic reflector.

Notice to Mazda Projectionists

The editor of this department is preparing instructions on Mazda projection. To the end that nothing of importance be overlooked, will those now handling Mazda advise him as to exactly what points should, in their judgment, receive attention, insofar as applies to instructions for handling Mazda in actual practical projection.

He will esteem it a very real personal favor from all those who respond to this request. It is not really necessary that you give the answer to the various points you name, though it is desirable. What is especially wanted is an idea as to just exactly what practical Mazda projectionists would like to know.

Information Wanted

A certain projectionist in a certain town in a certain state sent the coin for a letter reply, but we believe his communication, or at least part of it, ought to be printed, hence it is being done without revealing either his name or location. He says:

Of course I have an axe to grind, or I would not be writing. I suppose they are mostly all that way, aren't they?

Some time ago you endorsed a new projection lens through the department. The cost was, if I rightly remember, around $65 or $75, but I cannot remember the name of the makers.

Now Rich, my manager, gives me permission to order two new lenses for our Powers projectors. He wants lenses that will give use an A-1 tip-top picture, as he calls it. Here are the working conditions, which at present are impossible. A 51-foot throw with a 20-foot picture, using a 2.5 E. F. projection lens with a free diameter of exactly one inch.

Ye gods! I think I hear you say. Now don't lay this at my door, as I have only been here a little more than six months, and thereby hangs a tale which I will relate further on.

Am using 50 amperes D. C. through a Westinghouse motor generator set. The screen is a Minusa and the optical train is lined up as per lens charts. Am using cardboard shutters cut on pattern published in the department some three years ago, which same seems to now be the "Extralite" shutter pattern. Might add that I made all changes in the optical system and shutter after taking this position.

What Is Wanted

Now, here is what I want. First, I am going to cut down the size of the picture a couple of feet or so, and I ask you to order for us two lenses exactly three-inch E. F., with a free inside diameter of 1.56 inches, as per lens charts—that is to say unless you have some later dope in this matter.

I suppose the manufacturer would send them subject to trial. I notice the Riviera in Chicago is using "Snaplite" lenses. Perhaps those are what you spoke of, though as to that I am not certain.

We are projecting at an angle of 12 degrees, but I helped this some by tilting back the back of my screen.

Now, tell me what you think of the single bushing roller bearing Power's intermittent. I am a little "leery" as to it throwing a rock steady picture after it being used for some time on account of that single bushing. I have used Power's for more than seven years, and have always been strong for them. My manager tells me to put in the ones we now have on two new type E projectors for fall delivery, if I think best, hence the question on the new movement. Another question, what is the best arc controller in the market and what is the price of same?

Now for the Tale

And now for the tale. My manager has had the name of always raising the roof when the "operators'" wages went up, and last August when they raised to $42 per week he nearly had a fit. On September 5th last yours truly came on the job, and at the end of his first six months' service he came into the projection room and said: "Steve, your wages will be $45 a week from now on, and if you conclude to stay, at the end of your first year I will make it $50."

Now, Rich, what is the answer? Like the Yankee, I will give it myself. It is serv-

ice, every instant, to the silver sheet. That's it!

More money should mean better service, and the sooner the men all over this country take this for a watchword, the sooner we will have good conditions and no strikes.

I will close with good wishes and many thanks for all you have done for us.

Appreciates Good Service

Your manager evidently is a man who appreciates good service, as I am pretty well convinced almost any manager does, **provided he has evidence he is getting it.**

He is, however, making a tremendous mistake projecting a 20-foot picture, especially under those conditions. The one-inch diameter lens is necessary. You cannot get any lens with a free diameter exceeding one half its focal length, and most lenses run considerably under that. It will probably be impossible to get you a lens exactly the diameter you want.

I will take the matter up with the Kollmorgen Company, manufacturers of the Snaplite lens, which same I can recommend to you as among the best projection lenses now being manufactured in this country. I think, however, on the whole, you had better deal with them direct. The address is 35 Steuben street, Brooklyn, N. Y.

I will write the company telling them they will hear from you within a few days, and ask them to give your order special attention. I think they will be able to please you, though whether they would send lenses on approval or not I could not say, but I have no doubt they will guarantee the performance of any lens they send to the extent that they will promptly refund the money if the goods are not satisfactory.

Is Giving Satisfaction

As to the Powers roller bearing, it has been very thoroughly tried out in practice and is giving entire satisfaction. Anyhow the Powers Company is a responsible business institution and the fact that the company guarantees the performance of the roller bearing intermittent is, I believe, sufficient. I do not think you need have any fear as to the results.

As to Controller

As to the arc controller, you can readily realize that we cannot give advice of this kind in this department without creating a riot.

You are entirely right in saying that the sooner projectionists come to an understanding of the fact that increased wages mean higher class service the better it will be for all concerned.

Dope for Mazda Men

Alvin G. Hammell, New York City, hands us the following dope on Mazda. We are sure that it will be welcomed by the increasing number of projectionists handling Mazda, as well as by those others who, while still devotees of the arc, are interested in what is doing in filament projection light.

Friend Hammell says:

Dear Mr. Richardson: I beg to submit the following on Mazda projection. In September 18 issue is an inquiry concerning Mazda projection which seems to indicate that projectionists do not know that Mazda projection calls for the use of a special type, low voltage Mazda lamp, and the necessary equipment accompanying same.

At present I know of three distinct systems in use, and shall describe them as correctly as I may .

The first system, which is, I believe, the original one, is the National Lamp Works (Robert Burrows and Joe Brown) of Cleveland, Ohio. (This is a bit ambiguous. What is meant, we think, is that the two men named designed the system at the National Lamp Works, the correctness of which statement we cannot either affirm or deny, without first investigating—Ed.) They used a 4.5 inch diameter reflecting mirror, with an outside radius of curvature of 2.75 inches. The prismatic condensing lens is a 3.5 inch diameter lens of 2 and 5-inch conjugate foci.

This system is used by the Sheck-Argus adapter, and will be used in the Mon-O-Shift Mazda outfit.

The Second System

The second system is described by the Edison Lamp Works, Harrison, New Jersey (Don't quite understand what is meant by "described by") and I belive has been adopted by the Nicholas Power Company for use in their Mazda lamp equipment.

This system uses a larger mirror and prismatic condenser lens.

The mirror is seven inches in diameter; outside radius of curvature five inches. The prismatic condenser is 4.4375 inches in diameter, and has 2.5 and 6.5 conjugate foci.

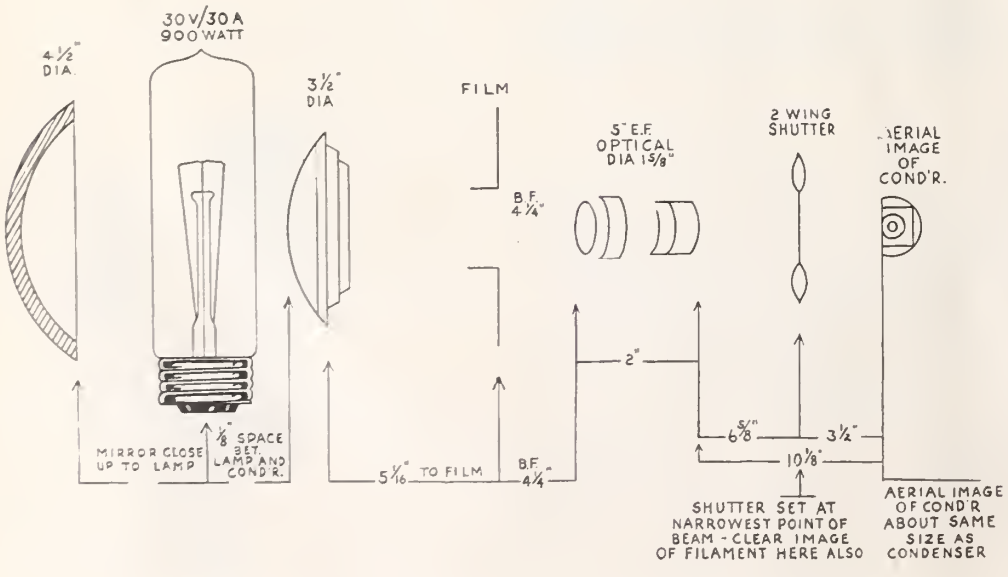
The 6.5 can be increased up to 8 inches, but the filament must remain 2.5 inches from the face of the condenser.

There is a third system, which employs the plano convex condenser similar to that used with the arc lamp. This system is used by the Simplex people.

It appears that John Auerbach, October 30 issue, has reference to the Edison system, if we may judge from his focusing measurements.

If, however, the projectionist he is endeavoring to help has a lamphouse adapted to a different optical system the projectionist will be up against it, and Mazda will accumulate another black eye to add to its already unnecessarily large collection.

In future, Mr. Richardson, always secure data from projectionists as to the diameter of the mirror and the prismatic lens, since these two dimensions govern the entire optical system.



MR. HAMMELL'S DIAGRAM

Submitted as an answer to the inquiry made in the September 18 issue

Referring again to "Mazda Projection Light," September 18 issue, you asked for data as follows: (A) Exact location of narrowest point of light beam in front of objective. (B) Location and diameter of aerial image of condenser. The attached diagram is my answer. I trust that you can understand it.

As to the Diagram

As to understanding the diagram, why I do and I don't. The reading of the diagram is plain enough, but am I to understand that the aerial image is 3.5 inches on the screen side of the narrowest point of the light beam in front of the condenser? I do not even pretend to be able to check up on your statements, brother Hammel, but before publication will have 'em checked over by competent authority. In any event I cordially thank you for your help in the matter. Right or wrong it is a cinch that real information will come out of the matter.

The foregoing was submited to the National Lamp Works of the General Electric Company, at Nela Park Cleveland, Ohio, on whose behalf Mr. C. E. Egler of the Commercial Engineering Department made reply. It was also submitted to the laboratories of the General Electric at West Lynn, Mass., on whose behalf Steven Carlton Rogers of the Street Lighting Engineering Department, who also has had much to do with experimental work in the development of the Mazda projection lamp, made reply.

I have selected Mr. Rogers' reply as being best adapted to publication, but neverthless desire to cordially thank Mr. Egler and the Nela Park folks for their interest in the matter. Their comments were just as correct as those from West Lynn, but as I before said are not quite so well suited to the need of publication.

Mr. Rogers says:

Dear Mr. Richardson: Your letter enttled "Dope for Mazda Men" has been referred to me to furnish you with full information.

With regard to Mr. Hammell's data on Mazda Projection, I would say that there are two distinct systems in use at the present time; one using a prismatic condensing lens and the other two plano-convex condensing lenses.

As a matter of historical interest the idea of using the Monoplane filament in an incandescent lamp, and a condenser together with a mirror in order to reflect the image of the filament itself back to the lens was suggested by J. A. Orange of the Research Laboratory of the General Electric Company. Dr. H. P. Gage of the Corning Glass Works, however, actually furnished the design of the prismatic condensing lenses.

After the research work was completed the optical system of prismatic condensing lens, Monoplane filament lamp and spherical mirror was turned over to the Edison, National and Westinghouse Lamp Works for commercial development.

The First Prismatic Lens

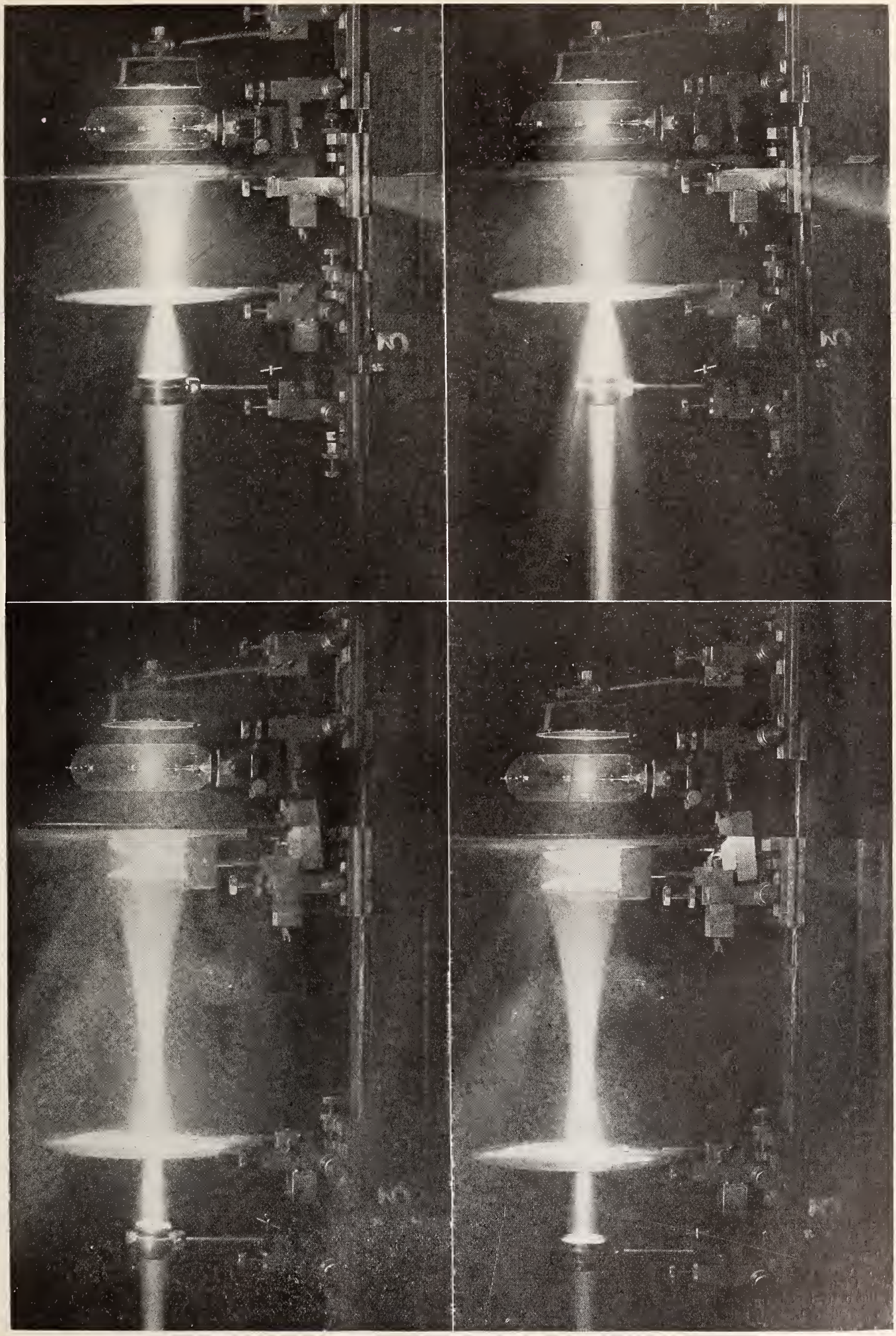
The first prismatic lens to be used was 3 1/2 inches in diameter with 2-inch and 5-inch conjugate foci using 4 1/2 inch diameter spherical reflector. This system was for use with the 600 watt Mazda lamp only.

The 900 watt 30-ampere Mazda lamp (more universally employed than the 600 watt 20-ampere Mazda lamp) uses a 4 7/16 inch diameter white glass prismatic condensing lens having 2 1/2 and 6 1/ inch conjugate foci using a spherical mirror 5 1/4 inch diameter 3 3/8 inch ORC. This system is in use in the General Electric Argus Mazda Motion Picture Projector Adapter and in the Power's Excellite equipment, the latter using a 7-inch diameter mirror, 5-inch ORC.

Two plano convex condensing lenses 4 1/2 inch diameter 6 1/2 and 7 1/2 inch foci are used by the Simplex people. The arrangement of these condensing lenses is the same as in the arc lamp.

Now, with regard to the efficiency and difference of the two systems. Since the condensing lens is placed nearer the Mazda lamp in the prismatic condensing lens system it obviously gathers more light rays than the plano convex condensing lens system, which latter is placed at a greater distance from the Mazda lamp. Therefore, the initial utilization of the light from the Mazda lamp is greater.

On account of the smaller distance between



THE LIGHT BEAM IN MOTION PICTURE PROJECTION

Using Plano Convex Condensers and No. 1 Objective Lens.
Using Plano Convex Condensers and No. 2 Objective Lens.
Using Conza Prismatic Condenser and No. 2 Objective Lens.
Using Conza Prismatic Condenser and No. 1 Objective Lens.

the prismatic condensing lens and the aperture plate, the light rays from the condensing lens pass through the aperture in a wider spherical angle than when the plano condensing lenses are used.

This will account for the greater additional amount of light that can be gained by selecting the correct sizes of projections lens, as illustrated in the last two photographs. By using a No. 2 (2 7/16 inch diameter) objective lens in place of a No. 1 (1 5/8 inch diameter) projection lens when the prismatic condensing lens is employed an increase of from 50 to 80 per cent. in screen illumination may be obtained, whereas but 10 to 30 per cent. increase may be obtained when using the plano convex condensing lenses with the same projection lens. The amount of increase obtainable with the No. 2 projection lens depends upon the focal length of the projections lens.) This is well illustrated in the accompanying photographs.

In addition, due to the fact that the prismatic condensing lens is pressed and its surfaces are not polished and ground, as in the case with the plano convex condensing lenses, the maximum amount of light obtainable with the prismatic condensing lens is permissible on the screen, whereas the maximum amount of light obtained with the plano convex lenses has to be decreased in order to eliminate the image of the filament projected on the screen due to the accuracy and polish of the condenser. The elimination of the image on the screen is usually accomplished by increasing the distance between the plano convex condensing lenses and the aperture, this accounting in part for the lesser amount of light obtainable with the plano convex condensing lens system. (With all due respect to friend Rogers I cannot "see" that last.—Ed.)

Would Get More Light

Finally on account of the peculiar design of the prismatic condensing lens, chromatic aberration is not apparent and therefore does not have to be corrected for as when the plano convex condensing system is used.

With reference to Mr. Auerbach's article in the October 30th issue, he mentions the prismatic condenser in describing his optical setup. Mr. Auerbach would get even more light if he made the distance from aperture to condenser 6 1/2 inches instead of 8 inches.

Referring again to "Mazda Projection Light" in the September 18 issue I will refer you to the accompanying sketch. The sketch shown by Mr. Hammell is for the small prismatic condensing lens system used only by the 600 watt 20-ampere Mazda lamp, consequently is not of use to projectionists using 900 watt 30-ampere Mazda lamps. Whether or not the narrowest part of the beam depends upon the distance of the lamp to the condensing lens or the condensing lens to aperture or the EF of the objective lens or combination of the above.

The shutter must not be placed as Mr. Hammel has shown, since a decided loss of light will result; also travel ghost may occur.

A two-wing shutter will also give more light on the screen than the three-wing shutter.

Best of Their Kind

The photographs so kindly contributed by the West Lynn folks are the best of their kind I have ever seen. Also they are eminently illustrative. Some of you will remember how when, some years ago, this particular editor took issue with the opticians, claiming that the beam diverged beyond the aperture instead of converging, with the rays crossing in the exact geographical center with the projection optical system light ray action, and as is shown by some diagrams still put out, he was ridiculed. The optical gentlemen who did not pronounce him crazy rather took the attitude that he was at least harmless and should be allowed any pleasure that he might get out of placing his views against their settled conclusions.

Well, the editor upset their applecart and spilled all their applies insofar as concerns this particular proposition, long ago, but these photographs will show you all, and show you very nicely, too, how very correct the ideas of Richardson and Griffith were, as compared to the ideas of the optical gentlemen who made the before mentioned diagrams and insisted that they were correct.

Pardon this bit of seeming boastfulness. I believe that I am entitled to swell up a little on this proposition, because I endured the amused toleration of the optical men for a long time before they finally concluded to respect the opinion of a dub in optics when the opinion of the dub was absolutely, provably correct, even though it differed from theirs.

There, I feel better now that I have got that out of my system.

Not Prepared to Take Sides

Insofar as the plano convex-prismatic condenser mater be concerned I am not yet prepared to take any sides. It seems to hinge on the following: considering the plano convex system, the greater distance from aperture to condenser narrows the divergence of the beam gives a projection lens of given diameter very much higher light collecting power, which incidentally also makes for evenness of screen illumination. This greater distance also makes the handling of the projector more convenient for the projectionist. Opposed to this the greater distance of the lamp filament from the face of the collector lens very largely lessens the light collecting power of the lens, insofar as has to do with the direct light from the source, though this need not necessarily amount to much, I believe, insofar as has to do with the light reflected back from the mirror; also a further disadvantage is the fact that with the plano convex there is a decided tendency to the focusing of the filament image on the screen, which latter must be broken up, as Mr. Rogers has pointed out.

As to the Prismatic

As to the prismatic, we have a reversal of almost all these conditions. The light source is very much nearer the face of the collector lens, which gives that lens a very much greater light collecting power. Also, as Mr. Rogers has pointed out, the design of the condenser is such that there is not the same tendency to focusing of the filament on the screen. Opposed to this we have the rather inconveniently short distance between the condenser and the projecture aperture, and a consequently wide divergence of the beam beyond the aperture, which compels either the loss of a large amount of light, with consequent unevenness of illumination on the screen, or else the use of a wide diameter projection lens, which of course, makes necessary the use of a wide revolving shutter master blade, with loss of light and increased tendency to flicker at low speeds; also it is a notorious fact that a wide diameter projection lens has comparatively slight depth of focus.

In this I have, so far as I am at this time able, tried to impartially set forth the advantages and disadvantages of the two condenser systems. I have no doubt but what time will see great improvement in the Mazda projection proposition.

Personally, I believe that the final solution of Mazda is the entire elimination of glass condensers. I told Mazda people as long as three years ago that I believe the parabolic reflector was a practical possibility, and that its final adoption would mark the point where the arc lamp would be very largely displaced in projection by the Mazda lamp. I REPEAT THAT STATEMENT. I believe that with the present power of Mazda lamps it would be entirely possible to equal the performance of a 60-ampere arc lamp by the use of a parabolic reflector of proper design. I further believe there is nothing at all impractical in the parabolic mirror proposition, insofar as applies to Mazda projection.

Well Pleased

Gerald Andrews, Crowley, Louisiana, says:

Just received the handbook and lens chart. Am very much pleased with both, but especially the handbook, which contains information not easily found elsewhere. I would thank you very kindly if you would give me the name of the nearest supply house where I could secure the film cutting plier illustrated in figure 76, page 203 of the handbook .

We are not certain whether this plier is handled by Harry Lucas of Atlanta or not, but you can secure the same by addressing the Film Trim Manufacturing Company, Fountain Bldg., Cleveland, Ohio. Its price is $4.00, and it is well worth the money.

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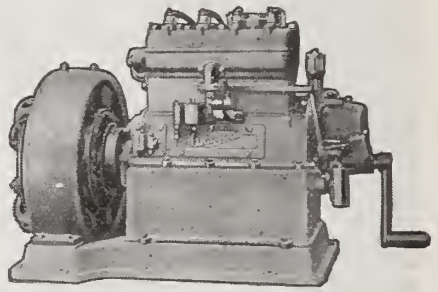

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A whole lot of theatre men started out by doing the thing wrong—put in just **ordinary** ventilating fans, because they were a little cheaper. Then, when the current bills began to climb skyward; when patrons kicked about the **noise** the fans made; and when the ordinary fans failed to meet peak-load conditions, the theatre men ripped the dang things out and put in KIMBLES instead.

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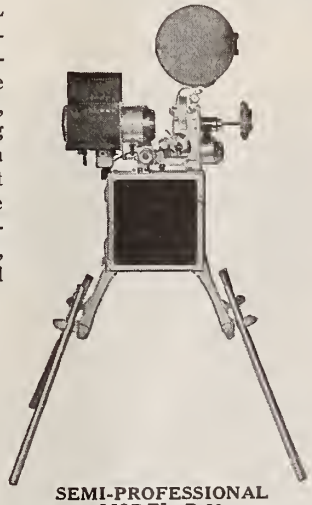

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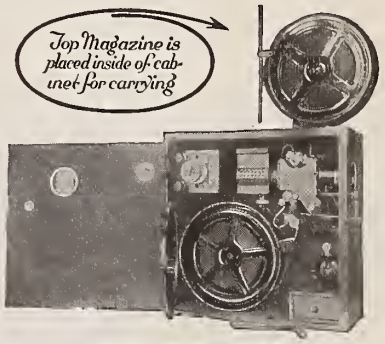

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Louisville's New "L" Shaped Rialto Is a Revelation in Artistic Decoration

THIRTEEN years ago Louis J. Dittmar, then a traveling shoe salesman, conceived an ideal of what a moving picture theatre ought to be. But the nearest he could come to it at that time was a narrow, one-story edifice "out in the sticks." He kept at it. He organized the Majestic Theatre Company. Three years later the present Majestic was built. It approached nearer the ideal, but still this canny combination of practical business man and idealistic dreamer remained unsatisfied. With each nearer approach to the perfect, the idea of the perfect expanded, ever broadening, ever extending.

Then, in January 1920, he broke ground for the Rialto at Fourth avenue, just south of Chestnut street, on the west side of the street. On Fourth avenue, everyone walks on the west side. This location is, at present, a block and a half south of the "busiest block.' ' The retail section, however, is steadily moving in the direction. Development is fast, but owing to limitations in that direction, the Rialto will be in the very heart of things for many years to come.

On Leased Ground

The house is built on leased ground, under a long lease. The section taken up by the entrance is expensive property, but the land occupied by the house proper while valuable is well back from the street and occupies no front footage.

The house cost approximately $750,000 to build, and figuring 3,500 seats, the seating stands the company something over $210 a seat.

The theatre throughout is of the most modern fireproof construction, being of brick, concrete, steel and fire resisting construction of the most approved types, and with exits leading out on four sides, so that there can be no danger of a jam in event of any alarm.

The building is L shaped. The bottom the L begins with the outer lobby and entrance from Fourth avenue and extends 200 feet to the alley in the rear. In addition to the alley, there is another, brick-paved, extending along the north side of the building. The side of the L begins eighty feet from the sidewalk and extends one hundred and sixty feet south, parallel to the street. The width of this side of the L is one hundred and twenty feet at the front but narrows down to one hundred and five feet at the stage.

Terra Cotta Front

The width of the outer lobby, including the two stores housed in the same building, is seventy-two feet. The exterior is done in white terra cotta, by the Atlantic Terra Cotta Company of New Jersey. The magnificent carved work which adorns the front is carefully executed in every details and the appearance justifies the pains taken.

The interior of the lobby is in excellent taste. The glass cases set in the walls on either side are bordered with the Rookwood faience tile from the famous Rookwood potteries, Cincinnati. The exquisite panels here used and those in the inner lobby portray nymphs in joyous revels taken from the famous paintings of the Dancing Graces.

The color work in the panels is marvelous, the light blue of the backgrounds being a particularly admirable piece of work. The colors are mixed with the clay before firing, and thus in the finished work, are a part of the clay.

The upper part of the outer lobby contains five French windows, one on each side and three in the rear above the entrances.

Elaborate Lighting Fixtures

In the upper walls are placed six special wall bracket lanterns of Italian period design and two large fifty-light antique Italian lantern ceiling fixtures with art diffusing glass. Outside the lobby are four antique Italian style wrought iron bracket lanterns with the urn design characteristic of the Italian renaissance period finished in Pompeiian antique verde and imported alabaster glass. The floor is of large block tile.

The ticket booth base is of Pavanazzo marble imported from Italy. The upper is of glass, and projecting at the top in front is a protector of green-stained glass.

The inner vestibule is marked by a pillar scheme in warm gray tones touched in antique gold leaf, an arabesqued brozne, withh Rookwood faience tile wainscoting of the same pattern as that outside.

Fourteen Mirrors

In the lobby supplementing the outer and inner vestibules Caen stone is the dominating material, with wainscoting of Favanazzo marble imported from Italy.

Fourteen mirrors, some of them the largest in any theatre in the South, in antique gold frames, festooned with gold, panel the walls against which stand bronze radiator grilles of Italian design. The plate for these mirrors was imported from Belgium by the Wolf Blitz Company, of Louisville, and cut and silvered here.

The lobby ceiling is of light cream with ornamentations in delicate tones of rose. The

THE RIALTO THEATRE OF LOUISVILLE

Showing the white terra-cotta front and lobby, also the stage as viewed from the balcony

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J. H. Hallberg.

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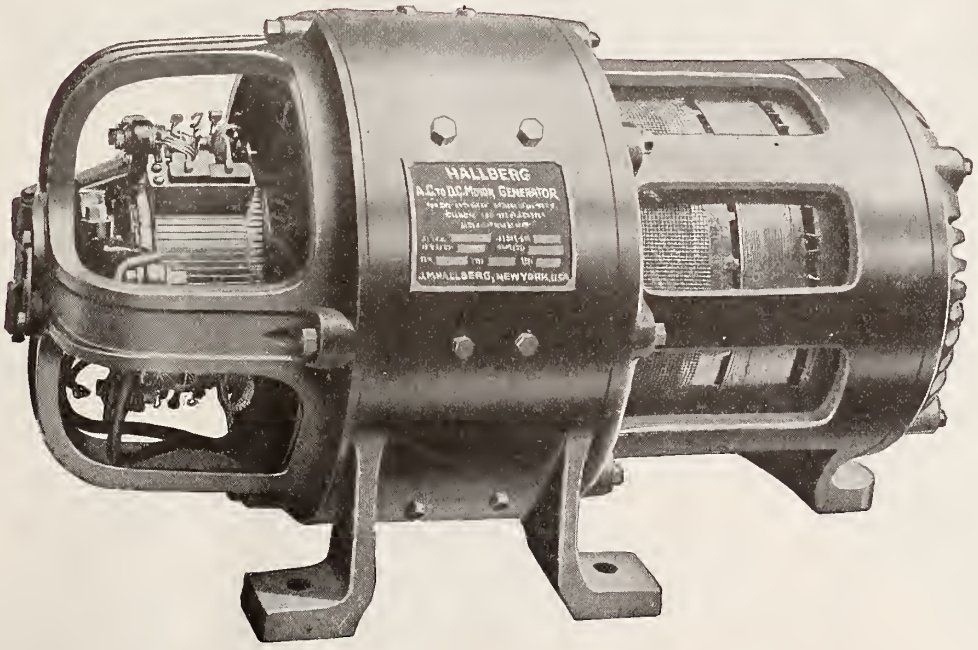
JOHN L. JENKINS,
Ist Lieut., 29th Infantry,
Exchange Officer.



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INTERIOR VIEWS OF THE LOUISVILLE RIALTO

Above, left, the great marble stairway leading from lower foyer to balcony; right, the mezzanine foyer. Below, left, entrances to balcony from mezzanine foyer; right, the heart of the house, the business-like projection room and its three Power's projectors

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chandeliers and wall brackets are of cut glass, the crystals of which were cut in Czecho-Slovakia. The 12,000 pieces used in the chandeliers were fashioned with the same skill used to cut diamonds. The chandeliers are suspended from the ceiling with draped hanging and are supplemented by four Italian torcherese executed in armor bronze and by six wall brackets in candle effect and with six masks.

Fourteen Foot Stairway

The marble stairway of the grand lobby is fourteen feet wide, branching at the center in splendid curves and flanked by marble newel posts. The wainscoting and side columns are in Pavanazza marble and the columns are crowned with bronze capitols and have bronze bases.

The grand lobby is paneled in mirrors duplicating those in the vestibule and is graced with three magnificent chandeliers in crystal prisms. The balustrade to the grand stairway is in solid marble of classic beauty. This marble is the pure white, from Alabama quarries. The Grecian green marble running around the base of the lobby came from the Island of Tinos.

Up the grand stairway the branches lead at the mezzanine floor to a grand promenade floor which is Italian Renaissance in treatment with paneled walls done in silk damask of blue background with dull gold ornaments. The floor is carpeted in taupe velvet, bordered with marble. All floor coverings were furnished by Hubbuch Bros. and Wellendorf, of Louisville.

Silk Upholstered Furniture

The furniture of stately design is upholstered in silk velour and the scene is made picturesque by large torcheres. Eight-foot torcheres stand in niches between the first and the grand lobby with ten lamps in each fixture.

The ladies' parlor, elaborately done in gray and gold upholstery, is just off the promenade floor. The telephone boths are also located here as are the ladies' toilette and dressing rooms, facilities which are repeated in every detail on the main floor.

The stage draperies are in gold satin and blue silk velour, the blue velvet grand draperies masking the proscenium arch with a sweep fifty-five feet in width. The grand draperies are appliqued in gold with entablatures and stolls of rose silk with gold applique and gold fringe.

The Dimmer System

Flaking the stage is a phalanx of switches, levers and dials which control the lighting of the entire house by means of dimmer banks. With the use of this arrangement it is possible to "paint the house" in tones as exquisite, evanescent and elusive as the aurora borealis or as glowing and revealing as the dawn.

This work is accomplished by means of sunken lighting fixtures in the ceiling in alabaster glass with diffusing color panels through which may be projected any tone, shade or hue of infinitesimal gradation thereof which is found in the spectrum. The electrical equipment for house lighting was furnished by the Frank Adams Electrical Company, of St. Louis. The dimmers were made by the Cutler-Hammer Company.

The Rialto atmosphere is cared for by eight fans, each fourteen feet in diameter and with this enormous sweep the current is kept moving in and out at a rate which insures a complete change of air every five minutes from the apex of the lofty dome, seventy feet high, to the auditorium spanned by the balcony which extends out over the lower floor ninety feet and which extends the width of the building, one hundred and ten feet, without a single column to support it.

It is made possible by the use of the so-called K construction. It carries a dead weight of 3,000,000 pounds and will carry an additional weight of 3,000,000.

Seating Capacity Is 3,500

The seating capacity of the Rialto is 3,500. The chairs, furnished by the A. H. Andrews Company, Chicago, are placed thirty-two inches apart, measuring from back to back. They are upholstered in Alice blue velvet and are constructed along ideal lines of comfort, width and leg-room.

Loge seats girdle the entire front of the balcony and form the choice seats of the house. Admission to these is fifty cents, while the rest of the house goes at thirty.

Three Power's Projectors

The projection room, in charge of P. W. Miller, is equipped with three Nicholas Power Type E machines on 6-B stands. Each is equipped with a six and one-half inch lens. There is a "throw" of 145 feet from lens to the curtains, which is sixteen by twenty feet. All three of the projectors are equipped with the Peerless automatic arc controls of the J. E. McAuley Manufacturing Company, Chicago. The rewind equipment was frunished by the Nicholas Power Company.

The power is purchased from the city, and two Wagner converters are used on alternate days.

There are five Cutler-Hammer rheostats in the projection room, one for each of the machines, one for the stereopticon, and one for the spotlight, which was furnished by the Chicago Cinema Equipment Company, of Chicago. Another spotlight will be installed shortly. "Square D" switches and motor starters are used throughout.

Heating Is By Hot Air System

The heating of the Rialto is by means of hot air blown into the building by two supply fans and two exhaust fans and systems of direct radiation. The heating and ventilating apparatus for the theatre was brought to the city in fourt freight cars from the American Blower Companys' plants. This company furnished all the heating and ventilating equipment, other than the supplemental radiation, radiators being furnished by the American Radiator Company.

Installation of heating and ventilating was handled by the local house of F. A. Clegg & Co., heating and ventilating engineers. This is exclusive of the boilers, as steam is supplied by the boiler room of the Francis Building, next door to the Rialto. For the regulation of temperature, the Johnson Service Company's system is used. All radiators in connection with the installation are concealed behind ornamental grilles and the grilles over the fresh air and exhaust openings are also of an ornamental nature and in harmony with the other interior decorations.

The Decorative Scheme

The design of interior decoration was carried out in keeping with the architectural features of the building in the harmonious tones of old ivories, grays, gold and blue, the lower walls of the orchestra and the promenade being covered with a fabric of beautiful blue intermingled with silver threads.

The decorations of the main auditorium, grand lobby, promenade, entrance lobby, vestibule, ladies' parlor and men's smoking room are all carried out in harmonious tones of grays, old ivory intermingled with gold and blue.

The mural paintings in the auditorium and promenade as well as in the grand lobby are in harmony with the decorations, and the silk wall covering completes the artistic effect to satisfaction. The entire work has much of that refinement which enhances the beauty of decorations to be seen at short range. Oscar Joseph, of Joseph & Joseph, Louisville architects, chose every color in the theatre, and his remarkable taste and judgments are winning compliments from everyone who sees his work.

$25,000 Organ

The Rialto organ, which cost $25,000, is played by Carl Wiesemann, concert organist, and is said to be among the largest and most complete in orchestral effects and mechanical resources of any in the Southwest.

It contains more than one hundred stops and accessories, among them being a great variety of reeds, flutes and strings, and such

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A dividend of Fifty Cents per share on outstanding Class A Shares of D. W. Griffith, Inc., was declared June 15th, 1921, payable July 22nd, 1921, to stockholders of record at the close of business on July 1st, 1921.

New York, N. Y., June 16, 1921.

A. H. T. BANZHAF, Secretary.

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instruments as the harp, chimes, xylophone, and orchestral bells, drums, cymbals and tympani. There are in the organ 1,796 pipes, ranging in length from a half-inch to sixteen pipes, the largest having sufficient diameter for a man's body to pass through.

The organ is located in two large, specially built chambers on either side of the proscenium arch, and the volume of tone is regulated by electrically controlled shutters. The console of the organ is located immediately in front of the screen, in the rear of the orchestra pit. It is a marvel of beauty in its finish. The mammoth electric blower for the organ is located in the basement.

The Rialto Symphony Orchestra of thirty pieces, is conducted by R. Gratz Cox, a former associate of Walter Damrosch.

Simplexes and a New Front Aid in Duluth Lyceum's Transformation

NEARLY two years ago, J. B. Clinton and Chas. P. Meyers bought the old Lyceum Building in Duluth, formed the Clinton-Meyers Company for the purpose of remodelling the playhouse into a modern motion picture palace.

At a great expense the reconstruction of the Lyceum was completed in approximately fifteen months.

The entire front of the old building has been torn down and replaced with a new front, so designed that the old stairway entrance on Superior street, is removed. This change alone has cost thousands of dollars, but it eliminates the climbing of a flight of stairs upon entering the theatre.

Two New Entrances

Two new entrances have been built into the front of the building, while stores on the sidewalk level have been constructed in place of a stairway. Both entrances are on the street level. The east doors leading into the theatre lobby, while the west doors open into the Lyceum Building proper and the elevator corridor.

Two beautiful marquees have been erected over the new entrances, thus making the entrance of the theatre decidedly attractive.

Two Simplexes in Projection Room

An immense stage that will offer exceptional opportunities of prologuing pictures is another feature.

The projection room of the house is in keeping with the other features of the theatre. It contains two of the latest type "S" motor driven Simplex projectors. Two G. E. motor generators are also part of the equipment. The entire outfitting of the projection room was handled by the Teco Products Manufacturing

The development of moving picture theatres

Since moving pictures were in their infancy we have been building picture theatres. One of the first to be built was designed and supervised by us.

And we have kept pace with the development of this great business in all its phases.

Hoffman-Henon Co., Inc.

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USE GENUINE "AGFA" DEVELOPERS

THE NEW FRONT OF THE DULUTH LYCEUM
Which is backed up by a battery of Simplex projectors

TYPHOON COOLING SYSTEM

Typhoons will put an end to poor Summer Business

Business Slump Hits Middle West

Read the excerpts taken from an article appearing in a recent issue of the Motion Picture News.

IN a letter describing conditions now prevailing in the Middle West, W. F. Dagon of Springfield, Ill., declares that the "most disastrous slump the motion picture has ever known is now taking place throughout the Middle West. Business has fallen off in some houses to such an extent that not enough money is being taken in at the box-office to pay the men in the orchestra pits," declares Mr. Dagon, who continues as follows:

" . . . High-priced films are being shown and the exhibitors are not realizing any more on them than they are on the cheaper pictures. The public seems to have stopped going to picture theatres suddenly and entirely. The weather in this section has been abnormally hot, which has added to the general depression. Every exhibitor is facing a serious situation. No relief or betterment is expected before fall, and it is a long time until September 1. . . . The idea of having to operate a theatre from now until September 1 at a loss every week does not sit well with the exhibitor.

" . . . Widespread unemployment and general reductions in wages are given as the chief reasons for the depression. Also the unusually hot early summer, which is causing people to flock to the ball parks, amusement parks and public parks in greater numbers than ever before."

The Typhoon Cooling System is the one remedy for curing all summer ills.

So delightfully cool and comfortable will Typhoons make your theatre that you will actually do more business than during the cooler months. There is no summer slump in Typhoon equipped theatres.

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REQUIREMENTS—A topographical survey and brief description of proposed plot. Also desired features (if any) to be embodied in plan, and above fee.

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Company, 245 Loeb Arcade, Minneapolis, Minn., one of the Simplex distributing units.

The theatre now has three floors, the old gallery having been torn down and an entirely new floor added to the building proper.

36 Houses Now Owned by Fitzpatrick & McElroy

The acquisition of four new theatres within three months is the record of Fitzpatrick & McElroy, which now controls thirty-six theatres scattered through Michigan, Wisconsin, Indiana and Illinois. Two of the new houses are located in Goshen, Ind., the Jefferson and Lincon, each seating 900; another one, the Lincoln-Dixie, seating 1,600, in Chicago Heights, and the Leida, an 800-seat house, at West Pulman.

Two new theatres, promising to be the most pretentious of all, are now under construction at Benton Harbor, Mich., and Harvey, Ill., and will probably open some time in the spring. These will seat 1,800 and 1,200, respectively. The recent expansion of business has necessitated larger quarters, and Fitzpatrick & McElroy now occupies the entire sixth floor of the Century Building.

New Typhoon Installations

Jacob Brown, branch manager of the Typhoon Fan Companies, Philadelphia establishment, 250 North Thirteenth street, reports the recent installation of Typhoons in the following Philadelphia houses:

The Columbia, the Ambassador, the Fairmont, the Jackson, the Lehigh and the Oxford.

And, in spite of his being in the ventilating business, we do not believe that he is blowing about it.

Adams Theatre Opens

The Adams Theatre, on Adams, between State street and Wabash avenue, opened to a big audience on Saturday, June 11. This theatre was built by the Vista Amusement Enterprises, which also controls the Vista, Twentieth Century, New Park and Garden theatres in Chicago.

Swaab's Son Is Now Partner

On June 1, Mark L. Swaab became a partner of his father, Lewis M. Swaab, 1327 Vine street, Philadelphia, and henceforth the name of the concern will be Lewis M. Swaab & Son.

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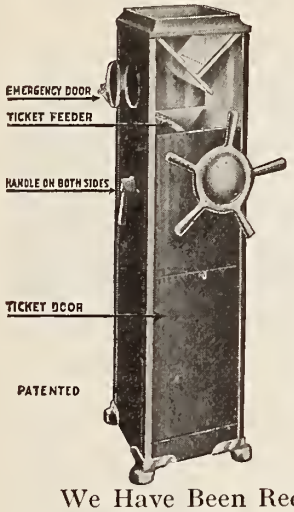

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The DeVry Portable Motion Picture is the result of pioneering in the specialization of portable projection requirements. It is the first practical suit-case type projector made. Since its introduction the DeVry has been brought to as near being perfect as human intelligence, time and money permit.

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The optical system of the DeVry, a system which produces twice the illumination per watt consumption, of any other optical systems in use, is only one of the features which elevate the DeVry above comparison. Ask for demonstration you owe it to yourself, or

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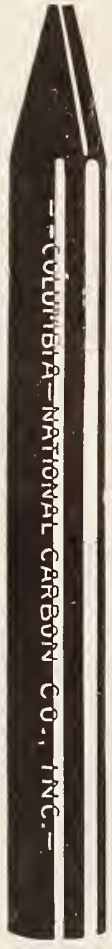

In the projection field light might be measured by so much "carbon-power." Columbia Projector Carbons are a good standard of measurement inasmuch as everything else is on the darker side of this highly concentrated light-giving substance.

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PROJECTIONIST desires permanent position where high-class work is appreciated. Long experience. Any equipment. Non-union, but will join. Go anywhere; no ticket needed. Glenn Smith, Essex Hotel, Kansas City, Mo.

OFFICE EXECUTIVE, 7 years' experience in all branches of film business, seeks position with responsible organization. Box 207, M. P. World, New York City.

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MEN OUT OF WORK or seeking better connections carefully read ads in this department every week. Your ad here is the best way to get help.

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GET IN TOUCH with the many thousand men likely to be in need of the services you offer, through an ad in this department. It is the most economical way to connect with a job.

PROJECTIONISTS ask how to get better jobs and how to hold them. "Motion Picture Handbook," by F. H. Richardson, tells everything a man needs to know in his projection room. $4 postpaid. 700 pages, illustrated. Chalmers Publishing Co. 516 Fifth Avenue, New York, N. Y.

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IF YOUR THEATRE is for sale or rent, advertise it in this department. Then get ready to make the bargain.

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EXHIBITORS EVERYWHERE have theatres for sale or rent. Your ad here will cause them to make you propositions.

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MACHINES, theatre chairs and other equipment can be disposed of through your ad in this department.

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BATTLESHIP LINOLEUM AND CORK CARPET. Government surplus stock at less than wholesale for theatres, halls, etc. J. P. Redington, Scranton, Pa.

FOR SALE—$9.00 buys a 110 volt D. C. motor. Have 32 motors on hand, all in good condition, used slightly. Jerry Wertin, Albany, Minn.

ELECTRICAL EQUIPMENT should not be installed without consulting "Motion Picture Electricity," by J. H. Hallberg, a book replete with information on everything theatrically electrical. $2.50 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York, N. Y.

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IF YOU HAVE a camera that you want to sell, advertise in this department for a purchaser.

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FILM BUYERS read this department every week for their film wants. Your ad here will get you a buyer.

NEGATIVES WANTED—Scenic, Art, Industrial, Magazine, Odd Sbots of Nature. Good price for any acceptable stories. ANIMATED FILMS, WESTLAKE, LOUISIANA.

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FOR SALE—Features, comedies and westerns. Plenty of advertising matter on all. Films in excellent condition. Central Film Company, 729 Seventh Avenue, New York.

FOR RENT—"Tillie's Punctured Romance," six reels, featuring Charlie Chaplin; Pathe "Passion Play" (new copy). C. J. Murphy, Elyria, Ohio.

WANTED for export, moving pictures, serials, features, comedies, scenic and educational, and two-reel Harts and Tom Mix; plenty of advertising will buy 100 reels monthly. If cheap and in good condition; large and small dealers answer. Box 208, M. P. World, New York City.

FILMS FOR RENT: SERIALS, FEATURES AND COMEDIES, FOR WEST INDIES, CENTRAL AND SOUTH AMERICA; ALSO MACHINES AND ELECTRIC PLANTS. A. J. ROSER, BRITISH LATIN TRADERS, P. O. BOX 13, BROOKLYN, N. Y.

FOR SALE—ADVENTURES OF JIMMY DALE, alias THE GREY SEAL, featuring E. K. Lincoln, in 32 reels; "Muggsy" (5); "One Against Many" (5); "Mistaken Identity" (5); "Place in the Sun" (5). Large selection SERIALS, FEATURES, COMEDIES, EDUCATIONAL CARTOONS. Guaranty Picture Co., 130 West 46th Street, New York.

YOUR FILM WANTS can be supplied through an ad in this department, because it will be read by the men you desire to reach.

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MISCELLANEOUS

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ADVERTISING WISDOM is contained in "Picture Theatre Advertising" by E. W. Sargent, the wizard of exploitation. A book crammed with information for the theatre man who wants his house to be always crowded. $2.00 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York, N. Y.

Picture Theatres Projected

VIROQUA, WIS.—Masonic Lodge has voted to erect moving picture theatre in connection with lodge building.

VINITA, OKLA.—T. H. Slothower has sold Lyric Theatre to Romeo Williams.

SWISSVALE, PA. — National Theatre Company has plans by W. H. Gilleland, 7416 Irvine street, for one-story brick moving picture theatre, 62 by 114 feet, to be erected at Washington and Palmer streets.

BROOKLYN, N. Y. — Realty Associates have sold Crescent Theatre on Flatbush avenue near Fulton street to the Shubert interests.

STOCKTON, CAL.—Stocktonian Film Company has been organized with $50,000 capital by George T. Webb, C. G. Dowd and others for purpose of taking over business Stockton Film Comedies. Also to produce and market moving pictures.

WACO, TEX.—Mrs. Stewart, Dallas, has sold Bert Movie Theatre to Edward Ryba Rosenberg.

READING, PA.—Penn-Steitz Amusement Company has been organized with $100,000 capital.

SAN BENITO, TEXAS.—An airdome for showing moving pictures is under construction here, with seating capacity of 500, to cost about $4,000.

DANVILLE, VA.—L. B. Flora & Son have contract to erect three-story moving picture theatre and store building on Main street, with seating capacity of 2,000, for Southern Amusement Company, to cost $250,000.

PORTSMOUTH, VA. — Hofheimer & Rohr have plans by Calrow, Wrenn & Tazewell, Norfolk, for large, up-to-date theatre.

RICHMOND, VA. — Richmond Photoplays has been organized with $300,000.

PORT NORFOLK, VA.—Virginia Construction Company has contract to erect moving picture theatre and store building at Broad and Third streets, to cost $13,000.

CHARLESTON, W. VA.—T. L. Kearse Circuit of Theatres, Strand Theatre Building, has plans by Mills & Millspaugh Company, 67 East Long street, Columbus, O., for five-story brick and reinforced concrete theatre, to cost $250,000. Address T. L. Kearse, general manager.

CHARLESTON, W. VA.—Virginian Theatre will enlarge building.

MADISON, WIS. — Parkway Theatre Company, 6 West Mifflin street, will convert office building, 200 by 300 feet, into two-story brick and stone Fuller Theatre, to cost $150,000.

SYRACUSE. — Max and Mitchell Fitzer will erect three-story theatre and office building at 218 West Fayette street.

SHELBY, N. C.—Enos and Zeb Beam, Princess Theatre, will erect brick theatre on South Lafayette street, 50 by 200 feet, with seating capacity of 2,400, to cost about $100,000.

CINCINNATI.—George A. Fuller Company, Swetland Building, Cleveland, has contract to erect theatre and office building at Seventh street and St. Clair avenue for Columbia Amusement Company, 47th street and Broadway, to cost $600,000.

HAMILTON, O.—M. D. Lindley has plans by Frederick G. Mueller, Rentchler Building, for two-story brick theatre and apartment building, 72 by 150 feet and 90 by 94 feet, to be erected at Main and C streets.

JACKSON, O.—E. D. Jenkins, Pomeroy, has purchased Broadway Theatre.

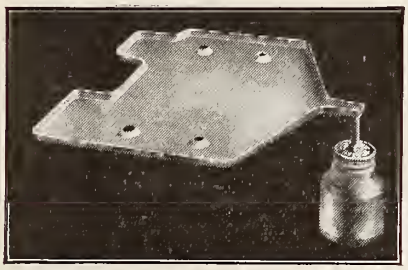
McARTHUR, O.—F. C. Taylor, Rutland, has purchased site on Main street for erection of an up to date theatre, 33 by 85 feet, with seating capacity of 400.

TORONTO, O.—Manos Brothers have plans by J. T. Ross for two-story brick Rex Theatre, 75 by 120 feet, to be erected at Third and Main streets, to cost $75,000.

OKLAHOMA CITY.—Rialto Theatre will expend $10,000 to remodel building at 121 West Grand avenue, with seating capacity of 500. Address J. H. Hartman, manager.

TULSA.—A. C. Sinclair and Clifford Hastings reported to erect three-story fireproof theatre, 100 by 150 feet, with seating capacity of 1,600, to cost $250,000.

OIL DROP PAN *for* POWER'S PROJECTORS



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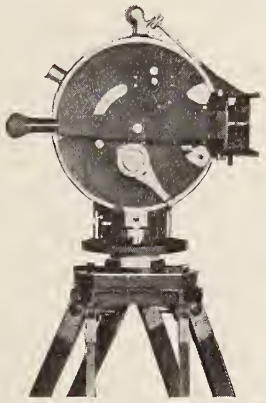

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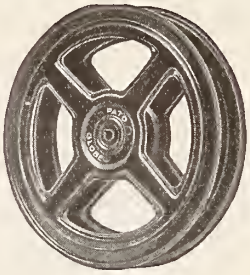

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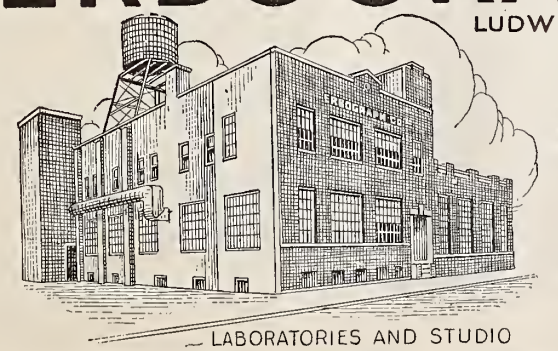

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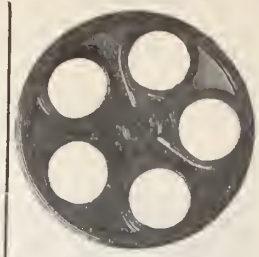

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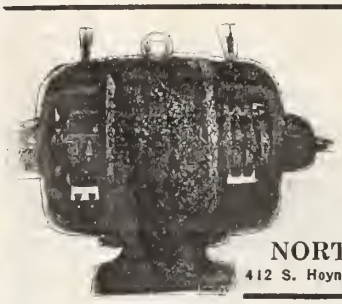

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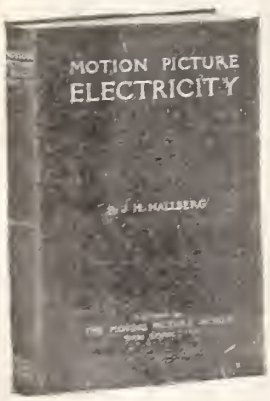
OF THESE BOOKS AND FIND THAT EACH ONE HAS A DEFINITE PLACE IN THEIR BUSINESS



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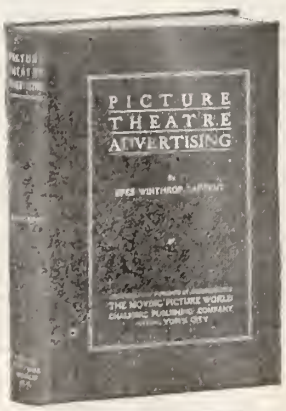

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Picture Theatre Advertising

is packed with magnetic ways of attracting the "long green" to your till. Every page is electric, with tried and provedly successful, attention-grabbing stunts.

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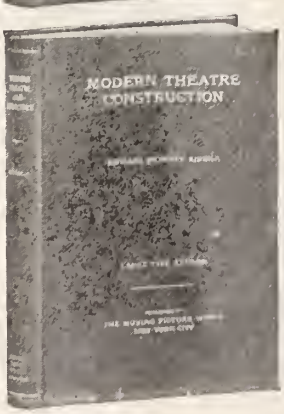

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Modern Theatre Construction

when the other three have helped you to make enough to spread out, will show you how to build, or to renovate your present house the safe, comfortable, light-cost way.

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Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 51. No. 2 JULY 9, 1921 Price 25 Cents

Men!

In motion pictures *men* are as important as the pictures they sell to the nation's theatre-owners. We have placed out in the twenty odd exchange centres of the industry the kind of men you encounter in banks and the greater industrial organizations of the country. We haven't an average or common garden variety of "film man" in our entire organization and we don't expect to have any.

It is worth a thousand times the money we spend to advertise the *character* of the men selected by us as our face-to-face representatives with the exhibitors of the country. We have sent our men, without introduction or explanation, in to meet the bankers with whom we do business in our exchange centres and in every instance careful and observing bankers have written: "Your manager is a fine type of man."

Eugene Roth telegraphs from San Francisco, saying: "Your manager is very popular in this territory and a hundred per cent. square shooter." Hundreds of exhibitors writing or telegraphing "Good luck" have wound up by saying: "you'll have it here because of the man you have chosen in this territory."

Pictures are important and we will have *good* ones and *big* ones. But, even ahead of everything else, this organization is built and founded on *men*—strong, honest, powerful men who are proud and not ashamed of the business they are in; proud of the firm they work for; proud of the directors and producers whose pictures they sell; proud of the customers to whom they sell and proud of their own standing, as *men*, in the various territories.

F. B. WARREN
CORPORATION
1540 Broadway New York City

"Revenge!"

FOR years his thoughts had been on revenge. For years he had nursed a blind and relentless hate.

And when the time came for revenge—he took it! To find out, through suffering and misery, that the man who takes revenge punishes only himself!

It's a titanic tale of a big man's fight with conscience, and of a heart so bruised that at last it could feel for even an enemy.

The Exhibitors' Trade Review tells you how big it is. Here's what they said:—

"A picture of absorbing interest, surcharged with infinite pathos, intensely human, with swift action that never falters, and gripping emotional situations. Well worth the attention of every exhibitor."

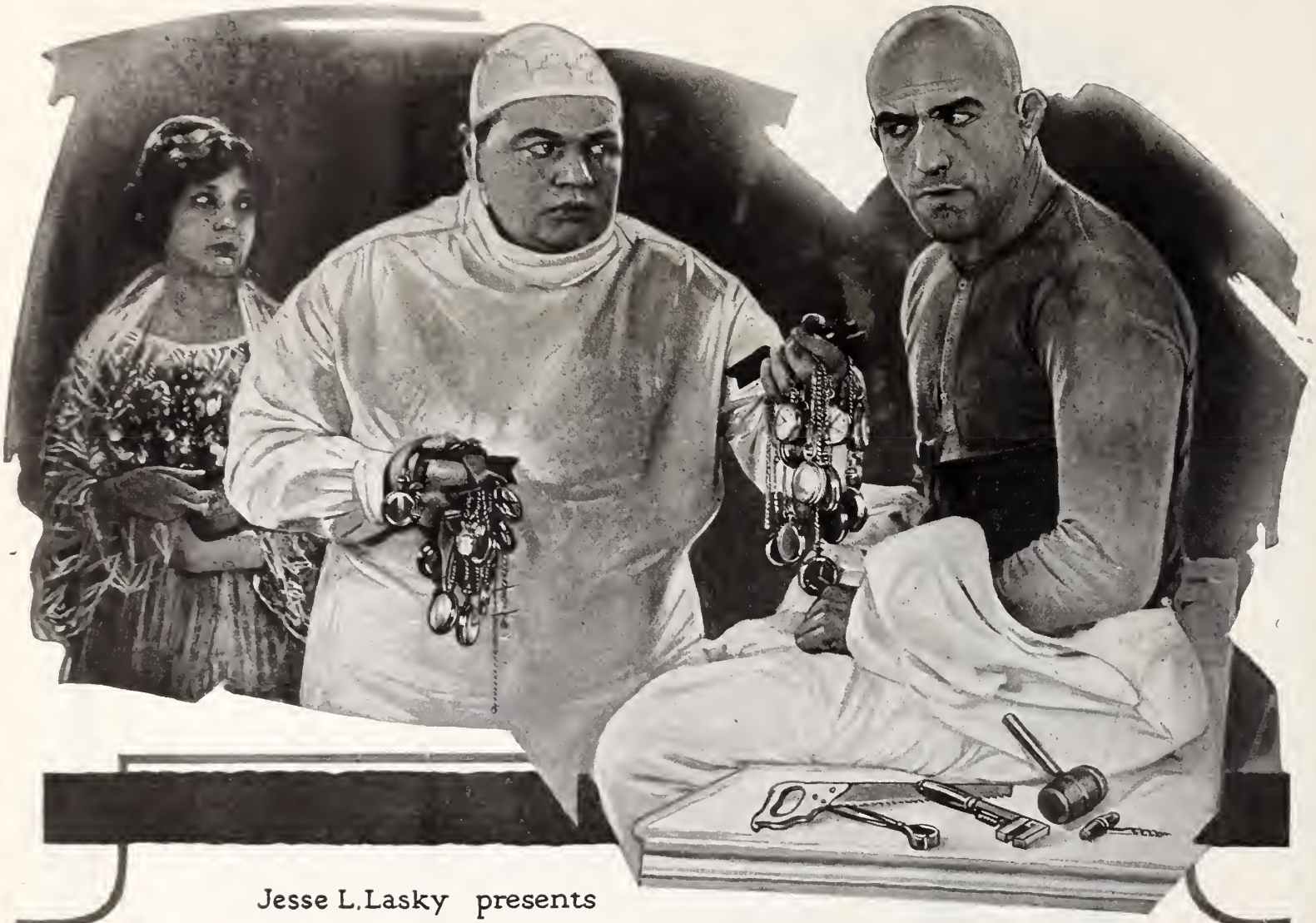
Written and directed by Lambert Hillyer from the story by May Wilmoth and Olin Lyman. Photographed by Joe August, A. S. C. A William S. Hart Production

4TH ANNUAL Paramount WEEK
SEPTEMBER 1921

William S. Hart
in
"The Whistle"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Jesse L. Lasky presents

ROSCOE (FATTY) ARBUCKLE

(BY ARRANGEMENT WITH JOSEPH M. SCHENCK)

"Crazy to Marry"

DOCTOR "FATTY" had a date to cut the crime bump out of a dangerous criminal's skull. And he almost forgot that it was his wedding day!

Then he eloped with the wrong girl while the bride-to-be waited—and things started happening!

The rest is a hurrying, scurrying medley of hilarious stunts, rushing at top speed and smashing "Fatty's" own laugh record.

Let Doctor "Fatty" give your patrons laughing gas!

By Frank Condon
Scenario by
Walter Woods

Directed by
James Cruze

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

4TH ANNUAL Paramount WEEK
SEPTEMBER 1921

New York Newspapers Praise the Harley Knoles Production

"CARNIVAL"

with Matheson Lang

at its first screening at the Capitol Theatre

"The Capitol has one of the most remarkable films of recent presentation in 'Carnival.' It is primarily remarkable for its feature player and the added interest of having been photographed in Venice. In Matheson Lang we meet one of the finest screen artists and fascinating personalities in years. He stands head and shoulders above the average screen actor."

—*New York American*

"Makes an engrossing and picturesque cinema. Its scenes are saturated with the irresistible power of imagination. 'Carnival' is one of the cinemas that ought to be seen."

—*New York Herald*

"One of the best films that have been seen here."

—*Evening Telegram*

"One of the most artistic photodramatic productions that has been presented on Broadway in some time and will long be remembered as a motion picture that comes very near to being perfect in every detail."

—*Morning Telegraph*

"'Carnival' is excellent motion picture material.'

—*New York Post*

"'Carnival' a notable film. We predict a brisk success."

—*New York Journal*

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

Concerning "The Foolish Matrons" and the National Board of Review

Recently, the National Board of Review viewed Maurice Tourneur's latest Associated Producers release—"The Foolish Matrons." It was an official screening and after the production had been passed without a single 'cut', the board went on record to proclaim this special "*one of the most exceptional pictures of the year.*" Also, they remarked about its tremendous "*moral value*" and its *entertainment qualities.*

Never before have we heard such enthusiastic statements made pertaining to a motion picture as were those issued by the National Board of Review in endorsement of Maurice Tourneur's latest and greatest "A. P." special.

Maurice Tourneur
presents
"THE FOOLISH MATRONS"
From the Novel by
DONN BYRNE
Directed by
Maurice Tourneur
and
Clarence L. Brown

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

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and think! Are you securing the strongest productions possible to combat the hot weather? Here is a real special — one that will even defy Old Sol, because its appeal is universal!

LOOK

about you! What pictures are playing to capacity houses? The subjects dealing with modern society problems never fail to attract record-breaking business. Here is a sure winner!

GROSS

A J. PARKER READ JR. PRODUCTION

LOUISE GLAUM

IN

"GREATER THAN LOVE"

by C. Gardner Sullivan — directed by Fred Niblo

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NEW YORK, WEDNESDAY, JUNE 22,
PROMINENT CLUBMAN SUED FOR ABSOLUTE DIVORCE
Wife Alleges That Spouse Is "Cross-Eyed Romeo" and Wants Freedom
An unusual case was brought before Judge Wisenheimer in the District Court today when Mrs. O. K. Dewberry sued for absolute divorce from the town's gayest Lothario and most conspicuous man about town. The plaintiff sets forth in her complaint that her husband
on several occasion
boulevard with wo
that he spent few if any nights at home.
A modern Beau
ant makes no denial of the charges, but to the c
ely proud of his many conquests. It is gene
endent has left a string of broken hearts behi
urn from Mills Center where he gave the leading
olis the double O.
The plaintiff further
husband was seen emerging from a beer garden with a w
e beauty recently.
ary Right Fight Win in Wisconsin
June 21.—Women lost
pear on the jury lists
y today when Judge
ugh dismissed a peti-
of mandamus to compel
ommissioners to place
es on the lists. Mar-
attorney for the peti-
ounced that she would
e to the Supreme Court.
anough quoted the Su-
and the Attorney Gen-
ng that the right to vote
ecessarily imply jury ser-
ISON, Wis., June 21.—Women
equal rights with men in Wis-
when the Senate today accept-
Committee on Judiciary bill
gal restrictions gov-
the sex. The measure now
Governor Blai
sign it.
NPERTURBED;
LAND AT PIER
ent as to London
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rts to Denby.
OLYMPIC
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by Scoring
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First Phase of Arm
Experiments End
SEAPLANE FALLS
Crew is Rescued After
Catches Fire and Sinks
Machine Also Cra
Special to The New
ON BOARD U. S. MA
PORT HENDERSON,
Capes, as Destroyer 1
Va., June 21.—The former
rgarine hornet U-117, which
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years ago, was
ocean in six
sixty miles
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in his initial starring vehicle—

"LOVE'S OUTCAST"

An original two-part comedy classic.

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"DEVOTION"

with
HAZEL DAWN

by
A. J. Bimberg

THERE'S GOING TO BE A REAL DEMAND FOR THIS SPECIAL

"Devotion"—it's a small word but it has a *big* meaning, and in the production which bears this title, a story is unfolded that will more clearly visualize the true interpretation of the expression. An ideal supporting cast assists Hazel Dawn in expounding this original story. Such popular screen personalities as E. K. Lincoln, Wedgewood Nowell, Violet Palmer and Henry G. Sell help to make this production one of the outstanding pictures of recent months.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

THIS novel view of Liberty enlightening the world was taken by Cameraman Jerry Fraenkel, of INTERNATIONAL'S Staff, from one of the "Round New York" passenger planes of the Aeromarine Corporation. It is considered the finest view ever made of the finest statue in the world. As usual, exclusive with INTERNATIONAL.

The PROTECTOR of LIBERTY

First **Knowledge**—then Liberty.

But knowledge is the outcome of **Information** and information comes from **Reading** and **Traveling.**

We **read** the newspapers—but we **travel** in the **News Reel.** The newspapers **tell** us about other peoples of the earth—but the News Reel **shows** us. Both have their proper function, but the News Reel is the greater civilizer—the better means for promoting understanding between nations.

If Europe had had the News Reel a hundred years ago there would not be a King today—there would have been no Great War. The News Reel is one of the **two** protectors of Liberty.

We see here a picture of Bartholdi's great statue, taken from the air by an INTERNATIONAL camera-man. Other peoples, too, will see it on the screen, but only in INTERNATIONAL, for this novel view is, as usual, exclusive with INTERNATIONAL.

And they will see both in the statue and the News Reel which took the picture that **Enterprise** which is the mainspring of success—**yours** and **ours**—and that faith in country which temporary slackening in business cannot undermine.

In the words of Laemmle of the Universal:

"Marking time? H—l, no! We're going ahead!"

That's the good old U. S. A.—that's International—and that **ought** to be **you.**

Sign that INTERNATIONAL contract today—then **full steam ahead!**

Released thru Universal

INTERNATIONAL NEWS

FOR the season 1021-22 Realart Pictures Corporation announces

May McAvoy
Wonder Girl

in a series of dramatic photoplays carefully selected to afford full scope to her brilliant emotional powers.

MAY McAVOY, WONDER GIRL

"MAY McAVOY'S distinction is that she can act; she has the quality of vitality; she is a histrionic vitamine, and yet her acting is restrained and definite. She gives an intensity to her emotional scenes that electrifies them. Above all, she is genuine" —was the way the *New York Times* put it on the morning after the Wonder Girl's triumph in a pre-release showing of "A Private Scandal" at the Rivoli Theatre, New York City.

Read what some of the others say:

"Again little May McAvoy wins her public as the heroine of 'A Private Scandal' at the Rivoli Theatre."

—*New York Telegram.*

"She has justified all expectations."

—*New York Globe.*

"It seems to me that May McAvoy belongs in a constellation all her own."

—*New York News.*

"Miss McAvoy is a fresh blossom on the tree of this season's young actresses."

— *New York World.*

THE day of a merely beautiful star is past. Ability plus beauty is the demand of the hour—ability to act any screen character—to make people forget that they are only watching shadows upon a screen.

Mae McAvoy, Wonder Girl, embodies this truly exceptional combination of charm and talent. Her flame-like emotional acting is the sensation of the picture world.

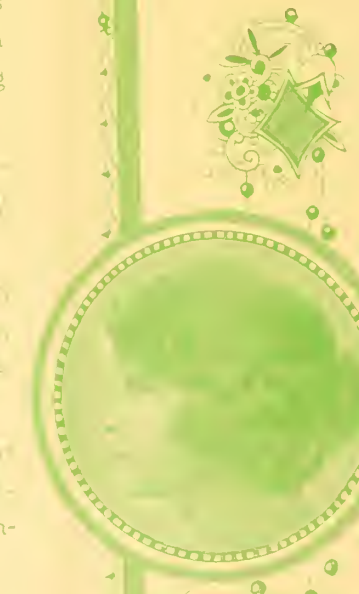
Capable writers have been engaged to produce stories that will afford Miss McAvoy suitable vehicles for her great talent.

Hector Turnbull is supervising director of McAvoy productions. Frank O'Connor, formerly principal assistant to Cecil DeMille, is the Wonder Girl's director.

Miss McAvoy's first production for Realart Star Franchise owners will be EVERYTHING FOR SALE, a thrilling story containing many sensational moments.

Then will follow

Virginia Courtship
Too Much Wife
The Happy Ending



REALART
PICTURES CORPORATION

LEWIS J. SELZNICK
presents

Eugene O'Brien in

"Is Life Worth Living?"

From George Weston's Story
"THE OPEN DOOR" Read by Millions in The Saturday Evening Post

STAGED IN SPLENDID SELZNICK STYLE
Under direction of
ALAN CROSLAND

BROKE—AND OUT OF LUCK
Most Everyone Has Asked the Question

SELZNICK
REG U S PAT OFF.
PICTURES

FIRST NATIONAL KINOGRAMS

FIRST NATIONAL PICTURES

CARPENTIER

Kinograms gave you free

As part of *your* regular Kinograms users showed last Sunday, June 26th, in

Exclusive "World Beat" of work of ***both*** cor gong. A 450 foot exclu story of compelling box

The biggest "World Beat" eve

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *Presidel*

FIRST NATIONAL KINOGRAMS

and DEMPSEY

exclusive "World Beat" pictures

news service--so that all
hem on their screens
Kinograms No. 2053.

pictures of last week
estants, up to the
ive motion picture
office appeal!

known in history of news reels

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

William Fox
presents

Live

Directed by
Edward Sedgwick

Fox Entertainments

Ideal Entertainment for summer weather

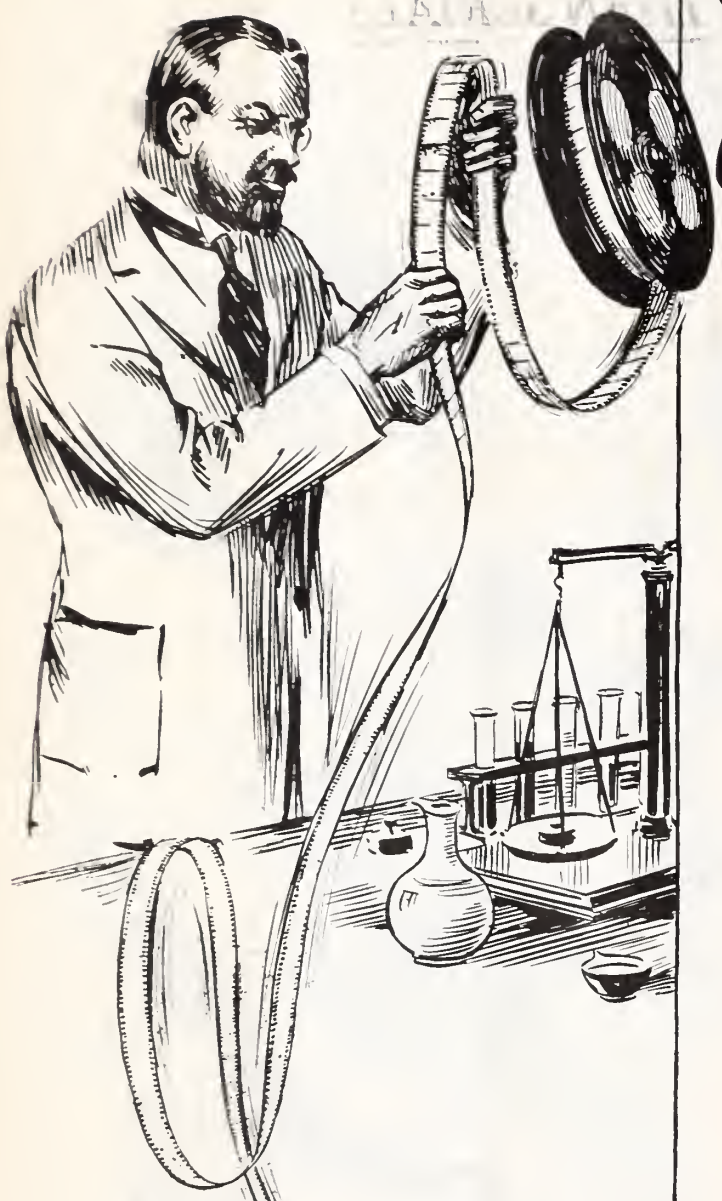
Wires

with his new co-stars

Edna Murphy

and

Johnnie Walker



The Test of Good Pictures!

THE final test—the test of good pictures is—Will they bring in the crowds and send the people away satisfied? Not how much money was spent to produce the picture or who the star is, but whether or not the public will like the picture. That's what counts.

Russell Coverdale and Russell are making only one type of picture, and that is the kind that send away your patrons with a smile on their face—a smile that shows that they feel they have gotten more than their money's worth.

We have some mighty big production plans up our sleeve and will soon send forth an announcement that will shock the film world. We have at the present in production, some of the best money making features on the market. That's not just talk, but a statement based on facts.

Our organization includes four of America's most capable and prominent directors, and the task of each of these directors is to keep Russell productions up to the standard we have started out to make.

In Los Angeles, we have one of the finest and best equipped studios producing photoplays.

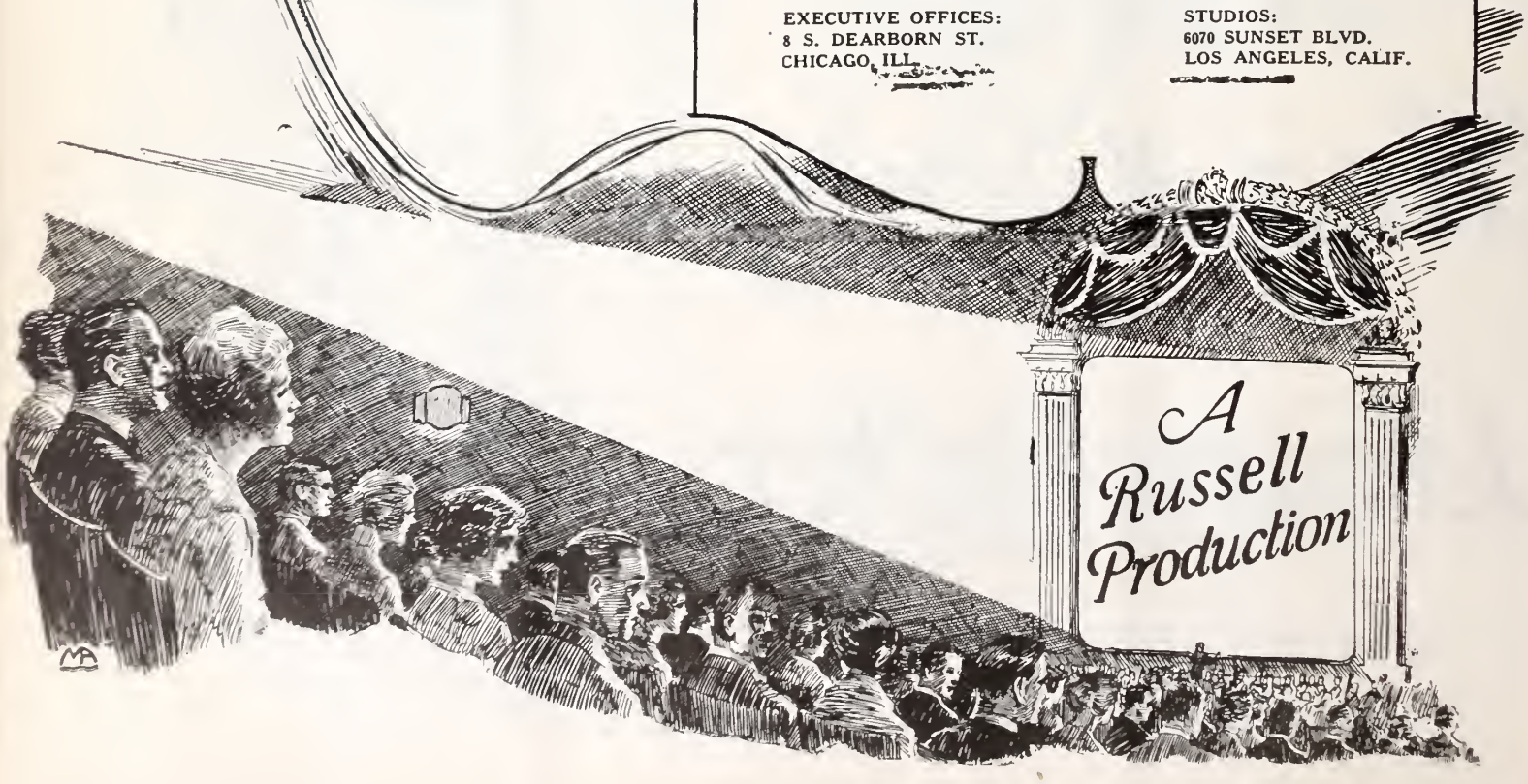
Our first pictures, a twenty-six, two reel series of semi-western features starring Frank Braidwood, were so satisfactory that we can already announce to the trade that the entire U. S. rights have been sold.

Get in touch with us immediately for more details.

RUSSELL-COVERDALE-RUSSELL

EXECUTIVE OFFICES:
8 S. DEARBORN ST.
CHICAGO, ILL.

STUDIOS:
6070 SUNSET BLVD.
LOS ANGELES, CALIF.



URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

"MORE INTERESTING THAN SERIALS"

URBAN POPULAR CLASSICS

They are the highest type of motion pictures. And the most interesting, too.

Read the story sent out by James W. Dean, motion picture editor of the Newspaper Enterprise Association, which service supplies hundreds of newspapers:

> **Seldom do serials or film melodramas possess the breathless suspense of a recent *Kineto Review.* It pictures an otter in a tank pursuing a fish.**
>
> **For several minutes the otter is seen thrashing about the tank, the fish escaping by the narrowest of margins. Finally the otter nabs the fish. The audience sighs.**
>
> **"He got 'im! He got 'im!" yelled a boy when the picture was shown at the Rivoli in New York.**

The *Kineto Review* was "Water-Babies."

Every *Kineto Review* and *Movie Chat* has a distinctive interest like that.

Exhibitors who are building *now* for the *future* are booking these single reels that are

Features in Themselves

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. — New York City

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

Thank You

FRITZ TIDDEN
Moving Picture World

P. S. HARRISON
Harrison Reports

R. W. BAREMORE
Morning Telegraph

P. F. RENIERS
N. Y. Evening Post

MARION RUSSELL
The Billboard

J. F. DICKERSON
Moving Picture News

JOLO
Variety

MARGARET I. MacDONALD
Screen Opinions

For your splendid reviews on my latest production

"The Journey's End"

For months I searched for a story or a plot which was in itself different and I found it in "Ave Maria" written by a Dominican Nun who, herself, had been a witness to part of the great drama which she had unfolded.

The story was so clear and so logical that I conceived the idea of telling it on the screen by action rather than by words—making the first serious drama without a single sub-title that was ever produced.

Sincerely
Hugh Ballin

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

NOTE: In accordance with your constructive criticism I have eliminated 1200 feet from the original production length.

GOLDWYN PICTURES

for the season of

1921-1922

TO start its Fifth Year, Goldwyn offers an advance list of Twenty-five Productions.

It is felt that among this number there are motion pictures which will take rank with the greatest contributions to screen art.

Twenty-five Productions

Taken as a group, Goldwyn believes that the pictures listed in this brochure have never been equalled by any producer at any time.

GOLDWYN Fifth Year productions will be offered for rental to the exhibitor under a flexible plan which is most simple and most equitable.

Individual pictures may be booked, or a group

A Flexible Rental Plan

of pictures may be contracted for. And to provide the fullest measure of Protection to the individual exhibitor, a limited number of franchises for the season's output will be granted.

All Goldwyn exchanges are now holding screenings on Fifth Year productions.

STARTING with September, every magazine reader in the country will know Goldwyn's biggest photoplays.

27,000,000 Readers

Twenty-seven million people will be reached by the thirty national magazines which carry Goldwyn advertisements in double and single pages.

Each Goldwyn resident manager will explain further the unusual benefits of this unprecedented promotion program.

A Word of Thanks

GOLDWYN tenders its thanks to the exhibitors of the world for their ready acceptance of the past year's product which has been recognized in all territories as the industry's strongest.

With the unswerving conviction that here is the greatest of all Goldwyn presentations, we offer the 1921-1922 photoplays.

—GOLDWYN PICTURES CORPORATION

A Reginald Barker Production

THE OLD NEST

RUPERT HUGHES'

Heart-Gripping Story of the Home

ONE OF THE greatest motion pictures of all time. Rupert Hughes tears down one of the walls of the American home of today, and you walk in and know the family. A marvelous, stirring, beautiful, vivid drama that will be talked of for years to come.

With a Great All-Star Cast

A Frank Lloyd Production

THE INVISIBLE POWER

By Charles Kenyon

The Drama of Life's Hidden Force

WHAT WAS THE invisible power that saved Sid Chambers, ex-convict, and his wife and baby, when they were in the very shadow of Sing Sing? This thrilling drama of the hidden forces of life has an appeal as moving, as tender and as irresistible as Goldwyn's famous "Madame X."

With House Peters and Irene Rich

GOUVERNEUR MORRIS'

ACE OF HEARTS

Directed by Wallace Worsley

The Gripping Tale of "The Man Who Lived Too Long"

THE FIRST MOTION picture in which suspense and the passage of time actually figure as the important element of the action. Your patrons will hang breathless on every foot of this extraordinary picture, waiting for the doom to fall upon "the man who lived too long."

With Lon Chaney

TOM MOORE in

BEATING THE GAME

By Charles Kenyon *Directed by* Victor Schertzinger

The Story of a Crook Who Became Mayor

A Frank Lloyd Production

HERE'S A TYPICAL Tom Moore ten-strike, the story of a crook who became honest in spite of himself and then discovered he liked it. A fast, fighting story, with the golden pattern of a beautiful love story woven deftly through and through.

With Hazel Daly and Nick Cogley

BETTY COMPSON in

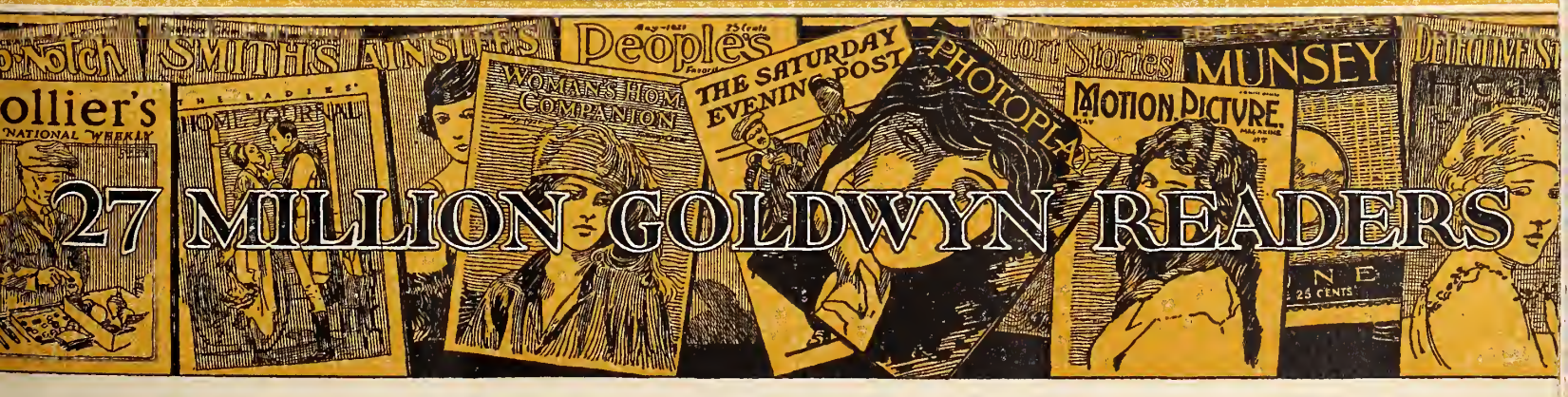
FOR THOSE WE LOVE

By Perley Poore Sheehan *Directed by* Arthur Rosson

A Beautiful Story of a Great Devotion

BETTY COMPSON'S marvelous emotional portrayal of the devoted daughter in this splendid picture is a tribute to her art. The picture contains every element of popular audience appeal—a great star, a stirring story and a wonderful cast.

With Lon Chaney



27 MILLION GOLDWYN READERS

POWERFUL IN ITS very simplicity, it depicts with delicious humor and natural pathos the winding journey among the familiar joys and woes of married life. It will be one of the year's greatest successes. "A slice of life," says Dr. Frank Crane.

With Helene Chadwick and Richard Dix

RUPERT HUGHES'
DANGEROUS CURVE AHEAD

Directed by E. Mason Hopper
The Picture They've All Been Waiting For

THE GREATEST OF all crook story writers surpasses himself in this thrilling drama of the passion flower of the underworld. The picture rips the curtain from the seamy side of metropolitan life—sordid, splendid, cruel, glorious!

With Lon Chaney

LEROY SCOTT'S
Story of an Underworld Passion Flower
THE NIGHT ROSE

Directed by Wallace Worsley

WILL ROGERS AS a Romeo! A Romeo in spurs and sombrero, visiting the movie studios to see how love is made, fighting duels, roping villains, serenading under a property moon! It's Will Rogers' masterpiece—the funniest burlesque ever written and one of the funniest pictures ever screened.

With Raymond Hatton and Sylvia Breamer

WILL ROGERS in
DOUBLING FOR ROMEO

By Elmer Rice, Will Rogers and William Shakespeare
(one of these boys was famous)
Directed by Clarence Badger

MOTHER EXPERIENCE fighting to protect Daughter Innocence, though it means revealing her own past and shattering youth's ideals. A story that will grip the interest and enlist the sympathies of every audience

With Jack Holt, Phyllis Haver and Gloria Hope

A FRANK LLOYD PRODUCTION
THE GRIM COMEDIAN

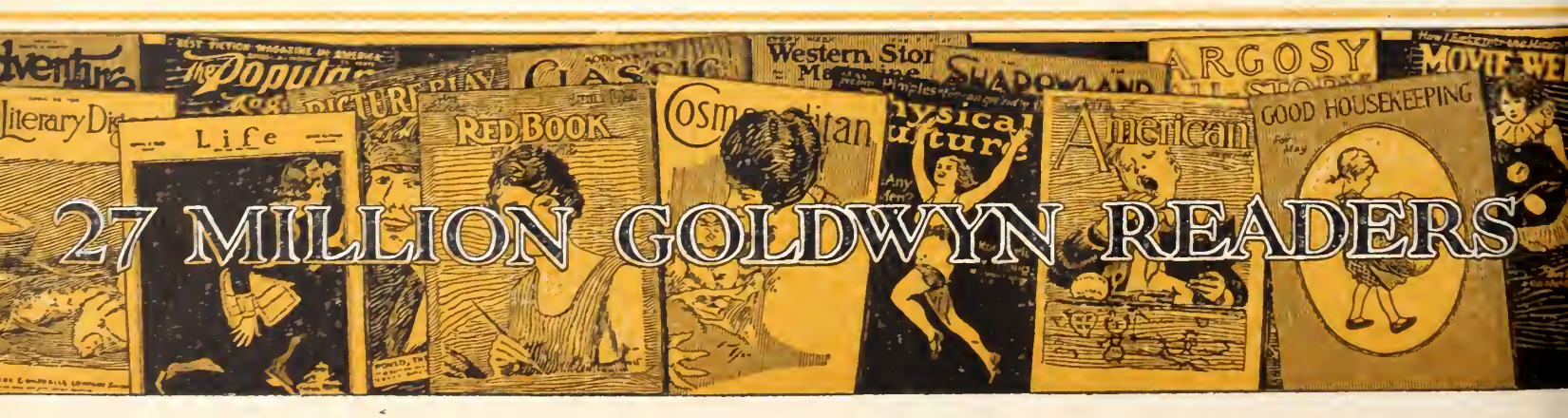
By Rita Weiman
A Dramatic Tale of the Irony of Fate

A LIVE COMEDY OF manners, good and bad. The lovers are introduced by a golf ball, married by an accident, separated by a bracelet, and reunited by a house detective. The foibles of fashionable society are delightfully satirized in this clever picture.

With Richard Dix and Mary Astor

The Adventures of an Amateur Vamp
ALL'S FAIR IN LOVE

Adapted from the Stage Success, "The Bridal Path"
By Thompson Buchanan *Directed by* E. Mason Hopper



A FRANK LLOYD PRODUCTION

THE MAN FROM LOST RIVER

By Katharine Newlin Burt

A Strong Story by the Author of "The Branding Iron"

LIKE A HUGE boulder tossed down a mountain, "The Man From Lost River" gathers a momentum which culminates in a superb and breath-taking climax. The author of "The Branding Iron" has written this rugged romance of the trails.

An All-Star Cast

BETTY COMPSON in EVEN AS EVE

By Perley Poore Sheehan *Directed by* Arthur Rosson

A Glamorous Romance of the Ages

THIS NEW BETTY COMPSON picture tells a story as old as time itself. In this modern romance, the heroine is the eternal Eve, who changes her costume from age to age, but herself remains unchanged. Brilliant and spectacular with a strong human note.

With An All-Star Cast

TOM MOORE in FROM THE GROUND UP

By Rupert Hughes *Directed by* E. Mason Hopper

A Funnier Picture Than "Hold Your Horses"

IT MIGHT BE SAID there are two stars to this picture—Tom Moore and Rupert Hughes, classified respectively as actor and author. The combination is irresistible. Though the tale begins with our hero as a lowly digger of ditches, it ends—but that would be telling. We will only say you can't keep an Irishman down. And those Hughes' titles! You will laugh — and remember them.

With A Real Cast

The Most Gigantic Spectacle of All Times

THEODORA

By VICTORIEN SARDOU

TWO YEARS IN the making, there are over thirty thousand people in this play. Vast armies wage warfare on the screen. We see the Kingdom of Byzantium in flames, while, during the terrible revolt, hundreds of lions are loosed into the huge amphitheatre.

With Rita Jolivet

MARY ROBERTS RINEHART'S

Story of Young Love and Laughter

THE GLORIOUS FOOL

Directed by E. Mason Hopper

THE STORY-TELLING genius who gave us "Twenty-three and a Half Hours' Leave" has conceived another wonderful blend of romance, comedy and drama in "The Glorious Fool." It will make your theatre echo and re-echo with whole-souled laughter.

With Helene Chadwick and Richard Dix

GABRIELLE D'ANNUNZIO'S

THE SHIP

Directed by His Son, Gabriellano

A Gigantic Spectacle of the Birth of a People

ONE OF THE greatest and most spectacular films Italy, the home of gigantic spectacles, has ever made. Gabrielle D'Annunzio's tremendous drama, directed by the poet's son, is more vivid than his "Cabiria." In the leading role is the famous Russian danseuse—

Ida Rubenstein

WILL ROGERS in

A POOR RELATION

By Edward E. Kidder *Directed by* Clarence Badger

From the Famous Sol Smith Russell Play

THIS FAMOUS Sol Smith Russell play provides one of the most sympathetic and at the same time, most comic of photoplays. Will Rogers as the old inventor and starving genius proves himself one of the most capable actors on the screen.

With Molly Malone and Sylvia Breamer

A REGINALD BARKER PRODUCTION

THE POVERTY OF RICHES

By LEROY SCOTT

A Drama of Money and Marriage

THIS ORIGINAL photoplay by Leroy Scott tells a dramatic story of a woman who suffers tragically through her husband's desire for business and social achievement. An old story, yet a new one, compellingly told, sympathetically acted.

With Richard Dix and Lectrice Joy

A Great Drama of the Melting Pot

HUNGRY HEARTS

By Anzia Yezierska

Directed by E. Mason Hopper

ONE OF THE GREAT stories of the screen. Written by a woman who has lived every moment of her story, this remarkable drama will live forever in the memories of all who see it. "Hanneh" is a new type of screen heroine—a character in which sunlight and shadow are intermingled as in life.

With An All-Star Cast

HALL CAINE'S

THE CHRISTIAN

One of the Greatest Stories Ever Told

THIS WORLD FAMOUS story by Hall Caine depicts the revolt of a Christian soul against the conventions and hypocricies of his day. John Storm, son of a nobleman, finds his greatest reward in the help his strength brings to Gloria Quayle, the sweetheart of his youth, who had come to the verge of despair. A masterpiece of the screen.

With An All-Star Cast

27 MILLION GOLDWYN READERS

The Story of a Crowd — A Study in Fear

THE SIN FLOOD

By Henning Berger

Directed by Wallace Worsley

THE STORY OF A Mississippi River flood absorbing and thrilling. A crowd is imprisoned in the basement of a building and cannot escape because of the rush of water over head. How the character of each man changes in this crisis makes one of the most original and thrilling dramas in years.

With a Great Goldwyn Cast

TOM MOORE in THE MAN WITH TWO MOTHERS

By Alice Duer Miller

Directed by Paul Bern..

AN AMAZINGLY clever comedy drama by one of America's extremely popular novelists and playwrights. Mrs. Miller brings to the screen the lightness and deftness of touch, the charm of imagination and richness of characterization which have placed her in the forefront of American writers.

With a Superlative Cast

RUPERT HUGHES' own production

THE WALL FLOWER

Watch For It!

Personally directed by Rupert Hughes

ANOTHER ONE OF Rupert Hughes' wholly human and convincing stories of modern American domestic life, with a big, elemental theme whose appeal no human being can escape. Mr. Hughes has devoted the best part of a year to it. A worthy successor to such consummately worth while productions as "The Old Nest" and "Dangerous Curve Ahead."

With A Perfect Cast

A Powerful Drama of Marriage and Disillusion

GRAND LARCENY

By Albert Payson Terhune

Directed by Wallace Worsley

"A WIFE THAT CAN be stolen from one man can be stolen from another." With these words, John Anixter gave up his wife, whom he had found in another man's arms. The consequences of his prediction, wrung from him in the anguish of his loss, are told in this powerful drama of marriage and disillusion.

An All-Star Cast

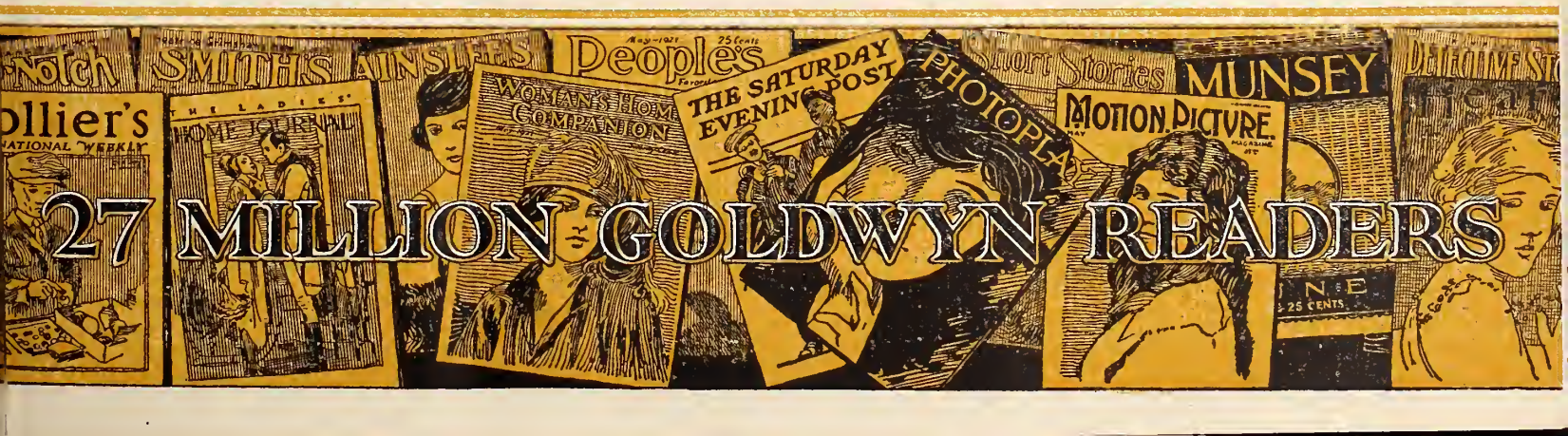
ALICE DUER MILLER'S

SHE GOT WHAT SHE WANTED

Directed by E. Mason Hopper

A DELICIOUSLY humorous story of a woman who was more interested in her own life and affairs than in the life of the nation. It has charm, quality and verve with a flash of humor as keen as a Damascus blade. Mrs. Miller's brilliant conception has been realized on the screen.

With an All-Star Cast



A WORD ABOUT THE GOLDWYN FRANCHISE

for 1921-1922

The Most Protection

GOLDWYN will grant a limited number of franchises for the season's output. This decision has been reached in order to provide the fullest measure of protection to the individual exhibitor.

The Fairest Price

THE Goldwyn Franchises have been devised at the request of hundreds of theatre owners and managers who have felt that it would be a most desirable advantage for them to possess a corner on Goldwyn Service. The exhibitor is guaranteed a number of worthwhile productions at a price per picture that he can well afford to pay.

See the Pictures

IN order that the dramatic fibre of each production shall be the sole factor in the transaction, in each Goldwyn Exchange there will be immediate screenings. These will enable the exhibitor to see and appraise the product that he will receive under the Goldwyn 1921-1922 Franchise.

—GOLDWYN PICTURES CORPORATION

LEE A. OCHS presents

BRYANT WASHBURN

in

"The Road to London"

BY DAVID SKAATS FOSTER

Distributed by Associated Exhibitors Inc.

through

Pathé Exchange Inc.

Snap—Sparkle—Dash

The romance of a Yankee in King George's Town.

A picture alive with life, fun, love and the things your people like.

All England's Royalty couldn't hold him back when he started to burn up The Road to London.

From taxi to auto to canoe and motor-boat to donkey cart; from parsonage to steamship he led the way in the cleanest, merriest comedy drama the screen has ever revealed.

A treat for every house.

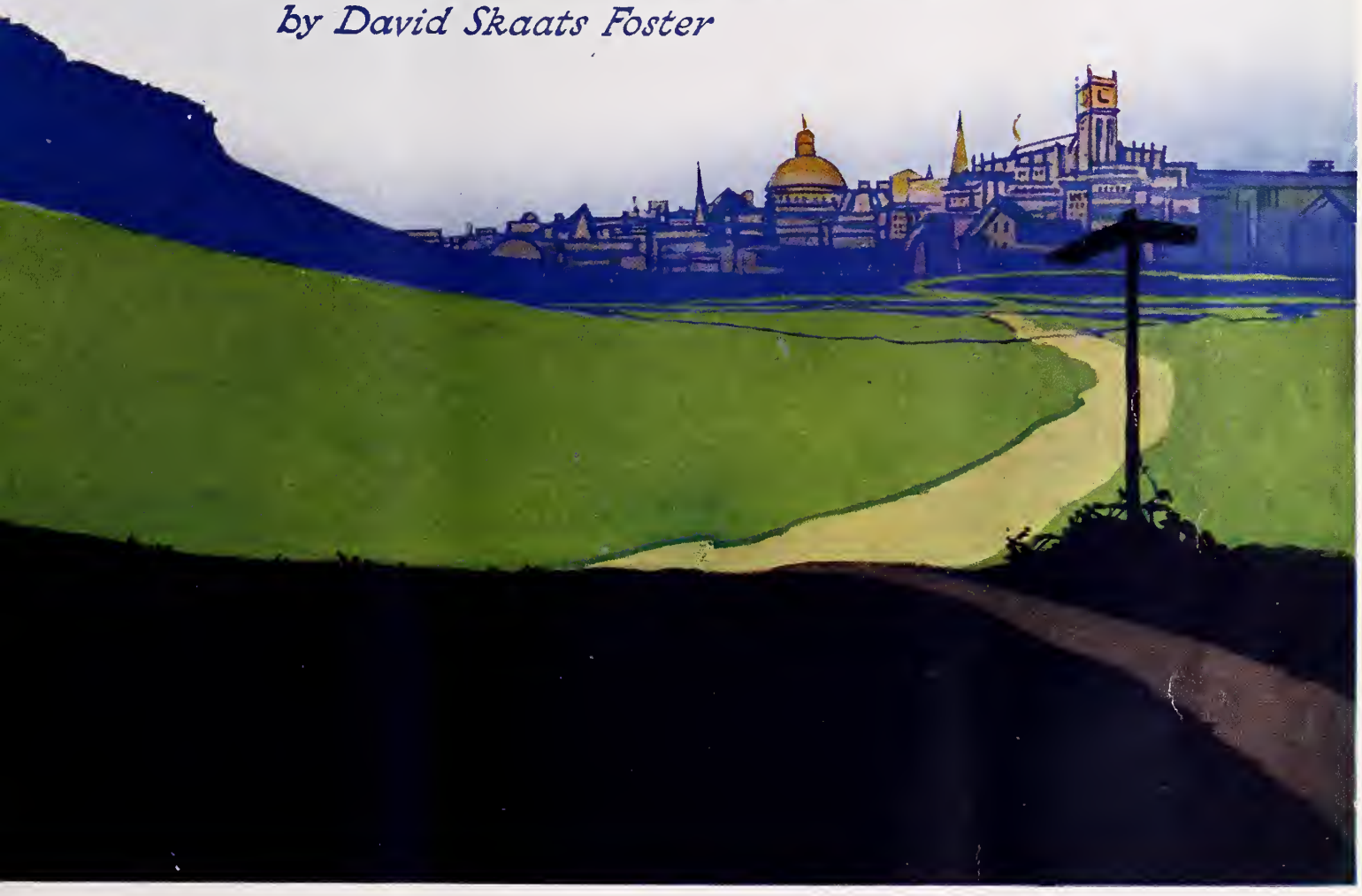
LEE A. OCHS *presents*

BRYANT WASHBURN

in

"THE ROAD TO LONDON"

by David Skaats Foster



Love—Laughter—Cash

It will draw like the rays of the sun.

It will hit them in that tender spot that makes the whole world love the lovers.

It will give them laughter without a tear, but with many a thrill, because it's just a great story of a young American's way of loving a timid English maiden.

It has everything to get them past the box office, everything to delight them in the theatre, and everything to send them away smiling.

It is your big chance.

LEE A. OCHS

presents

BRYANT WASHBURN

in

"THE ROAD TO LONDON"

by David Skaats Foster

SOMETHING NEW TO AMERICA

A Smashing Chance for Big Business

Here is the picture you have heard about for months. It was made in London on the actual scenes of the story with an American star and an American director. It has been the talk of the industry for months and NOW it is here.

It is the newest thing in the motion picture theatre, and the brightest and the snappiest. Nothing more delightful than the dashing Yankee in old Lunnon has ever been seen and nothing more charming than the scenes actually taken at Trafalgar Square, Buckingham Palace, Windsor Castle, Westminster Abbey, The Houses of Parliament, Admiralty Arch, and a score of interesting places.

The picture is away from the beaten path
The opportunity is tremendous
It is yours this minute
What do you say?

ASSOCIATED EXHIBITORS

Associated Exhibitors, Inc.

35 West Forty-fifth Street
New York City

PATHE *Distributors*

Eastern Headquarters Moved July 1 to the New Loew Building On Times Square

An Important Four-Page Announcement Of The Regional Trade Publications

WITHOUT blare of trumpets we offer to the conservative executives of the motion picture industry the most effective and economical plan of merchandising films ever presented.

In the three following pages you will find facts and figures that appeal and thoroughly convince those who appreciate the emphatic need of a direct local tie-in with the exhibitors.

Your own army of exchangemen and salesmen in the various territories will enthusiastically vouch for the fact that EVERY EXHIBITOR EVERYWHERE reads his Regional publication regularly from cover to cover.

Why depend upon a swivel chair judgment when your own men from the distant fighting fronts in the various sectors so strongly emphasize the tremendous pulling powers of the Regionals.

What more convincing proof do you require in most judiciously and effectively apportioning your adevertising appropriation? The Regionals afford the only direct marketing contact between exchange and theatre.

For the regular distributing companies the Regionals offer a direct route from their various exchanges to the exhibitors in each respective territory in lieu of expensive circulars that clutter theatre waste baskets.

For the independent producer the Regionals have an attractive plan that will place their product direct before the state right buyers in every territory of the United States in a successful inexpensive manner.

The Regional Publications All Conform To The Set Standard Size

(Pending the installation of the new telephone, the representative can be reached by phone at the Motion Picture Journal office around the corner—Bryant 4200.)

ASSOCIATED FILM PRESS

Tom Hamlin, President and New York Representative

Loew Building, Times Square New York City, N. Y.

Complete Analysis Of The Status Of The Regional Mot

PUBLICATIONS	TERRITORIES	Circulation	FREQUENCY	ONE PAGE TRANSIENT	ONE PAGE CONTRACT	TWO PAGE INSERT	FOUR PAGE INSERT
WEEKLY FILM REVIEW Anna Eugene Aiken 503 Walton Bldg. ATLANTA, GA.	Alabama, Florida, Georgia, So. Carolina, No. Carolina, Tennessee, Mississippi.	1,212	Every Saturday	$30.00	$25.00	$35.00	$60.00
NEW ENGLAND EXHIBITOR Alice Rice Carroll 27 Melrose St. BOSTON, MASS.	Connecticut, Vermont, Maine, Massachusetts, Rhode Island, New Hampshire.	1,271	Semi-Monthly 1st & 15th	32.50	27.50	41.25	71.50
REEL FACTS J. Maurice Ridge Box 730 CINCINNATI, OHIO	Ohio, Kentucky, Indiana, West Virginia.	1,600	Every Saturday	30.00	25.00	40.00	70.00
INTERSTATE FILM NEWS George R. Cole 111 Film Building CLEVELAND, OHIO	Ohio, Kentucky, West Virginia, Southern Indiana.	1,600	Every Saturday	30.00	25.00	40.00	70.00
MOTION PICTURE JOURNAL S. G. Howell 1713½ Commerce St. DALLAS, TEXAS	Texas, Oklahoma, Arkansas, Louisiana.	1,500	Every Tuesday	35.00	27.50	41.25	71.50
ROCKY MT. SCREEN NEWS Charles Gillen 1436 Welton St. DENVER, COLO.	Colorado, Wyoming, New Mexico, Utah, Idaho, Western So.Dakota, Southwestern Nebraska.	1,000	Semi-Monthly 1st & 15th	30.00	27.00	25.00	40.00
MICHIGAN FILM REVIEW Jake Smith Free Press Bldg. DETROIT, MICH.	Michigan.	1,000	Every Tuesday	25.00	20.00	25.00	40.00
THE REEL JOURNAL Ben Shlyen 705 McGee St. KANSAS CITY, MO.	Missouri, Kansas, Southern Illinois, Northern Oklahoma, Northern Arkansas.	2,082	Every Saturday	40.00	36.00	57.60	100.80
MOTION PIC. BULLETIN Art Meyer 316 Union League Bldg. LOS ANGELES, CALIF.	Southern California, Arizona.	700	Every Wednesday	25.00	20.00	25.00	40.00
AMUSEMENTS T. E. Mortensen 803 Lumber Exchange MINNEAPOLIS, MINN.	Minnesota, Wisconsin, Iowa, North Dakota, South Dakota, Nebraska, Montana.	3,127	Every Saturday	40.00	36.00	57.60	100.80
MOTION PICTURE JOURNAL Tom Hamlin 130 West 46th St. NEW YORK CITY	New York State, Northern New Jersey.	2,000	Every Other Saturday	45.00	36.00	57.60	100.80
THE EXHIBITOR David Barrist 255 North 13th St. PHILADELPHIA, PA.	Eastern Pennsylvania, Southern New Jersey, Delaware.	1,200	Semi-Monthly 1st & 15th	45.00	40.00	45.00	90.00
MOVING PIC. BULLETIN William Mayer 231 Collins Ave. PITTSBURGH, PA.	Western Pennsylvania, West Virginia.	1,600	Every Saturday	30.00	25.00	30.00	60.00
Subject to revision or correction without notice.		19,892		$437.50	$370.00	$520.30	$915.40

The Regionals maintain a Service office in the new Loew Building, Times Square, New York City, for your convenience. You can use one or all of these publications and deal direct with them or with their New York office.

on Picture Trade Publications Of The United States

HALF PAGE TRANSIENT	HALF PAGE CONTRACT	THIRD PAGE TRANSIENT	THIRD PAGE CONTRACT	SIXTH PAGE TRANSIENT	SIXTH PAGE CONTRACT	12TH PAGE TRANSIENT	12TH PAGE CONTRACT	1"— 1 COL. TRANSIENT	1"— 1 COL. CONTRACT
$17.50	$15.00	$13.00	$11.50	$8.00	$6.50	$5.00	$4.00	$2.50	$2.00
17.00	15.00	12.00	10.00	7.00	6.30	4.00	3.60	2.50	2.00
15.00	12.50	12.50	8.50	7.50	5.00	5.00	4.00	1.00	1.00
15.00	12.50	10.00	9.00	5.00	4.25	4.00	3.60	2.50	2.00
25.00	18.00	18.00	12.00	12.00	9.00	8.00	6.50	2.50	2.00
17.50	15.75	13.50	12.15	7.50	6.75	4.00	3.60	2.50	2.25
15.00	12.00	10.00	7.00	7.00	5.00	5.00	3.00	2.00	2.00
25.00	22.50	17.50	15.75	9.00	8.10	5.00	4.50	2.00	1.50
15.00	12.50	12.50	10.00	7.00	5.00	4.00	3.60	1.50	1.00
25.00	22.50	20.00	18.00	12.00	10.80	7.00	6.30	3.50	3.00
24.75	19.80	18.00	15.00	9.75	7.80	5.25	5.20	2.25	1.80
25.00	20.00	17.50	15.00	10.00	8.00	5.00	4.00	2.00	1.50
15.00	12.50	10.00	8.34	5.00	4.25	2.50	2.50	1.00	1.00
$251.75	$210.55	$184.50	$152.24	$106.75	$86.75	$63.75	$54.40	$27.75	$23.05

You simply cannot afford to stay out of the Regionals and it is far better to take even a smaller space rather than deny yourself the effective representation that these intimate trade pulling mediums offer.

The Regional Circulation Enumerated By States

ALABAMA		143—Weekly Film Review of Atlanta.
ARIZONA		100—Motion Picture Bulletin of California.
ARKANSAS		325—Motion Picture Journal of Dallas.
	(Northern)	25—Reel Journal of Kansas City.
CALIFORNIA		700—Motion Picture Bulletin of California.
COLORADO		296—Rocky Mt. Screen News of Denver.
CONNECTICUT		242—New England Exhibitor of Boston.
DELAWARE		34—The Exhibitor of Philadelphia.
DIST. OF COLUMBIA		15—The Exhibitor of Philadelphia.
FLORIDA		125—Weekly Film Review of Atlanta.
GEORGIA		177—Weekly Film Review of Atlanta.
IDAHO		102—Rocky Mt. Screen News of Denver.
ILLINOIS	(Southern)	303—The Reel Journal of Kansas City.
INDIANA		450—Reel Facts of Cincinnati.
	(Southern)	300—Interstate Film News of Cleveland.
IOWA		700—Amusements of Minneapolis.
KANSAS		570—The Reel Journal of Kansas City.
KENTUCKY		200—Reel Facts of Cincinnati.
	(Northern)	191—Interstate Film News of Cleveland.
LOUISIANA		92—Motion Picture Journal of Dallas.
MAINE		151—New England Exhibitor of Boston.
MARYLAND		15—The Exhibitor of Philadelphia.
MASSACHUSETTS		439—New England Exhibitor of Boston.
MICHIGAN		800—Michigan Film Review of Detroit.
	(Northern)	125—Amusements of Minneapolis.
MINNESOTA		700—Amusements of Minneapolis.
MISSISSIPPI		96—Weekly Film Review of Atlanta.
MISSOURI		813—The Reel Journal of Kansas City.
MONTANA		200—Amusements of Minneapolis.
NEBRASKA		400—Amusements of Minneapolis.
	(Western)	63—Rocky Mt. Screen News of Denver.
NEVADA		
NEW HAMPSHIRE		128—New England Exhibitor of Boston.
NEW JERSEY	(Northern)	350—Motion Picture Journal of New York.
	(Southern)	128—The Exhibitor of Philadelphia.
NEW MEXICO		88—Rocky Mt. Screen News of Denver.
NEW YORK		1588—Motion Picture Journal of New York.
NORTH CAROLINA		210—Weekly Film Review of Atlanta.
NORTH DAKOTA		250—Amusements of Minneapolis.
OHIO		975—Interstate Film News of Cleveland.
	(Southern)	650—Reel Facts of Cincinnati.
OKLAHOMA		402—Motion Picture Journal of Dallas.
	(Northern)	181—The Reel Journal of Kansas City.
OREGON		
PENNSYLVANIA	(Eastern)	791—The Exhibitor of Philadelphia.
	(Western)	750—Moving Picture Bulletin of Pittsburgh.
RHODE ISLAND		90—New England Exhibitor of Boston.
SOUTH CAROLINA		112—Weekly Film Review of Atlanta.
SOUTH DAKOTA		200—Amusements of Minneapolis.
	(Western)	17—Rocky Mt. Screen News of Denver.
TENNESSEE		135—Weekly Film Review of Atlanta.
	(Northern)	50—Reel Facts of Cincinnati.
TEXAS		837—Motion Picture Journal of Dallas.
UTAH		181—Rocky Mt. Screen News of Denver.
VERMONT		120—New England Exhibitor of Boston.
VIRGINIA		
WASHINGTON		
WEST VIRGINIA		250—Moving Picture Bulletin of Pittsburgh.
		200—Reel Facts of Cincinnati.
		80—Interstate Film News of Cleveland.
WISCONSIN		600—Amusements of Minneapolis.
WYOMING		84—Rocky Mt. Screen News of Denver.

18,339—Total NET Circulation.
1,553—Unit Circulation Outside Respective Territories.

19,892—Gross Circulation in United States.

Through their home town appeal among even the smallest theatres and remote towns seldom visited by film salesmen the Regionals blaze the trail for a more intensive marketing of film by an inexpensive route.

R-C PICTURES

Why We Should Have Exhibitors Support

THE R-C Pictures Corporation (Robertson-Cole) are foremost of the independent motion picture producers and distributors. The organization neither owns nor controls any theatre. It is not an exhibitor and has no financial interest in any exhibiting unit or organization. Although only two years old as a producing company **there are now available to Exhibitors 102 photoplays,** including dramas, comedy dramas, comedies and such notable successes and productions as Otis Skinner's "Kismet," series of pictures with Pauline Frederick; series of pictures with Sessue Hayakawa; Georges Carpentier in "The Wonder Man," George Beban in "One Man in a Million," Max Linder in "7 Years Bad Luck"; William Christy Cabanne and L. J. Gasnier specials including a score or more of equally notable screen successes.

AT LEAST 26 NEW PICTURES THIS YEAR

OUR Hollywood studios, considered the most complete and up-to-date in existence, will produce at least a minimum of twenty-six pictures for distribution during the next 12 months. These will include unusual motion picture features, a series with Pauline Frederick, a series with Sessue Hayakawa, and a directors' series by William Christy Cabanne, L. J. Gasnier and other equally known directors. Negotiations are pending for new stars and directors. All departments have been strengthened and we will give exhibitors the best product obtainable in photoplays.

EXHIBITORS CAN MAKE POSSIBLE MORE, BIGGER AND BETTER PICTURES

WE are concentrating on the most advanced and serviceable methods of service to exhibitors to provide methods by which they can attract larger patronage to their theatres when they show R-C Pictures; and to aid them in building larger permanent patronage.

It is only by booking the output of such independent producers and distributors as R-C Pictures Corporation that increased production, bigger and better pictures for your patrons can be made possible—productions that can be booked at reasonable rental, backed by advertising publicity and exploitation, insuring adequate box-office receipts.

R-C Pictures, adequately advertised and exploited and properly presented, will make your theatre the most popular place of entertainment and amusement in your community.

R-C PICTURES CORPORATION

(Robertson-Cole)

EXCHANGE BRANCHES:

ATLANTA
BOSTON
BUFFALO
CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DENVER
DETROIT
INDIANAPOLIS
KANSAS CITY
LOS ANGELES
MILWAUKEE
MINNEAPOLIS
NEW ORLEANS
NEW YORK
OKLAHOMA CITY
OMAHA
PHILADELPHIA
PITTSBURGH
SAN FRANCISCO
SEATTLE
ST. LOUIS
WASHINGTON

"ADVENTURES OF TARZAN"

The Wild Animal Serial Supreme

Starring

ELMO LINCOLN

in

15 Electrifying Episodes

for

The STATE RIGHT MARKET

Act Now and be "Independent" for Life!

Produced by
Great Western Producing Co.
for Weiss Brothers'
Numa Pictures Corp.

Picturized from the concluding chapters of "The Return of Tarzan" by
Edgar Rice Burroughs

Apply now to

ADVENTURES of TARZAN
SERIAL SALES CORP.
Tel. Bryant 3271 Suite 908,
1540 Broadway, N. Y.

"THE TARZAN OF TARZANS"

E. J. Weisfeldt, Strand Theatre, Milwaukee is finding no trouble in breaking box-office records because he plays First National pictures. THAT'S ANOTHER REASON WHY

FIRST NATIONAL PICTURES

There'll be a Franchise everywhere

"A Remarkable Picture!"

Detroit Times

EXCELLENT PICTURE

"A remarkably good picture. Everyone seems to relish it. Naomi Childers is at her best, and others make the cast exceptionably strong."—**Detroit Times.**

WELL WORTH WHILE

"Finely worked out plot. Something clean, and clean all the way through. Decidedly well worth while, and I feel sorry for anyone who can't like such a picture."—**Chicago Daily News.**

A GREAT DRAMA

"A good drama and a good story consistently told. Naomi Childers is gathering power as an actress; Sam De Grasse is a strong player, and Alec Francis is delightful."—**Detroit Journal.**

A FINE ACTRESS

"Naomi Childers, who takes the leading role, is one of the beauties of the screen and a fine actress as well."—**Detroit Free Press.**

Speaking of

Albert A. Kaufman's
presentation of the

Sidney A. Franklin Production

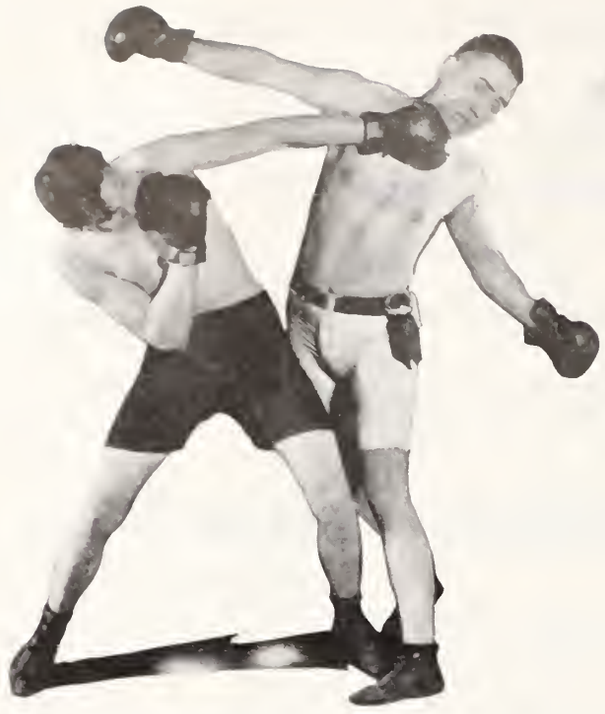
"Courage"

Adapted from Andrew Soutar's Book

The dramatic conflict of wifely happiness and wifely loyalty under the torment of lifelong separation.

Big Cast Headed by

Sam De Grasse and Naomi Childers



When this great fight picture was shown at the New York Strand the women rose in their seats and cheered.

FIRST NATIONAL PICTURES

Who Says Women Don't Like a Ring Battle?

Madison Square Garden, New York, was crowded with cheering, enthusiastic society women, when the women themselves, headed by Miss Anne Morgan, staged the battle between Bennie Leonard and Ritchie Mitchell for a charity benefit. And the women in Chicago, under Mrs. Marshall Field, and other big cities have been staging similar bouts for charity. Thousands of society women are going to see the championship fight between Dempsey and Carpentier. They are just as strong fight fans as the men.

WOMEN WILL BE YOUR MOST ENTHUSIASTIC PATRONS

when you stage the greatest screen battle ever filmed

Arthur S. Kane's presentation of

CHARLES RAY

in

"Scrap Iron"

Adapted from Charles E. Van Loan's Saturday Evening Post story by Finis Fox; Directed by Charles Ray, and Produced by Charles Ray Productions, Inc.; Photographed by George Rizard.

A FIRST NATIONAL ATTRACTION

MOVING PICTURE
World

ARTHUR JAMES
Editor-in-Chief

JULY 9
1921

The Big Drive

THE present situation in the moving picture industry may be likened to the lull before the storm of business, and again to the season of preparation before a great battle. There is every indication that in the season, which begins with the first week in September, the moving picture business will drive on to unprecedented money.

The natural law of the summer period, when the public finds it too warm to become enthusiastic about theatre attendance, has been preceded this year by the depression which has affected all businesses of the country. It is entirely probable that, in so far as the exhibition of moving pictures is concerned, Labor Day will be with us before big attendance is resumed.

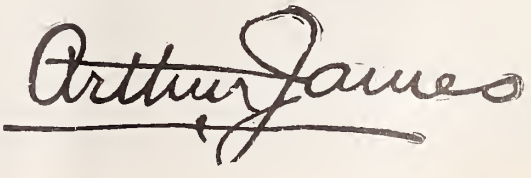
The producing companies will come to market this year with a large number of very fine pictures. This in itself will be the greatest encouragement to the public, because good entertainment in a theatre always makes for more business. A man seeing a poor picture is discouraged about all pictures, and is very likely to stay away until this feeling of dissatisfaction disappears. A man seeing a good picture which entertains him and gives him something to think pleasurably about is encouraged to further attendance upon all theatres, and so the box office prospers.

There will be so many really good pictures in the market this Fall, that competition is bound (in producing and distributing circles) to be keener than ever. The company which will step out boldly and register the excellence of its product with its retail trade will be the big winner at the end of the year. The company with good pictures that is timid or small-minded in the matter of exploiting its product will just about get by and that's all.

This is the time when announcements for the coming year are beginning to be made. It is a good custom because it enables the exhibitor to make his plans well in advance, to arrange for a good line of entertainment for his patrons, to follow out the best method of selling his product to his public. One large company already has modestly announced a large program of activity. Others will follow, and in the proportion to which they impress the excellence of their wares upon the exhibitors so will their business increase. The enterprising are laying the foundations for their sales campaigns, and putting a background behind their sales force by fully acquainting the trade in its publications with what they have to offer. A salesman in talking his goods will not have to introduce them as strangers. The product will already be known to the prospective customers, and the sales talk can be reduced to a minimum under these circumstances.

We recommend a program of extra activity for the benefit of the entire business. Live advertising campaigns stimulate confidence, induce enthusiasm and make for a success in which all will share.

The man who holds back now is the man who will have difficulty in catching up with the procession later on. This is the time to step on the gas and speed all the motors of activity toward the field of harvest.



Sydney S. Cohen Re-elected Presi By Unanimous

Proposal Made for Formation of Motion Picture Theatre Owners Distributing Corporation with $15,000,000 Capital— E. M. Fay Said Working Out of Plan Would Mean Saving of $3,000,000 Yearly to Exhibitors

Minneapolis, June 30.

(By Wire to Moving Picture World)

SYDNEY S. COHEN was unanimously re-elected president of the M. P. T. O. A. for the coming year at Wednesday afternoon's session. Following a motion made by Al. Steffes of Minneapolis, the state of New York was given the privilege of making the nomination. In so doing Charles O'Reilly said: "The name I am about to mention is one that has been looked upon throughout the national organization as an insurance policy for the welfare of us all. I now nominate the greatest leader of which the motion picture theatre owners have ever boasted—Sydney S. Cohen—who is the single choice of our forty-three delegates."

Before a motion could be made to second the nomination, the room was filled with deafening hurrahs and applause loud and long. It was finally seconded by Theodore Hayes, general manager for Finkelstein and Ruben, who said: "This is the first time I have asked for the privilege of the floor. I feel honored today in having an opportunity to say that great credit should be given the man who has laid aside personal problems during the past year to fight in our behalf. He can't do it alone, neither can the executive committee, and it is up to us to give him the financial support that he has lacked to some extent during the past year." G. M. Schmidt, Indianapolis, moved that there be rousing acceptance of the nomination.

Mr. Cohen accepted in a short speech, saying: "I believe, as I have said all year, that organization is the best insurance of our business. We have big constructive things before us in the coming year, such as finding ways of saving theatre owners unnecessary expenses of accessories and buying these without giving undue profit to any corporation. Also giving more thorough attention to fire insurance regulations so as to protect our theatres. I am just like any of the rest of us, but with you fellows back of me I probably can accomplish a little. I thank you!"

Others Elected

Vice-presidents elected were: C. C. Griffin, California; Joseph Mogler, St. Louis, Mo.; A. C. Lick, Fort Smith, Ark.; C. W. Gates, Aberdeen, S. D. M. Von Praag was elected recording secretary and Sam Bullock, Cleveland, Ohio, executive secretary. The following were elected members of executive committee: John Manheimer, New York; A. C. Hayman, Niagara Falls; W. A. True, Hartford, Conn.; Fred Seegert, Milwaukee; Joseph Stern, Newark; Jacob Lowie, Boston, Mass.; John S. Evans, Philadelphia; D. A. Harris, Pittsburgh; W. H. Linton, Utica; Claude Cady, Lansing, Mich.; E. H. Bingham, Indianapolis; I. W. McMahon, Cincinnati, Ohio; H. B. Varner, Lexington, N. D.; A. J. Bethancourt, Houma, La., W. W. Watts, Springfield; H. P. Green, Minneapolis; C. H. Burke, Kansas City; Ralph Talbot, Tulsa, Okla.; J. C. Quinn, El Paso, Texas; Glenn Harper, Los Angeles; Aaron Goldberg, San Francisco; C. T. Sears, Brookfield, Mo.; C. E. Whitehurst, Baltimore, and A. Julian Brailawsky, Washington, D. C.

Directors Named

Following are members elected to the board of directors: C. R. Pramer, Omaha; W. D. Burford, Aurora, Ill.; E. M. Fay, Providence; H. H. Lustig, Cleveland; Charles O'Reilly, New York City; W. A. Steffes, Minneapolis; G. G. Schmidt, Indianapolis; W. T. Peters, Cuero, Texas; I. T. Collins, Rutherford, N. J.

The convention concluded with a speech by Senator Walker, who said in parting, "I say, let's keep clean hands, which we already have. It is loyalty and confidence that is making your organization great. Like a poor relative I will always be with you to help if I can, as Sydney says to carry bricks of construction, not to throw them. It's not good-by I'm saying now, but au revoir and that for a short time only."

Monday's Session

Monday afternoon's session was devoted to addresses by men prominently connected with the distributing and producing ends of the business. In a speech that throbbed with a wholehearted interest in every branch of the industry, Benjamin J. Hampton, who had travelled 2,000 miles to attend the convention, suggested that the M. P. T. O. A. broaden its scope so as to admit the independent distributor and producer. The following is his speech:

"Moving pictures are the greatest force that civilization has produced. They are today exercising greater influence than any other medium unless it be the printed page—and there is even more lasting power in the screen than in the printed page.

"I believe this convention was called not only for industrial or business purposes, but because each one feels that he or she is dealing with the greatest problem of the age. H. G. Wells, probably the biggest literary mind of the hour, says he believes that the world is going into a swamp—that civilization is going backward. Without satire I say that Mr. Wells is probably too far above the common elements of life to realize a wonderful truth. A great new thing has come into life, a medium for creating a universal understanding, the moving picture. You are doing more than running show shops; you are educating and inspiring more classes of people than was ever before possible.

"In the position of a producer attending your convention, I am in a peculiar position. I have nothing to sell, not even a plan, but if I can assist in working out your plans, I shall be only too glad. I get this feeling, that while you are here to do a constructive thing, it is always easier to deal with personalities than principles. The personality involved in your discussion here is Adolph Zukor.

"The dominating influence is Famous Players-Lasky, and we naturally have come to discuss Adolph Zukor because of his leadership of this corporation. In studying the industrial situation in America I have never found a more able man, a finer personality, a more lovable character than Adolph Zukor. (Applause.)

"Mr. Zukor has used methods in building up his business that are superior to any used by the great trust builders, but we are not dealing with this personality that may last a day, a year, fifty years. I hope it does. We are dealing with the corporation that is the outgrowth of his brains, and it is founded on a very cold, very definite principle. Whether it will ever be a trust it will take several years to tell, before the Supreme Court decides, so we won't use the word 'trust' this afternoon. Let us call it a dominating influence.

"As long as Mr. Zukor was a producer exclusively he was never accused of building a trust. He was accused of that only after he entered the exhibitors' province.

dent of M. P. T. O. A. Vote at Minneapolis Convention

800 Theatre Owners Attend Record Breaking Gathering— Cohen, Walker, Lichtman, Loew, Hampton and Others Make Stirring Speeches—Much Action of Constructive Nature Taken—Banquet a Feature

There is a surer way to dominate the industry than to own and control theatres. If there were no first run houses there would be no exhibitors.

"Adolph Zukor came into existence in spite of the General Film Company, and made a success in spite of the monopoly of the General Film Company. This concern had an airtight control, it thought, but it was forced out of business. You have been successful because other men have come into the business and have supplied you with product.

"The independent producer can't live without you. I sent to Secretary Reynolds of the producers' association in Los Angeles and asked for the figures regarding the decrease in business. In a written answer he replied that production had fallen off about 81 per cent. since last year and most of the remaining 19 per cent. of production is being carried on in the Famous Players-Lasky studios. Production in the independent studios has decreased during the past year. Very few independent producers are making pictures in Los Angeles today.

"M. H. W. Flinn, of the Los Angeles Trust and Savings Bank, who has been studying the moving picture situation and has been financing nearly all the independent producers on the West Coast, has promised us in a recent conference ample financial support. Therefore the independent producer is not worrying about Wall Street.

"Now I suggest that the M. P. T. O. broaden its scope of organization so as to admit independent distributors and independent producers who can certify to the satisfaction of your association as to proof of their independence. All the power should be given neither to the exhibitor nor the producer.

"If this organization wishes to invite us to join, then we should immediately discuss methods for reducing the tremendous expense unnecessarily maintained in operating exchanges.

"For instance, in New York City, if we had one exchange properly organized there is no reason why that one could not do the business of fifteen or twenty in the same city. I believe that the next step would be a local board created in each exchange center and that this board with an actual knowledge of local conditions could work up a method of advance deposit systems that would be satisfactory.

"The power of the screen! I don't believe any of you have the slightest conception of how you can save yourself from every attack. Compare yourselves with the newspapers. They have learned to depend on themselves. Use your power as they do theirs. If a representative to the legislature from your district is a censorship advocate, don't attempt to destroy him; be constructive; pick your own candidate and boost him. Get out a 500 foot film showing his past life and character. But I've been talking too long."

Mr. Hampton's address was followed by loud continuous applause and ineffectural cries of "More, more."

SYDNEY S. COHEN
Unanimously re-elected president of the Motion Picture Theatre Owners of America

Louis J. Selznick's speech was based on the suggestion to the assembly that they centralize distribution and reduce its great costs by establishing their own exchanges in thirty zones.

"Under the present evils of distribution $30,000,000 a year is wasted," he said. "The producers, and I'm one of them, are unfit to remedy such an ill. It is up to the exhibitor. Start your own exchanges in, say, thirty zones, and appoint a committee to decide film rates, figuring perhaps 15 per cent. as cost of distribution. If you work out this proposition, I will co-operate. I will consent to step as a distributor."

J. L. Friedman, president of the Federated Exchanges of America, made a short speech announcing that his organization would later in the session ask the privilege of presenting a proposition that would solve many vexatious questions.

Dr. Francis Holley, director of the Bureau of Commercial Economics in Washington, devoted his speech to suggesting that every exhibitor see the value of co-operating in educating the school children of his neighborhood. He outlined a plan by which a public service department would be established by the local branch of exhibitors in each town, whereby some theatre in the community every Saturday morning from 9 o'clock to noon would open its doors free to students of grade and high schools.

This would enable the student to see educational and industrial films that would help him decide his vocation. It would prevent misfits and would burrow the theatre into the hearts of the community, and would enable the boy, who is the citizen of tomorrow, to say in after years, "It was in that theatre that I selected the vocation that has led to my success."

In closing he extended an invitation to organize internationally, as well as nationally.

Monday's session adjourned at 5 P. M. after President Cohen had briefly outlined the program for Tuesday.

Tuesday's Session

With Old George J. Mercury sitting on the top of the thermometer, the annual convention of the M.P.T.O.A. functioned, perspired and made history here today. The most radical effort in the history of exhibitor organizations came before the convention when it was proposed that a distributing organization be formed and the states were asked to provide funds up to five million dollars to finance the proposition. Opposition cropped up because many exhibitors wanted to keep to their end of the business and the initial effort to jam the plan through was abandoned. The final result was the placing of the problem in the hands of a committee which is to mull it over and report to the executive committee.

The New York contingent favored the proposition, but other sections of the country were not so enthusiastic. Adolph Zukor, president of Famous Players-Lasky, was roundly attacked by Senator James J. Walker during the session of the convention. The result was a proposed agreement to be mutually satisfactory, which will be signed by Mr. Zukor and the exhibitors' organization.

Eight hundred men attended the convention and no more earnest, serious and sincere body has ever been assembled in the industry. The recommendation for forming a corporation to be known as the Motion Picture Theatre Owners' Distributing Corporation as offered by the Ways and Means Committee was by far the most striking feature of the morning session. This was presented by E. M. Fay, chairman of the committee, and provided for incorporating with capital of $15,000,000, with stock amounting to $5,000,000, salable in denominations of $100 at six per cent., each to run five or ten years.

An Exhibitor's Undertaking

"I will say that this is purely an exhibitor's, not a producer's, undertaking," said Mr. Fay. "This proposal was not born in the mind of a producer, as it is the work solely of the members of the Ways and Means Committee. Three million dollars a year will be saved by such a plan, estimating it at a minimum, we have figured. You all know of the curtailment of production and of the large number of studios for sale.

C. C. GRIFFEN
Who was re-elected vice-president of the M. P. T. O. A.

"This will not interfere with the present producer, but will encourage independent production. Every exhibitor will be invited to use the facilities of the distributing corporation."

A vigorous discussion of the proposed resolution then proceeded and extended into the afternoon session. Attitude of whole-hearted acceptance of the resolution weighed against a tendency toward conservative consideration of the possible dangers involved in forming such a corporation, with the balance slightly in favor of the former attitude. A hot controversy, waged inside and out of the convention, was kept up during the entire day.

The president of the Nebraska branch endorsed it in this manner: "I do not contend that this plan was ever born in any place except the exhibitor's mind, as I know it has been there for years. In 1918 this idea was stolen by producers. Today we are going to take back the same power into our own hands. On behalf of our branch I pledge $67,500 as Nebraska's share."

Skinner Dissents

Mr. Skinner, of Ogden, Utah, offered the first dissenting opinion. He said: "I have listened to this proposal and feel urged to ask a question. Are we not doing the same thing, in planning to enter the distribution field, that we have objected to in the producer—trespassing?" John Mannheimer, of New York City, expressed his approval of the proposed measure by saying: "I think this is one of the most advanced ideas ever considered at a convention. As long as we don't trespass, but have conceived the idea only for the purpose of curtailing expenses, I think we are going all right."

Mr. Henoue, president of the Connecticut branch, rose to assure the support of his organization by pledging $75,000 as its quota. Thomas Goldberg, of Baltimore, said: "I believe this is the most serious, yet the safest proposition ever considered by the M. P. T. O. A. If this proposition is properly taken care of by the proper officials, it can't help but succeed. But, let's be conservative, don't pledge more than your state can raise. First get back the theatres that have been taken away from you. The best way to beat the competitor is to buy him out." Conservatism was further urged by Julian Brylawsky, of Washington, D. C., who suggested: "I want to sound out a warning in this wave of enthusiasm. The whole scheme is so large, so vast that it needs discussion to the last possible detail before action is taken." "My first thought, too, was that we were encroaching," offered Sam Berman, of New York City, "but on further thought we are not going into the producer's province. It is just as if we had discovered that by parcel post we can ship seventy-five per cent. more cheaply than by express. We have merely found a new method of cutting down costs of delivery."

Harris Asks Questions

"The distribution of films is the distributor's means of living," said H. D. Harris, of Pittsburgh. "If we are going into this business the first question is what films are we going to deliver, and on what basis? What's the use of bringing Paramount to its knees as you say, if you're going to slip a club in its hands while down. Don't fool yourselves that this means only that you are messenger

(*Continued on page* 172)

New Tariff Bill Now Before Congress

Protective Tariff Rates Proposed for Film Industry

Many Novel Features—President Given Power to Retaliate Against Discrimination by Foreign Countries—Import Duties to Be Based on American Values—Raw Stock Made Dutiable

By CLARENCE L. LINZ

Washington Bureau Moving Picture World

WASHINGTON, D. C. JUNE 30.—After six months of hearings, executive sessions and conferences with experts in all lines, the House Ways and Means Committee has completed the so-called Fordney Permanent Tariff Law and the measure is practically ready to go before the House of Representatives for its consideration July 6.

The Fordney measure carries many features unique to tariff laws. A detailed summary of the rate features was carried exclusively in MOVING PICTURE WORLD last week. This story will set forth and explain for the benefit of the readers of this paper the Administrative Features as they pertain to the motion picture industry.

With the general world upheaval there have been made reports to the effect that foreign countries have been contemplating enactments that would assist in the upbuilding of native industries. This is particularly true of moving pictures, and Germany some time ago restricted the number of films that could be imported into the country. Congress does not take kindly to discriminations of this kind, for our markets are open to the world, subject only to tariff levies—with the conclusion of the war we have no commercial barriers against the foreigners.

The Ways and Means Committee has, therefore, written into the Fordney bill a provision whereby the President can set aside, for instance, the rates prescribed for film products, and substitute therefor retaliatory provisions weighing equally with the action of the foreign country that may in any way discriminate against us.

This may be explained in this way: If a European country decides that the importation of American films shall be limited to two hundred reels per year, the President may put up the bars and similarly limit the importation of its films into the United States in a similar manner.

Further, if there is levied a duty that makes it impossible for our films to enter a foreign market, the President will have power to set aside the rates of the Fordney measure and substitute the higher figures.

Text of the Legislation

Section 302—That with a view to securing reciprocal trade and regulating the commerce of the United States with countries, dependencies, colonies, provinces, or other political subdivision of government, producing and exporting to the United States any article or merchandise upon which a duty is imposed by the laws thereof and for these purposes, whenever and so often as the President shall be satisfied that the government of any country, dependency, colony, province, or other political subdivision thereof, imposes, duties or other exactions, limitations, or embargoes upon like or similar products of the United States, which, in view of the duties imposed thereupon when imported into the United States, he may deem to be higher and reciprocally unequal and unreasonable, he shall have the power, and it shall be his duty, to suspend by proclamation said provisions of the laws of the United States imposing the duties upon such article or merchandise of such country, dependency, colony, province, or other political subdivision of government, when and for such time as he shall deem just, and in such cases and during such suspensions, upon the importation of any such or similar article or merchandise into the United States whether the same is imported in the same condition as when exported from the country of exportation or has been changed in condition by manufacture or otherwise and whether the same has been imported directly from the country of production or otherwise, duties shall be levied, collected, and paid upon such article or merchandise the product of such designated country, which shall by the President be ascertained and proclaimed to be equal to the duties or other exaction, limitations, or embargoes imposed thereupon when exported from the United States to such country, dependency, colony, province, or other political subdivision of government.

In much the same way, it is possible for the President to enter into reciprocal arrangements whereby there may be a "swapping of benefits" between the United States and any foreign country that may be disposed toward affording to the motion picture or other industry of the United States conditions that may be particularly helpful in a business way in such foreign country. This will be possible of accomplishment through the adoption of treaties between the United States and the country or countries involved, signed by the President and ratified by the Senate.

Following the passage of the Fordney bill, in the event that no change is made in the text by the House or Senate in this particular, rates of duty on all goods, wares and merchandise imported into the United States will be assessed on the basis of what is known as the American valuation plan. Under the present Underwood Tariff Act, duty is based on the price of the merchandise as shown in the foreign exporters invoice. Hereafter, with the passage of the bill, the invoice price will be disregarded and a practice, new to this generation, involving domestic prices and values, substituted.

A film may be sent into the United States and sold for $40,000, as was recently the case, but the price would be "forgotten" as far as the customs officials are concerned and there would be figured out what it would have cost to produce that particular film in America with American actors and actresses and with American properties. This film would have figured out approximately $400,000 for production cost. In the first instance, the $40,000 merely covered the allotment to the United States and did not contemplate the sales made to the rest of the world. The American valuation considered the cost of original production and disregarded the fact that the American allotment was but a part of production distribution.

Motion picture films and products are subjected to ad valorem rates of duty. Under the new provisions their "value" takes on the following meaning:

Section 402. Value.—Except as otherwise provided by law, the word "value" wherever used in this Act or in any other law

(*Continued on page* 184)

Minneapolis Convention

(*Continued from page* 170)

boys. A messenger boy doesn't need five million dollars to incorporate."

"A suggestion that the proposal be laid on the table until the afternoon session was made by Charles Rappaport, of Philadelphia. Col. Butterfield, of Michigan, then commented: "In my opinion producers will welcome a scheme for reducing the cost of distribution. I would like to suggest that a committee of three or five be appointed to work out a plan for saving money. That would interest the smaller and independent producer, if not the others."

"Several offers from producers who will agree to this have already come in," interrupted Mr. Fay.

"Who?" From several.

"From Hodkinson and Selznick and others."

"Why wrangle of this," asked Mr. Mogler, of St. Louis. "You can't lose. You've got 15,000 theatres and you can put it over. I as an individual will put up $5,000."

Senator Walker's Speech

Senator James N. Walker's speech was the other feature of the morning session, the greater part of it follows:

"There never has been any doubt in my mind but that there is an attempt right now to trustify the industry. Some deny this. Their arguments won't last long.

"I want to make public that I am under obligation to Benjamin B. Hampton for information which he gave out yesterday here, regarding curtailment of production. When I told of this in New York not long ago there were many doubting Thomases, but you had it yesterday from a man who has arrived at exact figures. It is true that everything I said has thereby been confirmed.

"I recently cited to Adolph Zukor the story of the man who was an independent producer and who applied for a loan at a Los Angeles bank and in view of the collateral offered was promised a grant of this loan. When it came time to get the money, however, he was refused and no reason was given. Mr. DeMille is one of the directors of that bank. If this corporation, Famous Players-Lasky, can afford to remain silent with such an indictment as this, then they are doing the most essential thing that will bring about the trustification of the industry.

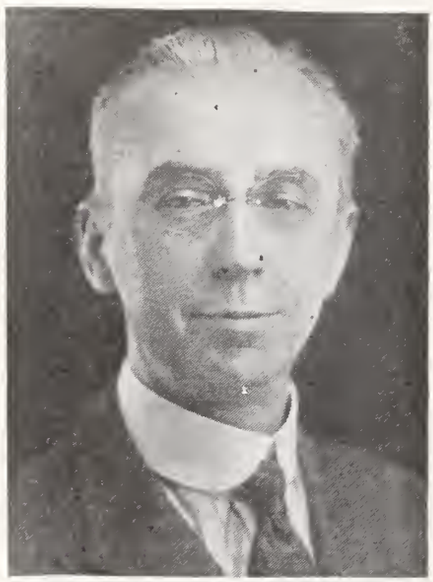
"With the trustification of the screen you are canning the heart and brains of the American people and canning the only agency that stands for educating all the American people. Mr. Zukor has vindicated to his own satisfaction that such trustification is impossible, but not to the satisfaction of some others. I am certain that if Mr. Zukor left Famous Players-Lasky tomorrow, the one who takes his place would go on in exactly the same way, possibly with more avarice.

"You are aware of the great change since 1918 when he pointed out the vast evil of the coordination of the producer and exhibitor. Today he owns more than four hundred theatres and is supplying over seventy-five per cent. of the houses with product in part or whole.

"He is not the only one you say. There is Fox, Goldwyn and Loew. But the responsibility rests not upon these last mentioned. Famous Players-Lasky has forced these others to follow or else beaten up. Never before had it become a menace until Famous Players took it up.

"Last year while in conference with the executive committee here in Chicago, Mr. Zukor gave positive assurance that another theatre would never be acquired to start competition. All right.

"Even if you are safe from the high and mighty it is only because of your organization; each individual member is still in the eyes of the national association



SAM BULLOCH
Executive secretary of the M. P. T. O. A.

an ex-bartender and buttonhole maker. But safe in the control of your vast organization you are and will be known as commercial giants and geniuses." (Applause.)

"Do not let them say now that you came here harassed and then went home again. You owe something to the little children you left at home, to the women who have lent their faithful assistance, and you're going to do that something."

The senator's address was followed by long enthusiastic applause.

Resolution Presented

Mr. Fay then presented a resolution drawn up by the Ways and Means Committee for levying a per capita tax on all theatres owned by every member of the "M. P. T. O. A." This for the period of June 1, 1921, to May 31, 1922, and providing that a tax of $10 on all theatres seating less than 1,000, $20 on all seating from 1,000 to 2,000 and $30 on all houses seating over 2,000. This was accepted.

Sydney Cohen then gave the floor to Marcus Loew, who opened his remarks by paying a tribute to President Cohen and to Senator Walker.

" Iwill say for Metro," he continued, "that we will be glad to cooperate with you in this new plan of distribution if you are harassed in any way. Remember, Metro is at your disposal; we will gladly chop off one-third of the price tomorrow if we can get dates that are dates.

"The postponement of first run dates is just as extravagant a custom as is the studio waste. Don't buy more pictures than you need. Pick out the best that you can get and let the other fellow in your community live, too."

At 4 p. m. Tuesday the convention reopened, the main part of it being given over to an address on the new plans for distribution by Senator Walker, the hearing of the annual report from Treasurer Peters and the receiving of payments of the per capita tax from the individual members.

"My impression is naturally that of the fellow in the gallery," began Senator Walker. "I know I am not practical as you are, but I have listened to you and have arrived at certain conclusions. The producer's complaint has been that from thirty-five to fifty per cent. of production costs is spent in releasing pictures. Every one agrees this is too much. I don't believe you can buy pictures. I don't believe you can make them, but I'll tell you what you can do.

Why Should Paramount Object

"Why should Paramount object to send films to you at a rate of twelve per cent. instead of thirty-five per cent., provided they get a fair deal? It is merely centralization. It offers the same advantage as the housewife enjoys when she can buy meat and groceries and bakery goods all in the same shop. It looks to me like a sound proposition. During the war, as everybody knows, the United States brought all the railroads under one roof. Did any one of these lose their identity? It is the same with the produce rand distributor. This proved to be a sound policy and your will be, too."

Charles O'Reilly of New York then took the floor. "I am not in the distribution end of the business," he said, "but I have a couple of houses and I would like to keep them. After an interview with Adolph Zukor, I have concluded that even he could not meet the situation, and I have drawn up this resolution." The resolution to which he referred provided for the creating of a distribution system for cutting down the duplication of expense and added cost of distributing under present conditions.

Following the reading of this proposal, President Cohen announced the following committee for considering resolution and reporting on it at the Wednesday session: Messrs. Steffes, Minneapolis; Hanue, Connecticut; Mannheimer, New York; Roberts, Albany; Harris, Pittsburgh;

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North Carolina Exhibitors Make Plans for Mammoth Exposition in Charlotte

HAVING transacted much important business during the two day session, the annual convention of the North Carolina Motion Picture Theatre Owners adjourned on June 24, leaving the naming of the mid-winter convention place to the executive committee. As the closing business before the convention, Percy W. Wells and Henry B. Varner were re-elected for another term as president and secretary respectively. E. F. Dardine of Charlotte was made first vice-president and S. S. Stevenson of Henderson second vice-president.

The executive committee consists of H. R. Mason, Goldsboro; H. F. Stallings, Kingston; Sam T. White, Greenville; C. L. Welch, Salisbury; T. G. Leitch, Greensboro; H. E. Joyner, Raleigh; D. M. Bain, Wilmington; W. G. Atkinson, Rockingham; J. A. Estridge, Gastonia, and C. A. House, Marion.

Plan Big Exposition

Plans for the holding of a mammoth picture exposition in Charlotte during the week of December 5 were discussed and it was unanimously voted to proceed with the work, a committee composed of Charlotte members being named to go into the preliminary details. It is planned to have four or five days, each day to be characterized by the appearance of the leading stars of a certain producing organization, with a grand ball each night and many other entertainment features. It is planned to make the exposition of such magnitude as to appeal for patronage to the entire southeastern states, and it will be given under the direct auspices of the North Carolina Theatre Owners.

It was voted to send a delegation to represent the state at the national convention and it was instructed to cast a solid vote in favor of Washington as the place for the 1922 national convention. Henry B. Varner headed the delegation to Minneapolis and was given full authority to act in behalf of the association in all matters, the strength of the organization being pledged to support any action taken by him in behalf of the organization.

Pledges of Support

Resolutions condemning the continued aggressions of certain producer interests in the exhibitor field were adopted, the same resolution pledging the unwavering confidence of the organization in the national exhibitor organization, pledging personally to Sydney S. Cohen its united support in his work in behalf of the independent exhibitor.

Another resolution of interest called upon the various film distributors to meet manfully the business depression which is seriously threatening the destruction of many exhibitors. The lowering of film rentals and the maintenance of gross business through increased volume of business was suggested to the distributors as the only method by which the industry can survive and be "preserved for better days to come."

Another resolution protested against the continued high prices charged for accessories, particularly lithograph paper, claiming the manufacturing costs had decreased largely and that the pre-war price of 10 cents a sheet was entirely adequate to defray the cost of manufacture and selling "of an item which it is thought should be furnished to the exhibitors at net cost."

Another resolution protested against the exhibition in the state of any salacious film of any kind whatsoever, and the organization pledged itself to ostracise any exhibitor who allowed such a picture to be shown in his theatre and any exchange which endeavored to handle any such film with the state, declaring that such films positively should not be shown in North Carolina, this to be prevented at any cost.

It was reported to the convention that another effort will be made to resurrect the censorship matter at a special session of the North Carolina General Assembly to convene July 20, and plans for combatting again the efforts of the Federation of Woman's Clubs in behalf of censorship were formulated. In order to bring the membership of the state organization up to as near 100 per cent. as possible, a field man will be employed to visit every theatre manager in the state within the next ninety days, soliciting member-

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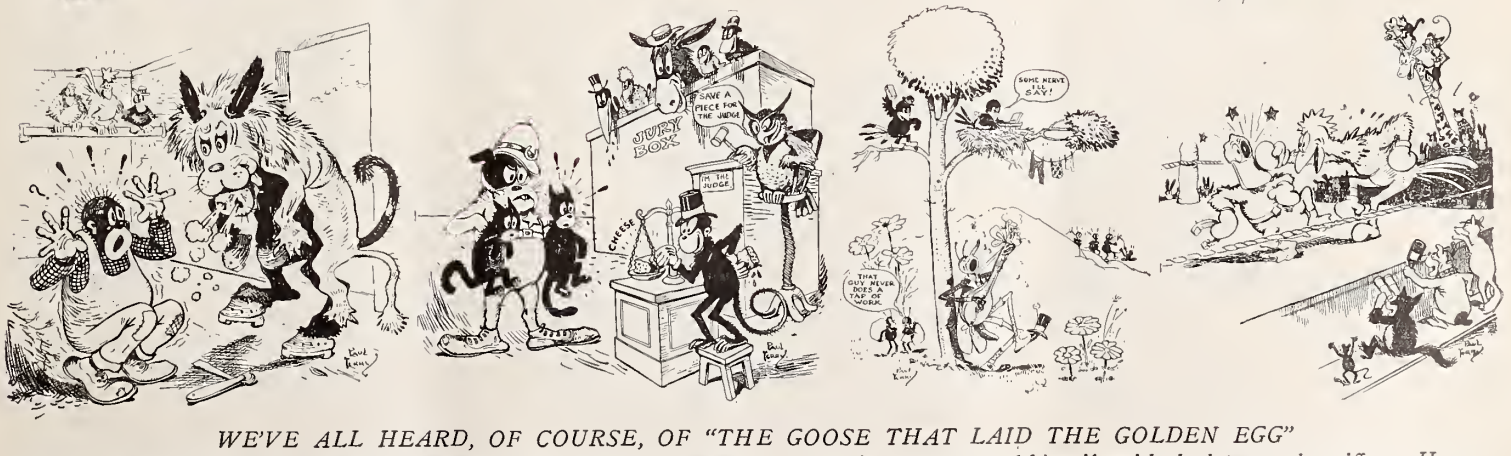

WE'VE ALL HEARD, OF COURSE, OF "THE GOOSE THAT LAID THE GOLDEN EGG"

But never associated said fowl with anything so up-to-date as a farmer of today in top-boots and his wife with the latest style coiffure. However, Aesop's Film Fables, produced by Fables Pictures, Inc., and released by Pathe, gives the old narrator in modern guise and helps his tales point a moral for us of the present

Minneapolis Convention

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Simman, Milwaukee; Ruebens, Chicago; Herman, New Orleans; Pramer, Omaha; Collins, Newark; Irwin, Texas; Schmidt, Indianapolis; Brylawski, Washington; Sears, St. Louis; Slimm, Cleveland; Lick, Arkansas; Rappaport, Philadelphia; Butterfield, Michigan; Whitson, California; Flint, Iowa; Klein, San Francisco; Liggett, Kansas; Castle, Oklahoma. The Tuesday business session adjourned at six p. m. to prepare for the banquet at 8.30 which was given at the Radisson Hotel.

Wednesday's Session

The Wednesday morning session opened with a report from the chairman of the committee appointed the day before by the chair for the purpose of discussing the resolution presented Tuesday providing for the formation of a distributing organization to be owned and controlled by the M. P. T. O. A. After giving the matter due deliberation this committee suggested to the chair that in view of the size and the many things involved in the formation of this project, a new committee of five be appointed by the chair to give this matter very definite and thorough thought and at a later date present the result of their meeting to the executive committee. This suggestion was accepted by the chair and later put to vote, passing unanimously.

The following resolutions were then presented and passed by unanimous vote. No. 1. Month of September designated as independence month and recommending to members the booking of as many independent productions as possible during this month. No. 2. Pledging support to independent laboratories to the end that independence in every branch of the industry shall be preserved. No. 3. Demanding that when a price has been agreed upon between seller and buyer, a carbon copy of the contract or order shall be left with the buyer. No. 4. All officers of this organization requested to continue effort to secure equitable and standard contract and to abolish present objectionable deposit system.

No. 5. Urging every exhibitor to get in personal touch with representatives in our National Legislature toward the passage of an amendment to the copyright law modifying it so to remove unjust license fee for the use of music in theatres. No. 6. Placing Motion Picture Theatre Owners of America on record as unalterably opposed to censorship, requesting all members to pledge themselves, facilities, and resources to aid in elimination and to prevent exhibition of unclean and unwholesome pictures, also pledging support to producers who will consistently produce clean educational entertaining pictures; further pledging to withhold support from producers not conforming to these standards.

No. 7. Unqualifiedly condemning all blue-law propaganda. No. 8. Pledging members to policy of co-operating with movement for Americanizing foreign born by use of screen; appointing committee of exhibitors whose advice and experience be available in preparation of suitable scenarios and placing pictures that further Americanization. No. 9. Advocating closer co-operation between newspaper editors and proprietors of the screen. No. 10. Endorsing the declaration that the screens of the country belong to owners and their patrons and condemning attempts by producers to pledge screens for any purpose whatever.

No. 11. Standing for the best in pictures and being against the manufacturer or showing of so-called callous pictures; requesting production of clean wholesome subjects, also requesting producers to relieve exhibitors from any obligation to pay rental for subjects which by municipal order or otherwise be prevented in showing. No. 12. Recording unalterable

C. W. GATES
Re-elected fourth vice-president of the M. P. T. O. A.

opposition to appearance on the screen of any person whose sole claim consists of unsavory notoriety; denouncing producers of such films as public enemies and pledging themselves not to show them. No. 13. Resolved that members of the executive committee select convention city for the year 1922. No. 14. Extending vote of appreciation to the United Theatrical Protective League and its President W. A. Steffes.

Senator Walker Thanked

No. 15. Vote of appreciation to the Rev. G. L. Morrill for timely and heart-stirring messages brought to members in his address at convention hall and banquet, Tuesday, June 26. No. 16. Vote of appreciation to J. E. Meyer, Mayor of Minneapolis for courtesy extended to exhibitor guests. No. 17. Vote of appreciation to J. A. O. Preus, Governor of Minnesota for sentiments kindly expressed at Radisson Hotel banquet. No. 18. Vote of appreciation of service, loyalty, and comradeness of Senator Walker. No. 19 Vote of deep thanks to Sydney S. Cohen and associates for unselfish support and splendid accomplishments recorded during past year and declaring utmost confidence in honor, integrity, and ability of executives. No. 20. Recording allegiance to our country and its flag and unfaltering faith in the constitution of our nation. No. 21. Resolved that presidents of state or organizations act as nominating committee for this convention.

Following the reading and adoption of the resolutions, the Famous Players-Lasky vs. Mrs. Pauline Dodge and H. Schwartz matter was brought up for discussion, allowing all members to voice their sentiments with regard to the alleged coercive methods employed by Adolph Zukor in the promotion of his interests. After offering a brief resume of the relations between the M. P. T. O. A. and the Famous Players-Lasky Corporation, President Cohen made the suggestion that the M. T. O. A. officially accept and in turn tender to Mrs. Dodge and Mr. Schwartz the checks offered by the Famous Players-Lasky Corporation in settlement of the damages alleged to have been sustained by them in the loss of their theatres, providing the Lasky Corporation would also make restitution for all other claims now awaiting disposal, with the condition also, that the Lasky Corporation submit immediately to the cancellation of all advertising unfair in purpose, and the reparation be made at once for the damage done to exhibitors in every locality where these advertising methods were represented.

Other Devils

Tim Kearse, Charleston, W. Va., suggested an amendment to the Cohen proposal by saying that other concerns beside Paramount had been guilty. Adolph Zukor was not the only devil, he said. He suggested agreements be made to include pledges from other corporations as well.

Mr. Cohen replied that it is not practicable to do that in this agreement but that he will be glad to entertain similar agreements carrying out the idea. Ernest Schwartz, of Cleveland, said: "I never have met Adolph Zukor. The small amount of service I use does not affect him nor my relations toward him, but let us not be selfish in this. Adolph Zukor is not so big that he dare refuse to listen to an organization of this kind. Give him a chance, then if he doesn't make good give him the thunderbolt."

D. A. Harris, of Pittsburg, stated that as long as President Cohen had been in actual contact with Mr. Zukor that he be authorized to settle as he thought best. W. D. Burford, of Aurora, Ill., said: "President Cohen was the only man farsighted enough to see Zukor didn't mean what he said in New York last fall to us. I told him Monday night I doubted his sincerity, but now we have nothing

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Interest Focuses on Atlantic City and the M. P. T. O. of N. J. Convention

WITH the national exhibitor convention now history, the attention of the independent theatre owners next week will be focused on Atlantic City, N. J., where the second annual convention of the Motion Picture Theatre Owners of New Jersey will be held on Wednesday and Thursday, July 6 and 7.

Representative leaders in all branches of the motion picture industry will be on hand and the first official comment on the business transacted at the great Minneapolis convention will be heard in Atlantic City, for among those who have been invited are Sidney S. Cohen, President of the Motion Picture Theatre Owners of America; Adolph Zukor of Famous Players; John D. Williams, of First National; Joseph Schenck, of Norma Talmadge Productions, Inc.; Marcus Loew, Senator James J. Walker, Sam Berman and others.

However, the industry will not be the only thing represented at the convention, for already invitations to address the delegates have been sent to leading members of the New Jersey Legislature and Congress. There will also be on hand a number of representative business men who will tell how the problems of their business men who will tell how the problems of their business were met.

The sessions of the New Jersey exhibitors this year will rival the strictly business ones that marked the Minneapolis convention. The New Jersey theatre owners have many important matters to devote their efforts to and no time will be wasted. Perhaps most important is that concerning the consolidation of the southern and northern New Jersey organizations. The southern branch has in the past been affiliated with theatre owners of eastern Pennsylvania and Delaware, but inasmuch as Delaware now has its own organization and the exhibitors in the Philadelphia district have consolidated with the western Pennsylvania exhibitors into one big State organization, the way is now paved for one organization in New Jersey.

There are also a number of other important problems with which the delegates will have to contend. Censorship will have to be taken care of as also will the Sunday opening proposition. There are other issues of interest to all the New Jersey exhibitors, and for that reason, nearly every theatre owner in that State is expected to be on hand. A large number of Eastern delegates to the Minneapolis convention will also attend and it is the hope of the convention officials that these will be welcomed by a record-breaking attendance at the New Jersey sessions.

The convention committee has been exceedingly busy during the past few weeks completing arrangement for the affair. This week the convention secretary, David R. Hochreich, announced that all arrangements had been definitely completed and all is in readiness for the big doings. The first session will be held on Wednesday morning, July 6, when the New Jersey delegates to the Minneapolis convention will submit their report.

All the business sessions will be held on the Garden Pier, one of the show places on the Boardwalk. Headquarters will be established at Hotel Martinique. A special committee to look after the entertainment of the ladies while the men are working has been selected. This committee has arranged a pretentious social program, including sight-seeing trips, teas and other features. Following the morning session, at which officials of the national organization will speak, a luncheon will be held, followed by another session. Other entertainment features will be the annual banquet and cabaret entertainment at the Palais Royal, a theatre party and the grand ball on the Garden Pier.

Among the stars who will be on hand at the ball are the following, from whom telegrams assuring the committee that they will appear have been received: Wallace Reid, Thomas Meighan, Sessue Hayakawa, Johnny Hines, Dorothy Dalton, Mae Murray, Hope Hampton, Tsuro Aoki and Eugene O'Brien.

Numerous surprises also have been arranged by the energetic committee. The committee has left no stone unturned in applying the finishing touches to its elaborate program and all in all the affair promises to be the greatest of its kind held in New Jersey.

Sidney Samuelson, secretary of the M. P. T. O. A. of N. J., said: "We are anxious to have a record-breaking turnout for this affair. The convention is one that no independent exhibitor in New Jersey can afford to miss. There are many important problems that must be solved. We must get together as exhibitors in other States have got together. Organization is necessary in New Jersey, and we urge every exhibitor in our State to be on hand."

Henry P. Nelson, treasurer, and chairman of the banquet committee said: "The banquet will be in the nature of a complete surprise. In addition to having invited prominent and representative officials, the committee has also arranged a number of treats. Mr. Cohen and other national officials will be on hand."

William Fox to Take His Visiting Exchangemen to See the Big Fight

The first day's proceedings of Fox Film Corporation's annual convention, in session at the Hotel Commodore, New York, while given over principally to the business preliminaries and routine of the big "get together," were enlivened on Monday, June 27, by a veritable bombshell of an announcement—one that nearly raised the roof of the Commodore and left the Fox district managers, branch managers and department chiefs breathless from cheering.

At a moment when everybody's attention was riveted on the big matters in hand, William Fox, president of Fox Film Corporation, quietly announced it had been arranged that all the Fox out-of-town men would see the Dempsey-Carpentier fight in a body, as guests of the organization.

After the story of applause following the announcement had subsided, but while the gathering was still rocking with enthusiastic appreciation of the invitation, Mr. Fox explained that this was to have been General Manager Winfield R. Sheehan's announcement, and had he, Mr. Fox, foreseen its uproarious reception, he would have had Mr. Sheehan make the announcement. However, he added, Mr. Sheehan had an announcement of his own to make.

General Manager Sheehan then explained that the Fox boys would not even be compelled to fight their way through the throngs that would swoop down on Jersey City on fight day, but would make the trip, as guests of Fox Film Corporation, on a specially chartered steamer, that would carry them from a pier near the Fox plant in West 55th street and land them at Jersey City without being compelled to battle their way through the traffic congestion that is expected to swamp the fight city on Saturday.

Mr. Sheehan's announcement was greeted by another outburst of applause as deafening as the first. The convention body then proceeded to wade into the mass of routine work before it, with an enthusiasm seldom witnessed at any previous convention.

Franklin Goes West

Chester M. Franklin, who was brought from the West Coast studios to direct Constance Binney in her latest Realart picture, will return as soon as it is completed. Mr. Franklin is under contract with Realart and recently directed May McAvoy in "A Private Scandal."

Minneapolis Convention

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to lose if he keeps his promise to let us settle with a committee of three. Why can't we sign him to that promise?"

Loew Praises Zukor

C. C. Griffin, of San Francisco, said: "I still say I wouldn't believe Adolph Zukor or take his signature. But now he knows he can't violate his agreement because if he does there's Wall Street to reckon with. I want to see that proposition bound up with iron hooks and padlocks. Make him come to terms." Marcus Loew spoke in regard to an alleged coercive "ad" placed in newspapers by Mr. Zukor which the M. P. T. O. A. had suggested making him atone for by printed apologies. Mr. Loew said: "It takes a big man to acknowledge it when he is wrong. I love this organization, and I want you to believe that, but it isn't fair to make a man admit he is criminal on paper. Mr. Zukor will co-operate with you if you talk to him right, but not if you take him by the throat." B. Uran, of Mattoon, Ill., said: "I am the one chiefly injured by the Paramount ad, but I don't ask Mr. Zukor to apologize. Paramount has advertised that I am a bum exhibitor principally because I don't book its product. If it can spend money to tear down my business it is only fair now for me to ask that this company turn around and boost me with the people of Mattoon."

Foremost Place in Nation Predicted for the Industry at Big Banquet

John G. Devil, owner of hell and—deservedly—the most unwelcome visitor in Minneapolis during the M. P. T. O. A. convention, whose latest invention in hot air furnaces was so successfully and triumphantly demonstrated to the conventionites for three solid days, met his Waterloo on Tuesday night, June 28, when about 400 members of the association and their wives gathered at banquet in the Gold Room of the Radisson Hotel. He was kicked, robbed, victimized, twisted, tied up, and tossed out into the Mississippi, where more than one member of the fifth largest industry hope he will find quick passage to the sea. Even song was flung in his face. It was a great enthusiastic, animated crowd, sprinkled with the happy, smiling faces of many of the members' wives. It was a crowd that evidently had waited for its turn at fun. A sparkling flow of satire, wit, and repartee was marked in the entertaining after dinner speeches. Senator James Walker, introduced by Stephen Bush as a man who achieved fame as a tribune of the people, acted as toastmaster.

Greeted With Applause

Senator Walker was greeted with a burst of honest applause. In his opening remarks he referred to the speakers that were to follow in a way that forced them to use their best talents in response. Rev. G. L. Morrill was the first speaker. Introduced by the toastmaster, Mr. Morrill, a great supporter of moving pictures, delivered a charming, yet forceful talk in which he said in part: "Ladies and gentlemen, Americans all, do you hear me?" "Yes." (Response.) "Then don't believe all you hear." Again referring to M. P. T. O. A., he hoped and believed that some day M. P. T. O. A. would not alone signify theatre owners, but owners of America, that they form, inform and reform the world He referred to his travels in foreign countries. In Yucatan where he found spectacular demonstrations announcing moving pictures presentations. In Latin America, in various places, he found that the moving picture had superseded the bull fight. He followed this with a general glowing tribute to the moving picture industry of this country.

Next speaker, Congressman Foster, of Omaha, after introduction, named and explained eleven inimical bills which had been presented and defeated in the last year in the Nebraska State Legislature. He advised all theatre owners to keep in close touch with all Congressional representatives, as each year, as the business grows larger, more destructive legislative bills will be presented in every state in the Union.

Marcus Loew was next introduced by Senator Walker as the "Papa of the Four Jockeys." In response, he blamed Walker for his downfall and then said: "It is dangerous for motion picture theatre owners to go into politics, as it would result, undoubtedly, in having as the next President of the United States Senator Walker. The time will come when the biggest and greatest men of the country will be members of M. P. T. O. A." Mayor J. E. Meyers, Minneapolis, followed Loew. He made a matter-of-fact, constructive speech, advising all members of the industry not to ignore public opinion, as it ruled this business the same as all others. He referred to several other members of Minnesota branch of M. P. T. O. A., as square shooters, making honest efforts, and referred to Theodore Hays, member of the firm of Finkelstein & Ruben, as a man on whom the community could depend. He said he believed moving pictures to be a great welding instrument for all American industries. Closing, he said: "I am certain you are going to work out something of value to us." Mayor Meyer identified himself as one from the ranks. His term expires Tuesday, July 5.

M. VAN PRAAG
Re-elected Recording Secretary of the M. P. T. O. A.

Hamm's Speech

Introduced as "ham what am" Wm. Hamm, of St. Paul, member of the firm of Finkelstein & Ruben, was the next speaker. He said among other things: "Business should have no fear of trustification as it could not survive. When one producing and distributing organization bears the complexion as having control of this business, another producing agency would immediately be formed for the purpose of furnishing independent exhibitors with independent pictures." He believes that it is a physical impossibility to successfully conduct and control fifteen thousand picture theatres. It would lead to complications that would pull business down, and said live people engaged in this business must cater to public opinion.

Sydney Cohen followed Hamm. He made a short speech, extending thanks to all exhibitors for his reception. Stephen Bush then presented engrossed tribute to Dr. Francis Holley for his charitable and unselfish work in the direction of circulating educational films, free of charge, for the instruction of the deserving and needy in many remote corners of the earth.

He said: "We are convinced that the Bureau of Commercial Economy, which Holley heads, is involuable to the progress of the industry. This fully expresses the sentiments of exhibitors' organization." Holley arose to extend thanks and delivered a fiery speech against all unjust legislation. Next and last speaker was Gov. J. A. O. Preus, who stated the moving picture screen was responsible for his election. He said in part: "I have asked to be placed last on the list of speakers as in my endeavor to secure information that would help me in making an address to your association, I was confronted with confusing and paradoxical facts, gained from newspapers. I am frank to say, the only definite thing I know about activities of

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Day for "Show Down" Has Arrived, Says Lasky in Detailing Paramounts Economy Program; To Cut Production Cost 25%

THE day for a complete 'show-down' in the motion picture industry has arrived," declared Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, on his return to Hollywood from New York City. "Abnormal and exorbitant salaries, needless and wasteful extravagance, so-called 'bankers' hours' and all the various illogical and unbusinesslike methods that have obtained to a greater, or lesser, degree, in the motion picture business, and for which it has been more or less justly criticized from time to time, must come to an abrupt end. We must regard the present moment as the most critical that the film industry has faced during its existence.

"So far as Famous Players-Lasky Corporation is concerned, and I am satisfied that the same will apply to other leading producing companies, there will be no more extravagances in production, no more abnormal salaries, and employes of the company will be expected to give value received in every department.

More and Harder Work

"This means longer hours and greater application wherever there has been a tendency to waste time and energy. The present condition is the inevitable outcome of the mistaken assumption on the part of many engaged in the making of pictures that the bonanza period would last indefinitely.

"It is no longer a matter for future discussion and problematical action—whatever is done must be done now and a concerted effort which promises to save the situation and restore production to a normal basis is now under way. Its success will depend upon the earnest support of every individual and organization concerned in or dependent upon the film industry.

"I mean by this," continued Mr. Lasky, "not mere words, but action, not half-hearted promises, but thorough co-operation from those who are associated in organizations such as the directors' and the producers' associations, Screen Writers' Guild, Actors' Equity Association and the organizations of cameramen, assistant directors and others.

"Famous Players-Lasky Corporation is not alone in seeing the necessity and acting upon it. Before I left New York City I had conferences with Richard A. Rowland and Marcus Loew, of Metro; Samuel Goldwyn, of Goldwyn Pictures, and others. Metro, I am given to understand, is putting into effect a policy of saving in production costs, and this will be followed by Goldwyn and others who are making pictures on a large scale.

"While the exhibitors of America face a condition which renders it absolutely imperative that rentals be reduced, it is obvious that this reduction can come only as the result of a complete readjustment in the producing and which will insure a saving of at least twenty-five per cent., for nothing less, it is conceded, will save the industry at this critical period.

"I feel that this situation concerns Los Angeles more vitally than any other district in the United States, and when I speak of the necessity of support, I include in this the tradesmen and all business and social bodies which have it in their power to help us to effect the necessary saving.

"Famous Players-Lasky Corporation has closed its Long Island studio, a two million dollar plant, for a period of time in order to concentrate the productional activity in Hollywood. Bear in mind that this Eastern studio is fully capable of caring for all Paramount pictures, and it is obvious that unless our plan for the development of the industry in Los Angeles meets with success, it will be natural to return to the Eastern seaboard, where there are greater resources and more talent available and where we would be in closer touch with the home offices and the centers of administration and distribution.

Try-Out in West

"First, however, we are going to try out the plan in Los Angeles, and I cannot too strongly emphasize what this means to Los Angeles and its environs. Perhaps the best way to make this apparent would be to ask the people of Southern California to consider what it would mean to them, and to business generally, if they were to lose the motion picture industry.

"However, I have absolute confidence that we will be given the necessary support and upon that confidence is based the action that is to be immediately taken by our company in bringing all its production units in this country to Hollywood, so that there will be seventeen companies working continuously at the two studios including the following production units: Cecil B. DeMille, William DeMille, George Melford, John Robertson, Gloria Swanson, Wallace Reid, Betty Compson, Roscoe (Fatty) Arbuckle, Thomas Mieghan, Ethel Clayton, Jack Holt, Agnes Ayres, and, as the result of consultation with Morris Kohn, president of Realart, Constance Binney, who will arrive shortly, and the other stars of Realart pictures, May McAvoy, Bebe Daniels, Wanda Hawley and Mary Miles Minter.

"Needless to say, this will bring more people than ever before into the motion picture industry here. We will naturally encourage Eastern actors and directors to come here to build up the colony. There will be much work and undoubtedly, the Lasky and Realart studios will be the busiest in the world.

"An important series of improvements at the Lasky and Realart studios are authorized which will embody the expenditure of approximately $200,000 to accommodate the extra units. As some of the more outstanding features I may mention that, at the Lasky studio, a new glass-roofed stage will be built and will cover a space of 110 by 286 feet. Much of our electrical equipment from the Long Island studio will be shipped here, and with the addition of other necessary equipment we will have the finest lighting plant of its kind in the world.

"The Realart studio is to have another glass stage and another administration building. There are many minor improvements which I will not detail now.

No Lowering of Quality

"At this particular point," said Mr. Lasky emphatically, "let me impress this fact—that, despite the plan of economy, there will be positively no lessening in the standard of quality for our product. While the slump in attendance at motion picture theatres is unquestionably due to the conditions which obtain in every industry and the general result of readjustment which invariably follows any tremendous national, or international upheaval, the fact remains that the public has become more discriminating than ever before. It demands better pictures, and in order to hold his patronage the exhibitor, in addition to the necessity for lower rentals, must supply the very best entertainment that can be made.

"I think that I have said enough to prove that it is now largely up to the people of Southern California as well as to the members of the industry, which includes every branch, to give that loyal and efficient support which will enable us to carry out our plans as I have briefly outlined them."

To Hold Daily Meetings

Conforming to the policy outlined above by Mr. Lasky, it is stated that daily meetings are to be held at the Lasky studio by the executives, including Mr. Lasky, Charles Eyton, general manager; Victor H. Clarke, special representative of the production department, and Fred Kley, studio manager, at which ways and means will be discussed and plans formulated for carrying out the necessary changes.

Mr. Clarke was brought out from the East to assist in this readjustment campaign, and his familiarity with the work will render his advice valuable.

Minneapolis Convention

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this association is that you are trying to put out of business two personalities, namely, Adolph Zukor and Clara Smith Hamon." In closing, he declared American people have always sought liberty, freedom of pulpit, politics, press, and now they are entitled to freedom of the screens.

It was indeed a happy and successful affair, the biggest picture theatre owners banquet ever held. First plate of supper served at 8:30. Governor Preus finished his talk after midnight, everyone still present.

All Branches of Industry Most Pull Together Says Lichtman at Convention

THE solution to the many problems confronting exhibitors, producers and distributors lies in an honest-to-God open market," said Al Lichtman, general manager of Associated Producers of New York, who was in Minneapolis to attend the second annual convention of the M. P. T. O. A.

"I have just completed a tour of the important cities of the country," said Mr. Lichtman, "which also included a visit to Los Angeles to confer with the greatest independent producers in the business.

"All along the line of my travels exhibitors were most emphatic in their belief that the exigency of their business demanded a change in the present unsatisfactory methods of buying and selling motion pictures. So it is no wonder to me that this feeling, the keynote of the present convention, will do more good for the industry at large than all the previous conventions combined.

Playing Selfish Game

"The motion picture business to-day is suffering from a lack of understanding between the three important factors—i. e., the exhibitor, producer and distributor. This lack of understanding is a result of avariciousness. Everybody is playing a selfish game with an utter disregard of one another's problems. I do not know whether or not it is generally realized that we are all dependent upon each other for our success in this business and that individuals and even the largest corporations are helpless without the good will of all and so I say that it is high time for the three factors of our industry to get together and carefully weigh the problems that are confronting all of us and bring about a condition that will result in a harmonious understanding between the three principal factors and destroy all of the avaricious schemes that are retarding the natural growth of this business. The sooner exhibitors demand a wide open market with the privilege of booking whatever pictures they want without being forced to contract for pictures they do not desire, the quicker will the industry cure itself of its ills.

"Case of Programitis"

"Our business to-day is suffering from an aggravated case of programitis. Nearsighted distributors compel exhibitors to book their whole output if they want any of their product. This system is nothing short of vicious, and is the cause of more contract jumping and the necessity for deposits to insure the fulfillment of bad contracts than any other factor. In fact, programitis is the fundamental cause of all the ill will that exists between the exhibitor and the distributor.

Knows from Experience

"I have from my own personal acquaintance with all the important producers, thousands of exhibitors and practically all the distributors, found that ninety-nine and nine-tenths per cent. of them want to do the right thing. And it is only because of the present vicious system of buying and selling motion pictures that the industry is to-day in disorder and cut-throat methods are in vogue.

"There is only one equitable way of renting motion pictures, and that is by renting each picture upon its own individual merits regardless of who has produced it or who is distributing it.

Good Pictures Receive Support

"If a picture is good, it must, it should, receive the whole-hearted support of every exhibitor, and by the same token, if a picture is bad, it must be automatically relegated to the cheaper houses or not be shown.

"This must be borne in mind constantly. Every time an exhibitor buys a poor production he not only robs himself but he encourages the producer to cheat and to continue making poor productions. On the other hand, if he supports the good pictures he compels and inspires the making of better pictures.

"The public does not care a rap for the avaricious schemes and plans within the industry. They want good pictures, and it is up to all exhibitors and distributors to create the greatest incentive to the producers who know how to make the kind of pictures the public wants.

Demand Open Market

"But a system that will compensate commensurately with the value of each individual picture cannot be worked out until the exhibitors have acquired sufficient courage to demand a free wide-open market. I speak from twelve years' experience with this business when I say that all factors would be benefited by an absolutely free trade condition in our industry.

"Even the most selfish distributors would make greater profits in the end if they had the courage to take their losses on their mistakes and not burden the exhibitors with pictures that drive the public away from the theatre. By pursuing the equitable method they would then have the right to demand just compensation for their good product, and at the same time even the exhibitor enjoying the utmost advantages such as the complete control of his community would have no cause to deal unfairly with the distributors.

Lay Cards on Table

"As I have said before, I am personally acquainted with thousands of people who have the interest of this business at heart, and who want to do the right thing, and my idea of correcting the present evils from which we are all suffering is not to substitute it with another but to take all factors into consideration. I would let everybody lay their cards on the table and match them up.

"The principal factors to consider are the public and the creators of great pictures; and the two remaining factors, the exhibitor and the distributor, must declare a truce and realize that they are really the trustees for the first two factors."

Complete List of Showmen Attending the Big Convention

The following is a complete list of those who registered at the convention. The names of theatres follows the names of exhibitors:

ARKANSAS—E. H. Butler, Community, Russellville; C. A. Lake, New Theatre, Fort Smith; O. C. Hauber, Hauber Theatre, Camden; C. A. Lick, New, Fort Smith.

CALIFORNIA—Mrs. W. H. Whitson, Kinima, San Diego; Maurice Klein, Washington and Broadway, San Francisco; B. H. Lustic, Dreamland, Los Angeles; Allan E. King, Lincoln, Oakland; C. E. Griffin, New Pedimond, Oakland; P. R. Henderson, Rialto, Oakland; Glenn Harper, Apollo, Los Angeles; W. W. Whitson, Plaza, Kinema and California, San Diego; H. J. Siler, Scenic, Whittier; E. Rosenthal, Majestic, San Francisco; R. A. MacNeil, New Lyceum, San Francisco.

CONNECTICUT—W. A. Truestrand, Hartford; M. A. Heanue, Oak, Bridgeport; Joseph W. Walsh, Rialto, Hartford; Hyman Schwartz, Loomer, Willimantic; Fred J. Wilson, Greenwich, of Greenwich; Morris Pouzzver, Empire, New London.

ILLINOIS—Mrs. Sam Rabinovitz, Marion, Chicago; J. W. Edwards, Aledo Opera House, Aledo; Don S. Beitor, Court, Kankakee; M. O. Wells, Vesta, Chicago; William Pearl, Pearl Theatre, Highland Park; Adolph Powell, Rex, Chicago; Charles J. Law, New Palace, Pana; Clarence Lautenschlach, Grand, Chicago; Joseph Hopp, Fort Armstrong, Majestic, Rock Island and Ideal, Chicago; J. F. Dittman, Strand, Freeport; George Bromley, Montrose, Chicago; B. F. Uran, "K" Theatre, Mattoon; Louis Zahler, Commodore Amusement Corp., Chicago; Gus Treulich, Bonita, Chicago; W. W. Watts, Gaiety, Vaudette and Princess, Springfield; William J. Sweeney, Hamlin, Chicago; J. Silha, Stadium, Chicago; J. J. Rubens, Fix, Aurora; L. M. Rubens, Princess, Joliet; Julius Lamm, Shakespeare, Chicago; K. Fitzpatrick, Lyric and Blue Island, Chicago; Louis H. Frank, Halsted, Chicago; James Dibelka, Parkway, Chicago; William H. Cadoret, La Petite, Kankakee; Andrew

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Officious Persons Hurt the Industry With Incorrect Reports on Blue Laws

THE motion picture industry of Washington, D. C., is being kept stirred up by incorrect reports that are being sent to out-of-town publications concerning alleged activities on the part of members of Congress to bring about the enactment of blue laws for Washington and censorship laws for the country as a whole. These reports and rumors are laid at the doors of officious persons who, under the guise of willingness to help the industry, are apparently laboring for self interest and harming the industry.

There is a rumor, however, that may likely prove a reality, to the effect that if this agitation continues there will be an investigation to ascertain just what is behind this unusual activity, especially if some persons who are discussing anti-blue law campaigns permit further news reports to go out that are only "half baked."

In a statement to Moving Picture World's Washington correspondent, Representative Joseph Walsh, of Massachusetts, spiked as an untruth the statements attributed to him to the effect that he was about to introduce legislation looking to the censorship of pictures and the stage.

"I do not know anything about the matter," said Mr. Walsh. "I am opposed to anything of this sort to begin with, although I am not prepared to say that it might not be necessary if the improvement I have noticed in all branches of the amusement industry during the past few months is not kept up.

"Further, if the producers will keep up the noticeable change in the character of their pictures, which has been decidedly for the better, I think that they will find that the demand for any federal legislation on the subject of censorship will wane.

"I have not authorized any previous interviews, such as have been attributed to me, nor have I discussed the matter with anyone; nor is it my intention to introduce any legislation looking to the censorship of motion pictures or of speaking performances on the vaudeville or dramatic stage."

Another matter that the anti-blue law people have been agitating is the Zihlman Sunday bill. A Washington newspaper carried the following statement:

"Acting upon the belief that the passage of the 'blue' bills for the District of Columbia, introduced in the Senate and House by Senator Myers of Montana and Congressman Zihlman of Maryland, will pave the way for a national blue law, thousands of petitions protesting against the bills have been sent out from national headquarters of the National Anti-Blue Law League of America, Inc., here to its members all over the country.

"Within the next few days senators and congressmen will be swamped with letters from the members of the league, all voters, protesting against the bills. Should there be a hearing on the Zihlman bill, which has been referred to the House district committee, representatives of the league, including many clergymen, will be present to fight against it being reported favorably."

Immediately following the appearance of this "story," the World correspondent interviewed Mr. Zihlman as to the probable effect of his bill and what action would be sought, and when.

"My bill has nothing at all to do with the closing of any place of public amusement on Sunday," he said. "It simply provides that every employer in any factory or mercantile establishment shall grant one day's rest in seven. This measure was introduced by me in the House of Representatives at the request of the American Association for Labor Legislation and has been in operation for a number of years in Massachusetts, New York and several other states, and is known as the 'One Day Rest In Seven' law."

It is pointed out by those who know Congressman Zihlman, that when he was a member of the Maryland Legislature he was one of the best friends the exhibitors of the state had. They declare that he would not foster any legislation that would prove inimical to their interests unless such legislation was an absolute necessity, and it cannot be said that Sunday closing is a necessity.

St. Louis Exhibitors Help in Defeating Daylight Saving Bill

Daylight saving is dead in St. Louis for 1921 at least. This was decided definitely June 25 when the Board of Aldermen adjourned for their summer vacation without taking out of committee the Daylight Saving Association's bill providing that daylight saving should become effective on the fourth Sunday in June, 1921, until the fourth Sunday in September.

The aldermen will not convene again until in October, or after the date on which daylight saving would have expired.

Proponents of daylight saving gave up their fight weeks ago. In the last days of the past session of the aldermen the Daylight Saving Association, Chamber of Commerce, Municipal Athletic Association, Retail Merchants Association and other organizations favorable to the time innovation circulated hundreds of petitions and presented them to the aldermen requesting that daylight saving be put into effect on the fourth Sunday in April.

The St. Louis Motion Picture Exhibitors League ably aided by the Central Trades and Labor Union, Building Trades Council and hundreds of mothers throughout the city bitterly opposed the plan and that bill died in committee. Its advocates never attemped to carry the matter to a final vote on the floor because it was known that only two of the twenty-nine aldermen were for it. A similar bill was defeated last year 25 to 4.

Another bill that goes over to the fall session is Alderman Ralph Eiler's theatre license tax measure. This bill puts theatres, shows, baseball parks, etc., on a sliding scale, according to admission charges and seating capacity. Under the bill shows would pay from $125 to $2,500. At present all shows, etc., pay a flat scale of $150 a year regardless of size or admission fees.

Florida Governor Names New Advisory Committee

Governor Cary Hardee, of Florida, has announced the appointment of three residents of that state as an advisory committee to the National Board of Review, as authorized in the bill passed by the legislature several weeks ago. The appointees are C. E. Daffin, of Tallahassee; Mrs. L. M. Johnson, of Leesburg, and Miss Ruth Rich, of Jacksonville. Mr. Daffin is an exhibitor, Miss Johnson, a prominent clubwoman, and Miss Rich, a newspaper woman.

The bill under which these appointments were made is hailed by exhibitors as a triumph in the fight against state censorship, inasmuch as the measure provides that any film approved either by the National Board of Review or by the New York State Board of Censors may be shown in Florida, but that no films not have such approval may be shown without subjecting the exhibitors to a penalty.

Florida is said to be the first state to legalize the action of the National Board of Review, the bill coming as a compromise between the Florida Federation of Women's Clubs and the Florida State Exhibitors' League.

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Those At Convention

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Karzas, Woodlawn, Chicago; W. D. Burford, Rialto, Aurora; James E. Cosdon, Harvard, Chicago; Cecil E. Mayberry, Benton Amusement Co., Benton.

INDIANA—G. G. Schmidt, Indianapolis; F. G. Heller, Anderson; Harry Cohn, Indianapolis; G. W. Bender, South Bend; C. H. Sweston, Evansville; E. H. Bingham, Indianapolis; Ralph Lieber, Indianapolis; A. J. Obresihk, Star, Whiting; J. C. Bennett, Princess, Whiting; A. C. Zaring, North Star, Indianapolis; William Bender, Jr., LaSalle, South Bend; E. H. Bingham, Colonial and Regent, Indianapolis; B. Van Borssun, Crescent, Savoy and Majestic, Tarrytown; O. I. Denmaree, Franklin Opera House, Franklin; F. G. Heller, Opera House, Anderson.

IOWA—M. Smith, Scenic, Sioux City; N. C. Rice, Call, Algona; J. E. Boyle, Dreamland, Dubuque; Thos. A. Brown, Strand, Iowa City; Geo. B. Flint, Virginia Theatre, Boone; Benj. Harding, Liberty, Council Bluffs; Nathan Dax, Model, Sioux City; M. S. Cohn, Strand, Council Bluffs; J. S. Bassett, Allerton, Independence; Tom Arthur, Cecil, Mason City; K. V. Bellding, Strand, Mystic; William E. Waterhouse, Hilberth, Charles City; L. B. Seymour, Rex, Glenwood; M. R. Tournier, Star, Mason City; Joe Smith, Majestic, Fort Dodge; I. Miller, Flipp, Sioux City; Leo Moore, Majestic, Centerville; J. C. Duncan, Plaza, Sioux City.

KANSAS—R. G. Liggett, Gauthier, Kansas City; Claire M. Patee, Patee, Lawrence; S. A. Davidson, Princess, Nedosha; H. L. Geese, Mystic, Mulberry; M. Von Praag, Art, Kansas City.

KENTUCKY—H. B. Strube, Empire, Sun and Shelby, Louisville.

LOUISIANA—H. J. Herrmann, Tridor, New Orleans.

MARYLAND—J. L. Rome, Capitol, Baltimore: T. D. Goldberg, Wallbrook, Baltimore; R. W. Smith, New, Baltimore; C. E. Whitehurst, Baltimore.

MASSACHUSETTS—Sam D. Grand, Roxbury, Boston; S. W. Dimick, Lancaster, Boston; L. M. Boas, Bijou, Fall River, A. R. Lawton, Shear, Lyric and Cummings, Fitchburg.

MICHIGAN—W. S. Butterfield, Bijou Theatre Enterprises, Battle Creek; Claude E. Cody, Colonial, Gladmer and Lansing, Lansing; Glan A. Cross, Post and Regent Battle Creek; E. V. McGrath, Knickerbocker, Detroit; John E. Niebes, Dawn, Detroit; A. L. Picker, Rex and Rialto, Ironwood; H. Gallup, Delft Theatre, Inc., Marquette; W. S. McLaren, Chain of Theatres, Jackson; J. R. Denniston, Family, Monroe; Fred R. Rumler, Warren, Detroit; D. J. Kulaszequcz, Rex, Liberty and Strand, Bessemer; Phil Gleichman, Broadway, Strand, and Ferry Field, Detroit; W. C. Hoffman, Fuller and Elite, Kalamazoo; J. C. Ritter Rialto, Detroit; Harlan T. Hall, Russell, Detroit; Harvey White, Beechwood, Detroit; A. J. Moeller, Detroit; Fred R. Rumler, Detroit.

MINNESOTA—J. Heilbron, Regent, St. Paul; A. Herz, Regent, St. Paul; Mrs. M. E. Brinkman, Rex, Remidji; W. A. Sandon, Sandon Theatre, Mankato; W. M. Abrahamson, Zeda, Duluth; J. P. Breuer, Princess, Janesville; Enoch E. Tuhne, Lyric, Kenyon; W. G. True, Princess, Minneapolis; H. B. Smoots, Lowell, Little Falls; L. G. Roesner, Colonial, Winona; W. L. Nicholas, Strand, Fairmont; C. H. Hitchcock, Princess, Minneapolis; Samuel B. Cornish, Sun Faribault; George Rauenhorst, Crystal, Fulda; H. N. Turner, Family Theatre, Pine City; J. A. Lovechik, Rainbow, Mahnomen; C. F. Vondra, Rainbow, Mahnomen; A. W. Ullman, Orpheum, Ada; Ferrin and Joslyn, Liberty, Mantorville; A. J. Carue, New Empress, Eveleth; O. A. Lee, Oak Mark, Minneapolis; R. A. Fleischbein, Strand, Cloquet; H. A. Drummond, Lyceum, Three River Falls; A. C. Klug, Empress, Zumbrota; J. D. Marse, Delmar, Hancock; George W. Ryan, American, Mora; R. G. Risch, Scenic, Appleton; Arthur La Force, Star, Two Harbors; A. J. Nelson, Princes, St. James; Louis I. Fox, Old Mill, Minneapolic; S. G. Latta, Lyric, Fergus Falls; U. B. Clinton, Strand, Duluth; H. Frajolt, Lyceum, Gilbert; Frank Zimmerman, Rex, Aurora; William Dominick, Grand, Biwabik; J. Lee Parker, Caughren, Saukcenter; W. H. Gilfillan, Lotus, Red Lake Falls; Stanlei E. Hall, Happy Hour, Jasper; O. D. Benjamin, Crystal, Renville; William Krumholz, Grand, Hallock; M. K. Lakie, Bijou, Barnesville; C. E. Nelson, Rex, Henning; M. M. Hanson, Palace, Blue Earth; H. B. Green, New Lake, Minneapolis; Ernest Cowles, Orpheum, Pelican Rapids; L. Rubenstein, New Arian, Minneapolis; George Carisch, Nokomis, Minneapolis; L. G. Roesner, Colonial, Winona; Mrs. M. C. Kruschke, Strand, Princeton; A. A. Kaplan, New Franklin, Minneapolis; J. B. Ryan, American, Mora; Jay Gould, Crystal, Glencoe; Mrs. Ella Johnson, Okay, Kerkhoven.

MISSISSIPPI—V. E. Anderson, Anderson Theatre, Gulfport.

NEW HAMPSHIRE—C. H. Bean, Pastime, Franklin.

MISSOURI—E. E. Trunnell, Baxter, Novinger; James Fallows, Gem, Moberly; Thos. James, Comet, St. Louis; W. P. Cuff, Strand, Chillicothe; Joseph Mogler, Mogler, St. Louis; John R. Pratt, Pratt and Glenn, Fulton; Charles C. Hehl, Cin-Pratt and Glenn, Fulton; Charles T. Sears, DeGraw, Brookfield; Louis C. Hehl, Cinderella, St. Louis; Mrs. F. D. Hall, Wonderland, Madelia; C. R. Wilson, Lyric, Liberty; Mike Nash, King B, St. Louis; Fred Wehrenberg, Melba, St. Louis; Max Leigelhoff, Union, St. Louis; A. M. Eisner, Palace, Kansas City; A. Josephson, Victory, Kansas City; Lawrence E. Goldman, Lincoln, Kansas City; A. K. Boussad, World in Motion, Kansas City.

NEW JERSEY—L. Pizor, Palace, Gloucester; John T. Comins, Criterion, Rutherford; Sidney E. Samuelson, Park, Newton; Max Gold, Lyric, Paterson; Arthur B. Smith, Fenwick, Salem; Alex. Fredericks, Liberty, Camden; Joseph Hern, Opera House, Newark; Joseph Seider, New Amsterdam, Newark.

NEBRASKA — Archer King, Kings Amusement, String, Pawnee City; J. I. Hostettler, Chain Theatres, Lincoln; A. R. Parmer, Alhambra, Omoha; J. E. Kirk, Grand, Omaha; Harry A. Goldberg, Sun, Omaha; H. F. Kennedy, Lyric, Broken Bow; Sam Epstein, Besse, Omaha; George McArdle, Benalto, Omaha; Walter Creal, Suburban, Omaha; James Harms, Apollo, Omaha.

NEW YORK—E. R. Pehrend, Park, Corona, Long Island; Joseph M. Sidler, Pearl, Brooklyn; W. H. Linton, Hippodrome, Utica; Frank J. Koch, Lyndhurst, Rochester; A. A. Fennyvessy, Rialto, Rochester; Bernard Grob, U. S. Theatre, Valentine, University, Manhattan and Bushman, New York City; William A. Callahan, Regent, Rochester; A. A. Elliott, Playhouse, Hudson; J. J. Kingsten, Strand, Salamanca; I. Irving Cohn, North Star, New York; J. A. Colin, The Grand, Johnstown; H. B. Franklin, Shea's Hippodrome, Buffalo; Marcus Loew, Loew, Inc., New York; E. S. Cramer, North Park, Buffalo; William E. Benton, Congress, Saratoga Springs, Barcli, Schenectady; S. Suckno, Albany Theatre, Albany; Dave Cohn, Symphony, Binghamton; Charles L. O'Reilly, Playhouse, New York; W. J. MacFarlane, Liberty, Canadaigu; Moses Silverman, Windsor, New York; Herman Rochmil, Sheffield, Stone, Stadium, Supreme, New Garden, Penn, Brooklyn; Morris Morotitz, New Atlantic, Brooklyn; John Manheimer, Park Theatre, Brooklyn; H. S. Hanus, Cumberland, Brooklyn; Charles H. Moses, Richmond Theatre, New York; Sol Raives, Range, New York City; Max Berglass, Glencove, Long Island; S. S. Peyier, Empire, Fort Richmond, L. I.; Morris Needle, Lyric, New York; W. S. Patterson, Sweetland, Mayville; H. B. Dygart, Rialto, East Rochester; H. J. Smith, Palace, Buffalo; I. M. Saylers, Victoria, Rochester; J. Greenstone, Empire, Rochester; Mr. and Mrs. S. Schwartz, Oxford, Brooklyn; Samuel Sonin, Lincoln, Brooklyn; S. I. Burn, Brooklyn.

NORTH CAROLINA—H. B. Varner, Lyric, Lexington; Roland G. Hill, Bijou, Greensboro.

NORTH DAKOTA—W. G. Hawks, Liberty Theatre, Fargo; U. J. Cavanagh, Opera House, Jamestown; A. Glasnapp, Cozy Strand, Bowman; Billy B. Watson, Strand, Grand Forks; Phil W. Meyers, Strand and Arcade, Minot; R. A. Botts, Grand, Carrington; Anton Villes, Opera House, Wahpeton; G. E. Wingreene, Bismarck Theatre, Bismarck; C. W. Irwin, Gem, Vindemer; R. B. Wisch, Frank Theatre, Mohall.

OHIO—Henry H. Lustig, Waldorf, Camerothon, Cleveland theatres, Cleveland. M. G. Smith, East Auditorium, Toledo; W. H. Price, Linwood Square, Norwalk; H. E. Horwitz, Olympia and Cleveland theatres, Cleveland; R. C. Steuve, Orpheum, Canton; Dave L. Schumann, Denison Square, Cleveland; W. J. Stimm, Marquis, Cleveland; I. W. McMahan, Lyric, Cincinnati; M. S. Eine, Savoy, Cleveland; S. H. Barck, Market Square Theatre, Cleveland; Ernest Schwartz, Milo Theatre, Cleveland; S. F. Deutsch, Sun, Cleveland; A. L. Freedman, Metropolitan, Cleveland; P. C. Callais, Grand, Salem; E. Mandlebaum, Dome Theatre, Cleveland; C. A. Barbian, Waldorf, Akron; M. P. Herowitz, Fountain, Cleveland; H. H. Bradley, Southern, Cleveland; Sidney Seidman, Jewel, Cleveland; S. N. Lichter, Boulevard, Cleveland.

OKLAHOMA—Harry Castle, Palace and Majestic, Tulsa; L. W. Brothy, Yale, Muskogee.

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English People Are No Longer Tolerant of Films Misrepresenting Their Customs

AMERICAN producers of films portraying English stories which are made for showing abroad are responsible for faults which are making their product "a laughing stock in England," according to an investigation made by William M. Park, clerk to the trade commissioner of the Department of Commerce at London.

During the past few months, Mr. Park reports to the department, publicity, amounting to a practical campaign, has been given in certain sections of the British press to blunders and errors committed by American producers in depicting English life, manners and customs. Serious objection is taken by the public to careless rendering of established British habits and customs, and it is feared that permanent injury to our film trade in England may result unless early corrective measures are applied.

"Scarcely a week passes in which a survey of the daily news journals and weekly periodicals fails to disclose some adverse comment on the subject," says the report. "These range all the way from indulgent banter over obvious mistakes and omissions to the more serious criticism of American technique in picturing English life and conditions. Furthermore, it is charged that such mistakes are actually proving injurious to the cinematograph business as a whole in London and other centers of the country.

Typical Errors

A few of the recent instances where faulty portrayal has been brought to public notice through press articles will serve to illustrate what has now become a real series of complaints:

One writer declares, under the title of "Blundering Films," that: "The pages of 'Burke' (Burke's Peerage) have an irresistible attraction for the United States film producer, and that many fantastic romances of the peerage have been woven from that bulky volume. The foolish blunders, easily discernible by the least educated in Great Britain, are notoriously helping to reduce the attendance at the 'movies.' They are getting a bad name for the whole of this form of entertainment.

"A few nights ago I came across a very bad example of producer's work from New York. The film had all the makings of an excellent American comedy without the too familiar 'thrills,' but the evident ignorance of the British peerage it displayed made the whole story lose its 'punch.' "

A description of the film story then follows in which certain errors of hereditary titles and accessions thereto are set forth, and the author concludes with the remark that "these foolish films cause the British public to distrust all films."

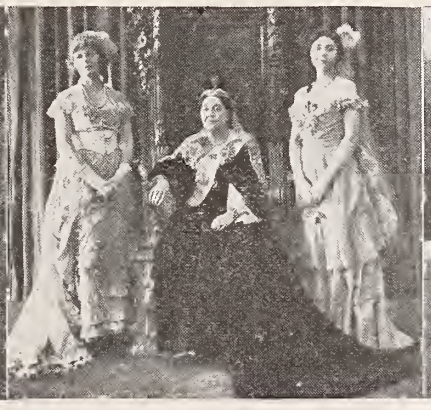
In another case exception is taken to the fact that in an English scene an American automobile is permitted to run on the right-hand side of the road when Great Britain's traffic laws prescribe that all traffic shall "keep to the left."

An English butler dusting the drawing room furniture before the arrival of guests affords considerable amusement and an immense amount of wonderment to a British audience, according to a press statement which appeared not many days ago. This is work for the housemaid and an English butler would never be guilty of wielding the dust cloth.

Attention is drawn to a scene placed in the Scottish Highlands. The manor house of Scottish nobility is surrounded by a garden in which palms and other tropical plants and ferns are made to thrive, while the family is discovered at tea on a screened-in veranda and grape fruit is present in the menu. That tropical flora does not grow outside of greenhouses in the British Isles; that wire screening is not used in Scotland; and that grape fruit has no place at the afternoon tea table, are facts which apparently in no wise restrain the American producer, says this commentator.

Another reviewer suggests the desirability of purging American films intended for the British market of all "Americanism," unusual slang expressions and

(Continued on page 188)



IN THESE TIMES OF INTERNATIONAL COMPLICATIONS AND UNCERTAINTY

The United Artists' picture, "Disraeli," is very timely as portraying the brilliant way in which that statesman handled the intricate affairs of state of his period

Speech by President Sydney S. Cohen

Ladies and Gentlemen of the Convention: More eloquent than any words I may address to you at this time is your own presence in such convincing numbers. Representing as you do every part of our great country, composed of every class and type from the owner of the small to the owner of the largest theatre, familiar as you are with the pulse of the public which you see every day at your theatre, you make indeed an impressive gathering.

To me it is a promise that you are assembled here for serious work, that you are willing and anxious to concentrate upon the great problems which confront you, and that nothing during this convention will divert your attention from the trust which your fellow exhibitors have placed in your hands.

I will endeavor to set an example by being as brief in my report to this convention as circumstances will allow.

The most casual survey of our situation as motion picture theatre owners must convince us that our efforts in Cleveland have not been in vain. The fruits of the labor and the time which we invested in Cleveland are apparent on every hand. I call your attention to the profound change in the atmosphere of the industry. The exhibitor is surer of himself. He has felt the strength that comes of organization. He has tasted of the protection which is the result of united effort.

Cleveland a Revelation

Cleveland has been a revelation to the entire industry, for it convinced the producer and distributor that the exhibitor was entitled to fair treatment and that, failing to get it, he was strong enough to force it. No longer are blue prints of proposed competitive theatres waved in our faces when we venture to disagree with the salesman on the price of films. I want to stress one point very strongly. The independent motion picture theatre owners have no objective the attainment of which is not consistent with the progress and prosperity of the industry as a whole. We welcome and we desire to encourage in a most practical way the independent producer or distributor who deals with the theatre owner on a fair and equitable basis. We cheerfully recognize the right of the producer to legitimate profits.

Resist Coercion

What we resist is aggression, monopoly, coercion, manifesting themselves in an illegitimate desire to deprive us of the ownership and control of our theatres. Exhibitors today are more than ever before conscious of their power, but they want to use it fairly and wisely. We have seen the results of abuses of power too often in the history of the motion picture not to know these results are always disastrous. Combinations, which but a few years ago seemed all powerful and of whose control there seemed to be no end, have, through an improper use of their power, lost their position in the industry and are today little more than unpleasant memories.

Growth Encouraging

The growth of organization, I am happy to assure you, has been most encouraging since the adjournment at Cleveland. The history and platform of our Cleveland convention made members by the thousands. State after state organized and sought affiliation with our national body. We have sent out a call from national headquarters to every motion picture theatre owner in the United States who was not affiliated in an official way with the producing or distributing concerns. The response has been overwhelming and we have every reason to believe, in the sight of this splendid gathering, that a 100 per cent. organization of independent theatre owners is quite within the bounds of probability.

Recommend Service Program

I strongly recommend the adoption of a public service program, which I feel will be of the greatest benefit to our public and which will raise up new friends for us in every community. Not the least important part of such a program must deal with the promotion of Child Welfare. This has truly been called the Century of the Child, and the motion picture being among the most modern medium of expression and ideally suited for the purpose of reaching both the minds of the child and the adult, this organization will follow a logical course by exerting its special endeavor on behalf of Child Welfare. I think I am stating the wishes of this organization when I say that we want to encourage the making of all pictures which tend to promote Child Welfare. We propose to show these pictures at our theatres on suitable occasions.

Too Many Drives

In a general way I think we ought to enlist our screens in the service of Public Health, Vocational Guidance and Americanization. While on this subject, I suggest that we give our services in a definite and practical way to the wounded soldiers who are entitled to the gratitude of every citizen. I do not speak of what has become known as a "drive." There have been too many drives, too many drivers and too many driven. These campaigns, organized without plan or system, wholly emotional, rarely bring the desired results. The public, whom these drives were intended to reach, were not only driven from the theatres but alienated from the cause which the so-called "drive" aimed to promote. I suggest that instead of these aimless and sudden drives, we approach the public in a more scientific way. We can give our screens for the purpose of educating the public on the merits of genuine public causes. Such work would be permanent and constructive, beneficial to the public and beneficial to the cause.

Great Aid to Americanization

Members of both branches of the National Legislature have approached our organization on behalf of the work of Americanization. I feel sure we are in inteligent sympathy with the work of Americanization. We believe that there is no greater instrument of Americanization than the screen. No force or pressure is needed. The education begins when the alien enters our theatres and sees the reflection of our national life, which he cannot absorb in any other way.

It is most gratifying to speak of the generous and intelligent treatment which the industry as a whole has received at the hands of the public press. The daily newspapers, the weeklies as well as the magazines, have shown a friendly attitude and have put us in their debt to no litle measure. We have all noted with great satisfaction that the daily press in the big cities is giving us the benefit of honest and constructive criticism. With the sympathetic attitude of the press, our own promotion of public welfare work will be rendered more effective than it otherwise could be.

Plan Press Bureau

It seems to me that this organization must find the means of forceful and direct appeal to the general public. In no other way can we hope to counteract such anti-picture propaganda as has lately swept over the country. With this end in view, a rather exhaustive plan has been mapped out for the establishment of a Central Press Bureau under the sole jurisdiction of the Motion Picture Theatre Owners of America. The scope and functions of this proposed Central Press Bureau have been elaborated in some detail, and I suggest the appointment of a committee to examine into the details of the plan and report thereon with their opinion.

Ladies and Gentlemen, I must at this time outline to you the results of a conference held December 14, 1920, in the City of New York, between a committee of our organization and the National Association of the Motion Picture Industry. This conference was held after we had received assurances from the President of the National Association of the Motion Picture Industry that such an offer of confidence and conciliation as we made would be favorably received and encouraged. We felt that we ought to agree upon two vital matters: first, the question of a uniform and equitable contract; and, second, the question of securing our money on deposit with the various film companies. The manufacturers entered into the conference, and a committee appointed by the National Association of the Motion Picture Industry had actually agreed with your committee on a form of uniform contract acceptable to both sides.

Failed to Get Brady

Nothing remained but the formality of signing and then a definite appointment was made to do this. The manufacturers, however, permitted the matter to drift. Your President attempted to get in touch with Mr. Brady without avail, until finally he did succeed in catching Mr. Elliott, the executive secretary of the National Association of the Motion Picture Industry, on the phone. When I reminded him of the appointment and promise to sign the contracts agreed upon, he replied that the matter did not impress the Association as important and that the manufacturers were now busy with bigger things and would have to let the contract question lay over indefinitely.

The counsel for the organization have drawn up a uniform and equitable contract and your organization submitted same to the producers and distributors, and we have assurances from several of the leading producers and distributors that same is acceptable to them.

Stood Together

Even while we were in conference, a monopolistic group of manufacturers planned and plotted to break up an organization which they found they could not deceive or quiet with promises. You all know what followed. William A. Brady, president of the National Association of the Motion Picture Industry, who has just been reelected to this glorious office, started on a tour to disrupt the exhibitors' organization. His first objective was Chicago, but he found that the officers of the Motion Picture Theatre Owners of America were not to be fooled or surprised, and when he fired the first shot in Chicago, he discovered that the Illinois exhibitors stood by their own organization, man for man.

Permit me very briefly to speak of the work of your executive committee recently done at the Capitol of the Nation. We had the honor and pleasure to call upon the President of the United States, the members of his cabinet and the leaders of both branches of the National Legislature. All these officials paid tribute to the screen, and we left no doubt in their minds as to the ownership of the screens.

Our executive committee, dividing itself into active sub-committees, covered a lot of

territory, as the saying is, in the short week we spent in Washington. We received assurances from the Postmaster General that immediate improvement in the transportation of films through the Parcel Post would be introduced. We conferred with leaders of the Senate and the House of Representatives, and legislative and administrative experts on the very important question of the music license. We were advised not to call it the music tax because the expression would create confusion in the legislative mind and the average legislator would be inclined to refer us to the Committee on Ways and Means. Music license is really the better name in any event. It is not my intention to advise the enemy in detail of what we propose to do, but I can say to you that there is absolutely no justification in law for the methods which the American Society of Authors, Composers and Publishers pursues in exacting a heavy toll from the exhibitor.

Introduced Amendment

We are on the point of submitting evidence to the Post Office. Last Tuesday, June 21, Congressman Lambert of Wisconsin, Chairman of the Committee on Patents and Copyright, introduced an amendment to the present Copyright Law which had been prepared by our attorneys. This amendment, while it fully protects the owner of the exclusive copyright of the musical composition, makes it impossible for him to exact arbitrary payments for the playing of short parts of the musical composition. There are other remedial features of the proposed amendment, but I state this as the principal one. We have every reason to believe that as soon as Congress has disposed of the pressing problems of tariff and taxation, this subject of musical profiteering will be taken up.

Signed Pledge

You know, that in obedience to the mandate of the Cleveland convention, the officers and executive committee, a few weeks after the adjournment at Cleveland, approached Adolph Zukor, president of the Famous Players-Lasky Corporation to dissuade him and his company from buying theatres in competition with the exhibitor. It is a matter of solem record that Mr. Zukor, after consulting his attorneys, signed a solemn pledge which obligated him to refrain from the purchase of the theatres except in such cases where his product suffered from unjust discrimination. In what has been described as an excess of fairness, the committee of the exhibitors agreed to let Mr. Zukor be the judge of what constituted unjust discrimination.

Mr. Cohen then recited the hitsory of the Widow Dodge and Schwartz cases as concrete evidence of what the M. P. T. O. A has accomplished.

A Bulwark of Defense

Our organization will always primarily exist as a bulwark of defense. We must be prepared for emergencies, for hostile manouvers, for efforts to curtail product, for attempts to monopolize the ownership of theatres. We have erected a complete building, i. e., the Motion Picture Owners of America, but it is still bare within. We are still, after all, in a formative stage. I often think of this when I look at the volume of business piled up on the desks of the officers of this organization. We are anxious to do our best, but we realize that our efforts must be systemized, that our equipment must be made more adequate, that the mass of routine work which accumulates in a live and growing organization like this, demands the employment of a sufficient clerical force. It would be poor economy indeed to overload the men at the helm with detail work when their time and talents should be given to the solution of the big problems. Our foundations are laid deep.

We must now provide for the actual daily needs of the exhibitor. I am thinking of the establishment of service stations in each film shipping zone with a paid manager in charge. Such a system, properly planned and efficiently enforced, will take care of every theatre owner in the United States, no matter how far removed from the center of the shipping zone. I believe that we should have a representative at every state capitol and a permanent agent at the National Capitol. We should have a file as complete as we can get it of every legislator in every state, and in the nation, and we ought to know where he stands on the questions which interest and affect the motion picture industry.

We must be prepared for such emergencies like the wave of anti-picture propaganda which not so long ago swept over the entire country and created a lynching spirit among alleged reformers and ill-informed citizens and politicians. We have sought to meet this anti-picture propaganda by an appeal to common sense. We have provided the nucleus of a library in publishing three booklets, to wit, "The Case Against the Blue Laws," "The Case Against Censorship," and "If Shakespeare Fell Among the Censors." These booklets have had considerable distribution and we believe possess permanent value not only for the exhibitor but for the entire industry.

To Gather Statistics

However, they are but a beginning. We must have a Bureau of Statistics and a library. I recommend the preparation of a motion picture encyclopedia, which will contain, among other things, a complete text of every law affecting motion pictures in every state in the Union and in the National Capitol. We ought to have at least a digest of local ordinances which affect motion picture theatre in the various communities. From these we can learn the ideas, sources of information and motives of the legislators, and advise them in a practical way whenever that seems necessary.

I specially recommend that we gather complete statistics regarding taxation. At present the subject of taxation is a most confusing one. Cities, counties, states and the Federal Government impose licenses apparently without due investigation, arbitrarily with no higher statesmanship than that of trusting to luck. I am in hopes that our attorneys will be able to prepare a scheme of fair and graduated taxation elastic enough to adjust itself to local needs but at the same time rigid enough to resist the ignorant attempts at imposing too great a burden.

I believe, and your executive committee believes, that the exhibitors of the country ought to have a screen weekly which will carry our messages to the public. We are the publishers of the screen. Why should we not be the editors as well? As I have said before, we all believe in peaceful relations between the various branches of the industry.

I want to suggest a practical method of securing such relations. I believe that if this organization will appoint a committee on Business Relations, providing it with definite and limited powers, the producers and distributors will be inclined to follow our course. Even if it might be difficult to expect an adjustment of our major problems within the industry, from the co-operation of these committees, there is no doubt that they can work together on plans against the common enemy. If such committees had existed and co-operated, censorship could have made no progress and we would have checked the agitations of the Blue Law fanatics in every state. Producers and distributors have presumed to lead the industry in all these matters without consulting the owners of the screens. You know how deplorable the results have been.

Want Sufficient Supply

The big subject which your convention will be called upon to consider and upon which I ask you to concentrate your time and your abilities, is the question of a sufficient supply of pictures suitable for public exhibition without mortgaging our theatres or taking the producer and distributor into an involuntary partnership.

There are very definite rumors of an intention on the part of certain producing groups to curtail production. Attempts are also being made, as you well know, to bar foreign made film. This, too, is done with the idea of cutting down the supply of film and strengthening the hands of producers and distributors to the detriment of the theatre owner.

I believe we want to go on record as opposing the prohibitive tariff on films that are made abroad. Those who have given the subject attention at all, know that the foreign film without special merit has no chance in this country at all. The percentages of foreign made film which by reason of its superior quality is suitable for presentation to the American public, is very small indeed. I do not believe that it exceeds 3 per cent. of the total.

Entitled to the Best

We believe that art has no boundaries, and quality is not confined to any nation or country. We believe that our patrons are entitled to the best, no matter where we can get it, and we thoroughly believe in the need of variety in our programs. The foreign film to some extent at least provides this element of variety.

Those At Convention

(*Continued from page* 180)

PENNSYLVANIA — Joseph M. Shverha, Rialto, Lewiston; John H. Cook, Arcadia, Reading; George P. Aarons, Dreamland, Philadelphia; H. J. Sched, Colonial, Reading; C. E. Gable, Strand Theatre Corporation, Sharon; John S. Evans, Dreamland, Philadelphia; P. A. Matsfield, Western Pennsylvania Amusement Company, Pittsburg; Samuel Stifle, Roxboro, Philadelphia; C. F. Hopkins, Victoria, Harrisburg; Gladys M. Miller, Tioga, Philadelphia; Jean Frizlen, Drury, Philadelphia; David Bavrist, Eureka, Philadelphia; J. R. Cadoret, Capitol, Wilkesbarre; M. J. O'Toole, Regent, Scranton; M. E. Connerfort, Strand, Scranton, H. Goldberg, Western Pennsylvania vania Amusement Company, Pittsburg; M. Stiefel Amusement Enterprise Company, Pittsburg; M. W. Breuner, Pastime, Philadelphia; C. H. Goodwin, Eureka, Philadlphia; C. Stamper, Frankfort, Philadelphia; A. J. Fischer, Jr., Frankfort, Philadelphia; A. J. Fischer, Jr., Marmoth, Philadelphia; Silar Blum, Montgomery, Philadelphia; L. Pizor, New Phoenix, Philadelphia; Mr. and Mrs. J. Courduff, Opera House, Royers Ford; J. W. Brady, Century, Philadelphia; Jerome Carpar, Roland Clarke Enterprises, Pittsburg; John Guthrie, Majestic Theatre, Grove City; D. A. Harris, Paris Amusement Company, Pittsburg; Cora Brady, Century, Philadelphia; M. Wox, Royal, Keystone, Bellevue, Stratford theatres, Philadelphia; George P. Aarons, Dreamland Theatre, Philadelphia; Stahl Brothers Amusement, Max Stahl, Lyric, Rez, Capitol, Oil City; C. Rappoport, Ideal, Philadelphia

RHODE ISLAND—Edward M. Fay, Fay's Pastime, Providence; W. G. Hartford, Imperial, Pawtucket.

SOUTH DAKOTA—M. W. Sheve, Colonial, Watertown; Charles W. Gates, Strand, Aberdeen, Leo Peterson, Iris, Bellefour-che; Joseph J. Schuster, Cozy Theatre, Wagner; C. F. Hanson, Lyric, Redfield; F. L. Smith, Bijou, Huron; E. T. Peter, Queen and Victoria, Cuero; B. B. Peter, Queen, Cuero; S. H. Hoake, Colonial, Taylor; L. Santikos, Rialto, San Antonio; James C. Quinn, Rialto, El Paso; E. L. Byar, Lyric, Terrel; Ed Foy, Queen, Cuero.

UTAH — S. M. Stringham, Eko Theatre, Price; H. E. Skinner, Alhambra Theatre, Ogden.

VERMONT—Mrs. Pauline K. Dodge, Town Hall, Morrisville.

(*Continued on page* 187)

Drawback Features in Fordney Tariff Bill

The drawback provision of former tariff laws returning to exporters all duties, less 1 per cent. paid on imported articles, raw materials, etc., which become component parts of goods, wares or merchandise exported, are continued in the new tariff law.

It is provided "that upon the exportation of articles manufactured or produced in the United States in whole or in part from imported merchandise or materials upon which customs duties have been paid, the full amount of such duties paid upon the quantity of materials used in the manufacture or production of the exported product less 1 per centum of such duties shall be refunded as drawback."

Tariff Story

(*Continued from page* 171)

relating to the appraisement or the classification of imported merchandise shall mean the price on the date of exportation of the imported merchandise at which comparable and competitive products of the United States were ordinarily sold or freely offered for sale in the usual wholesale quantities and in the customary wrappings, coverings, and containers, whether holding liquids or solids, to all purchasers in the ordinary course of trade, including all costs, charges, and expenses, in the principal market or markets of the United States; or when such value can not be ascertained to the satisfaction of the appraising officer, shall mean the value of the imported merchandise on said date for sale (whether or not there shall be an actual sale), for consumption or use in the United States in its condition, including wrappings, coverings, and containers, whether holding liquids or solids, as imported. In determining the value for sale, appraising officers may take into consideration, among other matters, the selling price or cost of production of comparable products of the United States and of articles made therefrom or from like imported materials, not sold in usual wholesale quantities or not sold or freely offered for sale to all purchasers in the ordinary course of trade, or not sold at all, and the selling price in the United States of comparable imports, or the selling price or market value or cost of production of the imported merchandise in the foreign country, and may exclude or include all or any costs, charges, and expenses, including duties, and also profits and commission, if any, keeping always in mind the legislative intention that duties ad valorem shall be assessed upon the fair market value of the imported merchandise in the United States. No pretended sale or offer for sale, and no sale or offer for sale tending to establish a fictitious market, shall be held to establish value as herein defined; nor shall a value substantially raised or lowered at the time of exportation than in the ordinary course of trade be deemed to be such value.

Section 403. Purchased.—Imported merchandise shall be deemed and held to have been "purchased" within the meaning of this Act when the price or amount to be paid or remitted therefor by a person in the United States to a person in a foreign country or to his agent or representative in the United States was fixed, agreed upon, or determined at the time of or prior to the exportation of the merchandise, whether the merchandise be shipped directly to the purchaser or to an agent of the seller or to the seller's branch house in the United States for delivery.

Section 404. Otherwise Than by Purchase. — Merchandise shall be deemed and held to have been imported otherwise than by purchase within the meaning of this Act if, and when, the same is shipped from a foreign country to the United States without a price or consideration paid or to be paid or remitted by a person in the United States to a person in a foreign country or to his agent or representative in the United States having been fixed, agreed upon, or determined prior to such shipment.

Paragraph 1450.—Photographic cameras and parts thereof, not specially provided for, 30 per centum ad valorem; photographic dry plates, not specially provided for, and photographic and moving picture films, sensitized but not exposed or developed, 20 per centum ad valorem; photographic film negatives, imported in any form, for use in any way in connection with moving picture exhibits, or for making or reproducing pictures for such exhibits, exposed, whether developed or not, and photographic film positives, imported in any form, for use in any way in connection with moving picture exhibits, including herein all moving, motion moto-photography, or cinematography film pictures, prints, positives, or duplicates of every kind and nature, and of whatever substance made, 30 per centum ad valorem; Provided, That upon importation of photographic and motion picture films or film negatives taken from the United States and exposed in a foreign country by an American producer of motion pictures operating temporarily in said foreign country in the course of production of a picture 60 per centum or more of which is made in the United States the duty shall be 25 per centum ad valorem, and the

(*Continued on page* 190)

Tariff Bill Retroactive on Imported Goods in Warehouses

Moving Picture World invites the attention of its readers to the fact that Section 318 of the Special Features provides that the new rates of duty applcable to imported merchandise, contained in the Fordney Tariff Bill, will be assessed against all warehoused goods on withdrawal even though bought in prior to the passage of the proposed new law. The text of the provision is as follows:

"Sec. 318—That on and after the day when this Act shall go into effect all goods, wares, and merchandise previously imported, for which no entry has been made, and all goods, wares, and merchandise previously entered without payment of duty and under bond for warehousing, transportation, or any other purpose, for which no permit of delivery to the importer or his agent has been issued, shall be subjected to the duties imposed by this Act and to no other duty upon the entry or the withdrawal thereof: Provided, That when duties are based upon the weight of merchandise deposited in any public or private bonded warehouse, said duties shall be levied and collected upon the weight of such merchandise at the time of its entry."

Chicago and the Middle West

By PAUL C. HINZ

Adams Theatre Opens to Good Business Under the Management of Milton Katz

THE new Adams Theatre, between State and Wabash, braving all the pessimistic propaganda abroad opened its doors Saturday, June 18, and has been doing a "more than fair" business ever since. With an exclusive right to the Adams St. throngs and one of the very best ventilating systems in any Chicago theatre, the new theatre shows promising signs of continued good business.

The interior further carries out this effect of coolness. Large, comfortable seats, three hundred and fifty in number, stone walls and a "sky" ceiling with cloud, moon and star effect help in appealing to heat-ridden patrons. Music at present is furnished by a large Robert-Morton organ. The Adams, which is owned by the Vista Amusement Enterprises, is under the direct management of Milton Katz. Bookings are under the jurisdiction of M. O. Wells. A policy of operating from 11 a. m. to 11 p. m. and charging twenty-five cents admission is now maintained.

Opening attractions were Earle Williams in "The Silver Car," a Vitagraph pre-release, and Pathe's "A Day with Jack Dempsey."

McVickers to Show Feature

McVickers, on the Jones, Linick & Schaefer circuit, which except on rare occasions has shown only vaudeville, is now operating under a new policy—that of presenting one five-reel feature in addition to the stage numbers. The success of "Peck's Bad Boy," which has just completed a week's run there, is largely responsible for this change. Ben Turpin in "Home Talent" has been booked for the week of June 26. Similarly, the Rialto will also include a fature picture, "A Dog's Life," with its usual bill of eight vaudeville acts.

Educational Plans to Hold First Annual Branch Managers Convention in Chicago

E. W. HAMMONS, president of Educational Film Exchanges, Inc., announces that the first annual convention of branch managers will be held in Chicago on Monday, Tuesday and Wednesday, July 18, 19 and 20.

Educational's first fiscal year as a big international distributing organization closes June 30, and the gathering in July will be the first opportunity for many members of this big and rapidly growing institution to become acquainted with their co-workers. The Congress Hotel has been chosen as the meeting place.

One unique feature of the convention will be "Producers Afternoon." Wednesday afternoon, the last day of the convention, has been set aside for the introuction to the Educational department heads and branch managers of producers and their representatives. It is expected that many if not all of the producers whose products are released through Educational Exchanges will take advantage of this opportunity to meet personally the branch managers, in order to bring about a closer friendship between the makers of the pictures and the sales organization. Al Christie, producer of short comedies, all of whose products are released by Educational, will be among those present.

Among the branch managers who will be in Chicago for this get-together meeting and the cities whose branches they will represent are: J. H. Morgan, Albany, N. Y.; A. C. Bromberg, Atlanta, Ga.; John J. Scully, Boston; W. H. Wagner, Buffalo, N. Y.; I. M. Schwartz, Chicago; Oscar E. Watson, Cincinnati; H. R. Skirboll, Cleveland; Nat Wolf, Dallas, Texas; E. J. Drucker, Denver; A. F. Winstrom, Des Moines, Iowa; M. H. Starr, Detroit; Carl T. Lieber, Indianapolis; E. C. Rhoden, Kansas City; John Noehrn, Kansas City; Jules Wolf, Los Angeles; Russell McLean, Louisville; H. J. Fitzgerald, Milwaukee; Harry Hollander, Minneapolis; B. A. Simon, New Haven, Conn.; G. T. Ames, New York; C. L. Peavey, Omaha, Nebr.; C. S. Goodman, Philadelphia; C. A. Lynch, Pittsburgh; George P. Skouras, St. Louis; G. C. Blumenthal, San Francisco; Leon D. Netter, Seattle, and Howard Beaver, Washington, D. C. The Canadian branches will be represented by Louis Rosenfeld.

Graves Arranging to Produce Own Pictures

Ralph Graves, who acted in Griffith's "Dream Street," announced while in Chicago where together with Charles Mack he appeared before the public at the picture's premiere at the Ziegfield, June 23, that he is now completing arrangements fo rorganizing a producing company of his own in which he is to be starred. What the new corporation will be named and further details as to its formation will be given out soon.

"This decision of mine follows a desire to specialize in a certain type of role," Mr. Graves explained. "Since 'Dream Street' I have been considering several offers for stellar honors, but as these have not promised a chance for doing just the sort of work that I prefer, I have decided to do my own producing."

Will Show One Special Every Monday Night

Beginning June 27, Monday night will be Motion Picture Night at Ravinia Park. Louis Eckstein has planned this as a distinct variation this season in the way of entertainment at this popular north shore resort. Heretofore grand opera with high-class artists and the best of orchestral music has comprised Ravinia programs.

An arrangement has been made with Associated First National for pre-release showings the same ones which are booked for first-runs at the Riviera and Tivoli theatres. The first of these, scheduled for June 27, is "The Sky Pilot." Accompaniments will be furnished by the Chicago Symphony Orchestra.

Chic Keppler the Winner

Chic Keppler on Pathe's Chicago sales force was the winner in the contest promoting the sale of "A Day With Jack Dempsey" for the Middle West district, which includes eight branches. This good news came by wire June 24 from E. R. Pearsen, director of exchanges. Chic left for the East June 25 to claim his reward—a ringside seat for the Dempsey-Carpentier bout.

"Dream Street" Makes Hit

"Dream Street" was introduced to Chicago at the Ziegfield, Thursday night, June 23, and despite warm weather and the fact that the theatre is small and somewhat remote, opening night proved that the Griffith-made subject has lost none of its appeal to Chicagoans. It kept an appreciative audience at close attention through its many shifting scenes.

Winners of Contest Given Ringside Seats

Among those present at the Jack Dempsey-Georges Carpentier battle on July 2, will be S. H. Hochfeld, Philadelphia; P. Niland, Cincinnati; C. N. Keppler, Chicago; and G. Glosser of San Francisco.

They are the winners in the contest staged by Pathe to determine who could sell the greatest number of contracts on the Jack Dempsey subjects between May 7 and June 18.

Because Messrs. Niland, Hochfeld, Glosser and Keppler, proved themselves the ablest salesmen of this particular product, they will have all their expenses paid to Jersey City, and in addition will be seated right up at the ringside.

John C. Ragland Leaves on Middle Western Trip

With the active thermometer hovering around the nineties and no promise of relief by the weather man, John C. Ragland packed up his grip last week and left New York City for the Middle West. The Vice-president and general manager of Arthur S. Kane Pictures Corporation has promised his office associates that this journey will be in the nature of a vacation, but those who are familiar with the nature of the traveller have no doubt that business will be combined with pleasure.

Mr. Ragland will visit several cities in the South and Middle West, where he has business interests. His first stop is to be St. Louis, from whence he will proceed to points in the adjacent territory, ending his travels at Louisville. Ky. Here in the land of ante-prohibition memories the busy film executive will forget the motion picture reel and take up the one that is associated with fishing. Mr. Ragland will enjoy a much needed rest in Louisville, where he has many friends. He promises to bring back some unusual fishing yarns.

Exhibitors Make Plans

(*Continued from page 173*)

ship in the association and support in the work of the organization. A group of members pledged themselves to pay the expense of such a campaign, to begin immediately, or as soon as a suitable man is chosen.

A discussion as to certain exhibition values being placed upon releases of Associated First National Pictures, Inc., which were deemed not in keeping with the box office value of the productions, was brought up and a resolution was offered which, while pledging implicit confidence in the circuit and offering continued support of the ideals and purposes for which the First National has always stood, asked that the matter of exhibition values on certain of the larger productions be gone into more carefully, so as to appeal to the theatre in the small towns who carried a franchise equally as strong as the larger cities, where individual appeal of some of the productions is very much different, owing to the "big-town" type of the production. This matter was referred to the local franchise holders for attention with the head executives of First National.

The sessions of the convention were held at the Oceanic Hotel, which was convention headquarters. Surf bathing, fishing, boating and dancing occupied the attention of the delegates between business sessions, the delightful cool breezes of Wrightville Beach appealing very strongly to those who have journeyed from the heated interior of the state during one of the hottest seasons of the summer.

Incorporations of Week Total Fourteen Companies

Fourteen companies incorporated in the motion picture business in New York State during the past week, according to the records in the secretary of state's office at Albany. The new companies, amount of capitalization and directors are as follow:

Yonkers Strand Theatre Co., $50,000, M. J. and G. C. Walsh, W. B. J. Mitchell, Yonkers; Rudolph Ballet Company, $5,000, C. F. Strohmenger, George J. Eyssautier, A. A. McGovney, New York; Cardinal Pictures Corporation, $1,000, A. A. Deutsch, Rudolph Trier, Nancy Katz, New York; Ercole Film Co., $100,000, Ercole Montagna, G. B. Michelot, Cesare Gravina, New York; Glengyle Corporation, $50,000, Winthrop A. Mandell, A. F. Koehler, New York; Henry Duchardt, Brooklyn.

Jans Productions, $5,000, Sylvia Taubenhaus, Benjamin Abraham, Isaac Schmal, New York; Fred C. Quimby, Inc., $1,000, F. C. and Beatrice Quimby, H. L. Knappen, New York; Scientific Motion Pictures Corporation, $1,000, A. N. Mirzaoff, F. H Shaw, Karekin Aleon, New York; Goat Alley Producing Co., $5,000, J. J. Podell, Far Rockaway; Frederick Robinson, New York; I. C. Mondshain, Brooklyn; Motion Picture Equipment Corporation, $200,000, W. C. Smith, Philip Weisbrot, C. C. Smith, New York.

Community Motion Picture Service, $500, David O. Decker, Ridgewood, N. J.; David Levy, Brooklyn; Mary Fry, New York; B. and J. Amusement Company, $10,000, Benjamin, Rose and Julius Joelson, New York; Adventures of Tarzan Serial Sales Corporation, Nyack, $2,500, Adolph and Louis Weiss, Joseph M. Sheen, New York; Kremer Coaster Corporation, $200,000, George W. Kremer; George W., Jr., and E. G. Kremer, New York.

HENRY KOLKER

Who has just finished the direction of "Disraeli," a United Artists' release

American Cinema Denies Actress Is Owed Salary

The American Cinema Corporation has filed its answer to the suit brought against it in the New York Supreme Court by Louise Huff Stillman, motion picture actress, for damages for breach of contract. The answer admits that Miss Stillman performed services for the company at salary of $750 a week, and that she appeared in one picture completed by the defendants.

The answer denies that she did not receive salary for two weeks following the making of the first picture, or that she did not receive salary for the weeks ending September 13 and September 20, 1919. The answer also admits that she notified the defendants on October 23, 1919, that she could not longer continue her services because of illness, but denies that they had any knowledge she had recovered from her illness.

As five pictures remained to be produced under her contract, which the company denies liability for the severance of, it asks that her suit be dismissed.

Judge Denies Demurrer in Smith-Robson Suit

Supreme Court Justice Robert Wagner has denied the demurrer interposed to the complaint in the suit brought in the New York Supreme Court against Winchell Smith and others by Stuart Robson, and gives Smith and his co-defendants ten days in which to file their answer to Robson's suit. The decision says the court is not interested in allegation that several causes of action are improperly united in Robson's complaint, and adds he believes that there is only one involved controversy in the allegations of the complaint, and that as Robson's interest is only a contingent one, he is entitled to ask a court of equity to protect it.

Robson claims a contingent interest in the play, "The New Henrietta," the product of Bronson Howard, willed to his mother, May Dougherty Stuart, and is suing Smith and others to recover $15,000 alleged to have been received by them for the exhibition of the play in motion picture form by Metro Pictures Corporation. Robson claims the production of the play in motion pictures would destroy its value for any other purpose. Robson also claims the defendants have no legal right to the possession of the play, or for its disposal for motion picture exhibition.

"THEY SHALL PAY," THE TITLE OF PLAYGOERS PICTURE CORPORATION'S NEW PRODUCTION

Seems to have hit the nail squarely on the head, as that is what all of us seem to be doing these days—and in especially big chunks to the landlords

Realart Says "The Wonder Girl" Is a Fitting Appellation for May McAvoy

REALART says the appellation "the Wonder Girl" has been fittingly applied to the latest star to appear in its constellation. Miss McAvoy is now a start in her full right. Her ability to act, to portray character, is one of the things that has brought her to the forefront, the company states.

May McAvoy's portrayal of "Grizel" in "Sentimental Tommy" did more than anything else in convincing Realart officials that here was the new star for which their astronomers were searching. And while her rise has been meteoric, it is said she does not impress one as possessing the transitory brightness that will burn itself out in intensity, but rather that of the lasting luminosity of a star of the first magnitude.

Three years ago she humbly started as an "extra' 'and worked herself up to the very top of the ladder. Early in her career she created quite an impression as an interpretive actress of no mean ability and it was not long before she achieved a notable success as a leading woman and co-star.

Her first appearance in films was as a little girl in a commercial film which advertised a brand of sugar. That gave her the entree into the studios, however. Then came a succession of "sister" roles, played with actresses of repute.

Realart's general manager, J. S. Woody, is giving Miss McAvoy the right start as a Realart star. "We have engaged capable writers to provide stories for Miss McAvoy," he says. No story will be considered just 'good enough.' Each one will have to conform with very rigid qualifications so that even before the story is placed in the hands of the director we shall be sure that the production will be such as to merit its appearance under the Realart banner.

"We have been very proud of the standard which has been set for Realart productions and we will not sacrifice one iota of the prominence which we have striven so hard to attain. We realize that providing stories is only one step toward the fulfilment of our obligations to Realart franchise owners. We will insure the maximum results as far as directiton is concerned and to that end we have secured Frank O'Connor as Miss McAvoy's director. Her first starring vehicle will be "Everything for Sale." Other exceptional productions are also contemplated for Miss McAvoy, among which will be "Virginia Courtship," "Too Much Wife" and "The Happy Ending."

MAY McAVOY
The Realart "Wonder Girl"

Those At Convention

(*Continued from page* 184)

WASHINGTON, D. C.—A. Julian Brylawskly, Cosmos; W. C. Murphy, Home Amusement Company; C. D. Morgan, Crandall Theatres; D. C. Crandall, Crandall Theatres; Sidney B. Lust, Leader Theatre; Maurice Davis, M Street Theatre; Joseph P. Morgan, Crandall Theatres; William C. Murphy, Princess Theatre; Harry M. Crandall, Crandall Theatres; Julian Brylawsky, Cosmos Theatre.

WEST VIRGINIA—F. C. Smoot, Smoot Amusement Company, Parkersburg; M. A. Sybert, Park, Strand and Midway theatres, of T. L. Kearse Circuit, Charlestown; W. McNeil, Plaza, Charlestown.

WISCONSIN—H. A. Schwahn, Grand, Unique, Orpheum and Lryic, Eauclaire; F. W. Kohenen, Grand, Unique, Orpheum, Lyric, Eauclaire; Fred Smith, Grand and Orpheum, Menominee; W. S. Smith, Grand and Orpheum, Menominee; H. C. Buchanan, People's, Superior; Roy Cunningham, Orpheum, Oshkosh; A. I. Latts, Royal and Majestic theatres, Ashland; D. F. Kelliher, Opera House, Mount Horeb; G. Hamilton, Auditorium, Colfax; G. E. Miner, Unique, Rice Lake; Z. J. Canar, Opera House, Mondovi; G. A. Schochow, Bijou, Wausau; Ernest Hoefer, Rex, Sheboygan; Frank C. Buckley, Princess, Superior; Mrs. M. W. Zimmerman, U-Mane, Cumberland; P. W. Palmer, Rialto, Edgerton; Mr. and Mrs. A. N. Storey, Grand, Durand; C. L. Roser, Baraboo; William Jacobs, Lexington, Milwauke; I. J. Craite, Majestic, Ricelake; Smith Brothers, Orpheum, Menominee; Fred C. Seegert, Regent, Milwaukee; Louis Plate, Climax, Milwaukee; S. Bauer, Atlas, Milwaukee; Tom Foster, Star, Stanley; Henry Goldman, Colonial and Grand, Green Bay; J. P. Adler, The Adler and Trio, Marshfield; B. Latts, Royal, Ashland; W. L. Aimsworth, Orpheum, Fond-du-lac; F. J. McWilliams, Grand, Madison; Joseph G. Rhode, Rhode, Kenosha; A. H. Desermeaux, Strand, Madison; Jack Silliman, Bowner, Mirarmar, Astor and Murray, Milwaukee; Ray Pazik, Washington, Milwaukee; F. E. Walcott, Majestic, Racine; H. H. Burford, LaCrosse Theatres Co., LaCrosse; A. L. Bartell, Empire, Milwaukee; A. L. Robarge, Majestic, Wausau; Owen McKivett, Bijou, Racine; A. J. Cooper, Revere, Strand, Casino, LaCrosse; Hammer and Conway, Auditorium, Colfax; W. E. Risberg, Iris, Whitehall; P. M. Paulson, Iris, Whitehall; J. G. Heywood, Lyric, Amery; Otto Bell, Sparta, Bell; John Konz, Opera House, Osseo; H. Hamilton, Marinuka, Galesville; A. F. Baker, Electric, Joplin; G. Dullard, Columbia, Sheboygan.

WYOMING—Earl Nye, Atlas and Amuse theatres, Cheyenne.

Associated Has Sixteen Subjects for Next Season

Associated Photoplay, Inc., which is distributing its output on the independent market on a franchise basis, announces that its schedule for the coming years consists of sixteen pictures: eight Pete Morrison Westerns produced by Cliff Smith, six comedy-dramas starring May Anderson and directed by Scott Dunlap and two starring Helen Gibson and Helen Holmes, respectively.

The Helen Holmes picture, "The Ghost City;" the Helen Gibson film, "The Wolverine," and two Cliff Smith productions, "Western Hearts" and "Hoofs and Horns," are complete, and work has been started on the first Mary Anderson picture, "Oh What a Time," from story by Florence Bolles.

English Story

(Continued from page 181)

localisms in the picture text. These are but poorly understood at best and for that reason create confusion in the minds of English audiences, cause lack of comprehension of the explanatory passages and often serve to rob a production of any interest whatever.

To just what extent our films are destined to suffer, if cause is given for sustained criticisms such as the foregoing, is problematical and difficult of appraisal. It is well to know that any attitude of tolerance toward these faults, however unintentional they may be, which exists in American audiences, is totally lacking over there. During the war the British public was more indulgent—means for amusement were drastically curtailed and the people went to the picture theatres with the sole purpose in mind of being amused and diverted, no matter how, and scarcely cognizant of whether or not the films were good, bad or indifferent. In other words, they were glad to go to see anything in the nature of a distraction and were not disposed to be severely critical of their own or any other country's film productions.

Today all that is changed. Great Britain is dependent upon the United States for more than three-quarters of her film attractions and there is time and disposition to pay greater attention to details which have previously been overlooked or allowed to go unchallenged because of greater and much more serious problems pressing from another quarter.

Weight of Public Opinion

Scattered throughout the United Kingdom are more than 4,000 picture theatres and the number is steadily on the increase. The number of people who patronize the pictures is growing rather than declining and this forms a weight of public opinion to be reckoned with in any scheme for catering to the popular taste. If this taste, supported by the press, decrees that American films are undesirable because they fail to render the proper sort of amusement and entertainment, a noticeable falling off in box office receipts will be the result.

As a corollary to this situation manufacturer's agents and cinema theatre owners will in time be forced to yield in favor of that judgment which represents the largest influence upon the source of their income and profit, and furnish the motion picture patrons with the kind of films they most approve of.

The British fail to understand, and certainly will admit no justification for, the production in our studios of pictures containing careless or erroneous portrayals as outlined above. The thing is accepted in the nature of an insult to their intelligence and these productions meet with a reception all the more hostile because of a feeling that with due attention the objectionable features of these otherwise admirable examples of the film-maker's skill, could be wholly and easily eliminated.

Tradepapers Credit Association Acts to Avoid Difficulties With Copyrights

AT a meeting of the Motion Picture Tradepapers Credit Association, Inc., of which Moving Picture World, Exhibitors' Trade Review, Motion Picture News, Inc., and Exhibitors' Herald are members, held on Friday, June 24, the question of the publication of copyrighted photographs in advertising or reading matter furnished to the tradepapers for publication, was considered, and the following preamble and resolution was unanimously adopted by the association:

Whereas, several actions have been commenced against the members of this association and other trade papers by one Lumiere, photographer, to recover damages for alleged infringements of copyright of photographs made by him; and

Whereas, these photographs are furnished to the trade papers by producers, distributors or individuals for publication in advertisements or reading matter without having appended or attached thereto the copyright notice required by the Copyright Law of the United States; and

Whereas, the various trade papers, members of this association, desire to protect themselves against such proceeding and the consequent penalties and costs of defending such action;

Now, therefore, be it resolved, that all members of this association refuse to accept for publication any advertising or reading matter containing photographs copyrighted by any photographer, unless the trade paper which is requested to publish the advertisement or reading matter is furnished at the same time by the advertiser with a release in writing from the owner of the copyrights against any suit, proceeding or damages for the publication thereof;

Further resolved, that where any member of this association is requested to publish any advertisement or other matter containing a photograph which has been so cut or trimmed that the evidences of copyright are not apparent, and by reason of such publication, said trade paper is or may be subjected to loss or damage, or incur expense in the defense of an action of any kind, the advertiser supplying such photograph will be held liable for the amount of such loss damage or expense;

Further resolved, that Mr. Harry G. Kosch, attorney for the association, be directed to send a copy of this preamble and resolution to all producers and advertisers in the various trade papers;

Further resolved, that a copy of this preamble and resolution be published in each of the trade papers, members of this association.

"Ten Nights in a Bar Room" under the direction of Oscar Apfel for Blazed Trail Productions is a modern screen version of the old tank drama that has probably played in every town in the United States. The picture has been developed in such a manner, that it is neither an argument for or against prohibition—simply a big film production of an old-time play.

Easy methods of testing the normalcy of infants are pictured in Selznick News, issued from New York June 21. Dr. Steinhardt, baby expert, is shown making the interesting tests.

PROMINENT AUTHORS WHO ARE HELPING TO ROLL THE FILM WORLD ALONG ITS Interesting way by writing stories for Goldwyn. From left to right they are: LeRoy Scott, Alice Duer Miller, Katherine Newlin Burt, Rupert Hughes, Rita Weiman, Anzia Yezierska and Gouverneur Morris

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Beach of Dreams

(*Edith Storey—Robertson-Cole—5,005 feet*)

M. P. W.—There is only average entertainment in this Haworth picture.

N.—Desert Island picture conventional in themes and treatment.

E. H.—Fine supporting cast and clever acting make this Haworth production good entertainment.

T. R.—Similar in plot to many other "desert island" photoplays, but made interesting nevertheless by clever handling and, for the most part, clever acting.

W.—Shipwreck-Desert Island story; different only perhaps in ending.

Home Talent

(*Featured Cast—Associated Producers—5 reels*)

M. P. W.—Is great as a beauty show, but lacks laughs.

N.—Good slapstick on both ends; sags in the middle.

T. R.—Up to Mack Sennett standard, and a trifle better than the last few offerings.

E. H.—An admirable selection for a summer program.

W.—Quite a disappointment after Sennett's last two comedy features.

One A Minute

(*Douglas MacLean—Paramount—4,510 feet*)

M. P. W.—The laughable moments are many, thanks to an excellent supporting cast as well as to the star and the possibilities in the original vehicle.

N.—Amusing hokum puts this one over.

E. H.—The comedy element of the production is most strongly stressed and the picture should give fair satisfaction.

T. R.—Registers as amusing comedy-drama, with many farcical situations and an original plot.

W.—A good follow-up for MacLean's last one.

Big Town Ideas

(*Eileen Percy—Fox—4,200 feet*)

M. P. W.—Has but one object in life—to entertain the man who is not looking for highbrow material and hasn't gone to the theatre because he can sleep there more peacefully than at home. The average movie patron will sit up and take notice from start to finish of this picture.

N.—Rural comedy-drama is fairly amusing.

T. R.—With a good mixture of dramatic situations, some thrills and humor; this is entertainment of a good clean, enjoyable kind.

E. H.—Presents Eileen Percy in a humorous characterization as a waitress in a railroad restaurant. A poor vein of humor runs through the substitles, which tends to cheap the production.

W.—A big improvement over star's recent pictures.

Hollywood Cal., June 17th, 1921.

Dear Mr. Weitzel:

Many thanks for your splendid review of my picture "Too Much Speed." Such reviews are a real spur to strive for clean stories.

Very sincerely,

BYRON MORGAN.

Thunder Island

(*Edith Robert—Universal—4,279 feet*)

M. P. W.—Strong in entertainment value.

N.—Dull, artificial story, very badly titled.

E. H.—It contains some excellent photography and plenty of action, though the story is rather illogical.

T. R.—This picture is distinguished by a remarkable piece of double exposure coupled with a good story and excellent photography.

W.—Buried treasure story given very pretty production.

The Beautiful Gambler

(*Grace Darmond—Universal—4,458 feet*)

M. P. W.—Tells its story via a series of tried and true and familiar incidents that, however hackneyed, produced thrills.

N.—Time-worn picture obvious all the way.

E. H.—Most picture fans will find it pretty familiar material.

T. R.—As an example of how to play on the emotion of a motion picture audience this offering will be hard to beat.

W.—Familiar story material and obvious development detract.

The Foolish Matrons

(*Featured Cast—Associated Producers—6,544 feet*)

M. P. W.—As it has had innumerable recent readers the feature should serve an exhibitor as a fine box office attraction.

N.—Three character studies compose interesting picture.

T. R.—A human sort of story well told. It is, as a matter of fact, three stories, and effort to record all three makes the recital a bit disjointed at times.

E. H.—Cast of notable players enact convincingly a story strong in theme and steadily interesting.

Kazan

(*Eva Novak—Export and Import—6,900 feet*)

M. P. W.—The individual twist given the story by Mr. Curwood makes it excellent material for a motion picture. It is a stirring tale of love, adventure, hardships, avarice, wrongs and revenge.

N.—Another Curwood story makes interesting picture.

E. H.—Story founded upon the adventures of an Eskimo dog, makes pleasing screen entertainment.

W.—An excellent production and undoubtedly the best yet from Curwood.

YOUTH HAS ITS AFFECTIONS, ITS HAPPINESS AND ITS PANGS

But Goldwyn's production, "The Old Nest," emphasizes the age-old statement that none survives like mother love

Tariff Story

(*Continued from page* 184)

Secretary of the Treasury shall prescribe such rules and regulations as may be necessary for the entry of such films or film negatives under this proviso: Provided, further, That all photographic films imported under this Act shall be subject to such censorship as may be imposed by the Secretary of the Treasury.

Paragraph 229. — Incandescent electric light bulbs and lamps, with or without filaments, 35 per centum ad valorem.

Paragraph 216.—Carbons and electrodes, of whatever material composed, and wholly or partly manufactured, for producing electric arc light * * * 35 per centum ad valorem.

Paragraph 30. — Compounds of pyroxylin, of other cellulose esters or ethers, or of cellulose by whatever name known, in blocks, sheets, rods, tubes, or other forms, and not made into finished or partly finished articles, 40 cents per pound; made into finished or partly finished articles, of which any of the foregoing is the component material of chief value, 65 cents per pound and 25 per centum ad valorem; Provided, That all such articles, whether or not more specifically provided for elsewhere, shall be dutiable under this paragraph.

Imports Must Show Country of Origin

Section 307 of the bill provides "That all articles of foreign manufacture or production which are capable of being marked, stamped, branded, or labeled, without injury, shall be marked, stamped, branded, or labeled in legible English words, in a conspicuous place that shall not be covered or obscured by any subsequent attachments or arrangements, so as to indicate the country of origin. Said marking, stamping, branding, or labeling shall be as nearly indelible and permanent as the nature of the article will permit."

The Secretary of the Treasury prescribes the rules and regulations that are necessary for carrying out this provision, which is now a part of our law, and penalties are provided for faiiure to comply therewith.

It is planned to take the bill up for consideration in the House of Representatives next Wednesday. It will probably require two weeks or more to dispose of it in the lower body and then it will go to the Senate Finance Committee for its study. The Finance Committee will hold some hearings, following which it will report its findings to the Senate itself. A safe prediction is that the bill will not become a law before the middle of October, and that is indeed a sane estimate.

The Rates Briefly Shown

Cameras	30 per cent.
Raw Stock Film	20 per cent.
Positives and Negatives	30 per cent.
Carbons	35 per cent.

In this way, opportunity will be afforded for the members of the industry who are dissatisfied with the proposal of the Ways and Means Committee of the House to place a 20 per cent. duty on raw stock, to secure a hearing before the Finnace Committee and have a change made, if successful in the presentation of their case to the Senators.

The whole bill has a hard stormy way ahead of it; hundreds of changes will be made in text and verbiage before it goes to the President for final approval and there is no saying but that it may be practically rewritten by House and Senate. The Ways and Means Committee are seeking the adoption of a rule by the House to prevent any amendments in the lower branch of Congress, but there are too many disputed features among its provisions to make such a proposal palatable to the rank and file of the Republicans. There will be many of these who will join with the Democrats in seeking to defeat any such autocratic action.

Bill to Amend Copyright Law Is Before Congress

Relief for moving picture exhibitors from the so-called music tax is provided for in a bill which has been introduced in Congress by Representative Lampert, of Wisconsin, by request, amending the copyright law so as to provide that copyright control shall not extend to public performances for profit of musical compositions where such performance is made from printed or written sheets or reproducing devices issued under the authority of the owner of the copyright.

It is expected that the moving picture interests will throw their weight behind this measure (H. R. 7301) in order that they may be relieved of the tax, which has been a source of considerable controversy during the past year or two.

New "Pictorial" Series Is Snappy

Notwithstanding the success registered by the first series of Sport Pictorials distributed by Arrow Film Corporation, Town and Country Films, Inc., which produced these pictures, believes that the second series, because of theunusual collection of subjects embraced, will meet with even greater success.

For example, the fourth of the second series deals with sports at Wellesley College, one of the leading educational institutions for women in America.

EVERYBODY SEEMS TO BE QUITE "SOMEBODY"
In this Roland West production of "Nobody," for Associated First National, Inc., release

JUANITA HANSEN *in*

THE YELLOW ARM

From America to China and Back Again—

with thrills all the way!

The story of "The Yellow Arm" covers thousands of miles of territory but there's a thrill every hundred feet!

Duck the heavy stuff in hot weather. Give your crowd something peppy, gingery and alive with action. Give them something that will insure good attendance for fifteen weeks, with all the benefit of word of mouth advertising such as you can't get on a short run feature.

Pathe serials are a habit with many millions of persons. It's a habit that brings in a lot of coin to many wise exhibitors.

Get your share.

With

Warner Oland and Marguerite Courtot

Produced by

George B. Seitz Inc.

A PATHÉ SERIAL

JUNE CAPRICE AND GEORGE B. SEITZ in The SKY RANGER

Produced and Directed by George B. Seitz

A Pathe Serial

"I WAS showing the latest episode of 'The Sky Ranger' the other night and as the crowd has been coming good on the serial night I thought I would sit in and hear the comment.

"Well, you know those scenes where Caprice hangs from the speeding airplane by her hands and the wind makes her stream out behind like a flag? Well, it had us all fanning for air. In my excitement I forgot I was in a theatre chair and gave the arms a yank, thinking to move forward and see better. The seat came loose with a noise that made everybody jump and I thought I was too old in the show game to get any sort of a thrill.

"Don't tell the gang or they'll have the laugh on me."

(From a personal letter from an exhibitor.)

GOSH!

Who wouldn't pull up their seat?

Complete Control of Indoor Climate and Incidental Sounds Foreseen for Theatres

THIS is the second and last installment of the address of Henry D. Hubbard at the Washington meeting of the Society of Motion Picture Engineers in May. The first installment was printed last week.

I look to see perfect and automatic rendering of the human voice audible to every observer of the picture. Only the crudest beginning is yet in evidence. Speaking parts will be added to the silent drama which today is open to the criticism that the characters are seen speaking but cannot be heard.

The modern drama with its play of wit as well as action demands the spoken parts, but they may not be spoken from the stage since amplification distorts the finer overtones which are essential to perfect enunciation. At lower amplitudes we may hope for more nearly perfect speech rendering, but the defective sounds, such as s, f, zh, may require artificial modification in the recorded speech curves. Wireless music and telephones are already here. We can provide telephones by which auditors with defective hearing may clearly hear the speaker on the platform.

All the master sounds—music, speech and noises incidental to the story—may be produced in the accustic laboratory of the theatre adjoining the projection room, and be delivered automatically in synchronism by direct connection with the film movement. Each auditor will receive, if he so desires, the music, speech and sounds by perfected telephone attached to the back of his seat. The standard adjustment could be gauged as to quality and intensity, so that for the average ear the sounds are true to nature and subject to volume regulation by each patron.

As such mechanism is perfected, it will be less and less in evidence, just as the lamps are concealed in modern lighting and the projector is relegated to a room outside the auditorium. Eventually only the effects will be perceived.

Few Limitations

In motion pictures all skilled movements of hand, foot or body may be speeded up, slowed down or transformed, selected, blended and reproduced before every one who desires it, an unparalleled adjunct to education, or, rather, a new pedagogy. Can we imagine a collation by slow-motion pictures of all the skill of the world in arts, crafts, sports and other bodily motions? The startling fact that experts and champions do not know the secret of their own skill makes them helpless to impart it. The skill dies with them.

The motion picture knows no such limitation. It can record by the slow motion camera-projector combination and reveal the secret of such high skill, and can impart that skill to the whole world, the film repeating the movement as often as needed and at the optimum learning speed. Such films may be multiplied until all can learn the highest skill attained by man in any or many lines desired. Motion analysis and high speed cameras can do more. A hundred masters may contribute to a single skilled art, the best elements being selected and combined on the screen in one picture, a consummate model excelling any skill yet attained by man.

"Easy Next Stops"

May I point out, purely as examples of countless applications, one or two easy next steps in motion pictures, composite fo instructor, college and textbook. Take two very popular and common arts, dancing and the piano. Project moving footprints from below on a ground glass floor showing the steps of a given dance. The pupil follows the steps with his feet regulating the movement from slow to normal as skill develops. The same film which projects the footprints may also give a life size picture of a skilled dancer executing the same step in exact time with the moving footprints, or slightly in advance of them, the picture turning so as to follow the turns of the dancer and remain in view.

From time to time helpful hints in print could be included as part of the film projection, giving the perfect evolution by the phantom footsteps taught by diagram, picture, instruction, and music all in perfect synchronism, and all selected as the most skilled rendering available.

For Self-Instruction

Apply the motion picture to piano self-instruction. Project above and along the keyboard from one side of the piano a motion picture of the master pianist's hand, showing his fingers executing, say, the chromatic scale. A plane glass plate set at 45 degrees forms a camera lucida which reflects the picture to the pupil's eyes. He can thus follow the master's hand and every setting and stroke of each finger, and every turn-in of the thumb. The silent phantom of the master's hand, the immortalized skill, would be better than the presence of the master himself and far less disconcerting, for with joined ends the film could patiently repeat the motion as often as needed, and at any speed, steadily faster as skill developed.

Likewise every difficult bit of technic could be taught by masters whose movements would be recorded as we now record their music. The engineer must design simple and suitable projectors for the purpose, as easy to operate as a metronome, and a set of instruction films must be prepared by masters of their art.

Similar films will be used for teaching the skill of all arts, in handling tools, manipulating materials, in sports and other daily activities, where skill or economy of effort are of concern. Is it too much to hope that we shall begin at once a complete program for making available to all human beings perfect models of all skilled motions. This would mean a new era in education, a new art of pedagogy. Self-education thus made possible may solve the inadequacy of schools and teaching staff to instruct the population of the entire world.

"Supreme Habit Educator"

Can you picture the realization of this ideal through the motion picture. Surely thirty years of determined research by you gentlemen can easily make this possible, and it could be as much less as our vision and effort is increased. With a true vision of the importance to the world of this achievement we could accomplish it in a very few years. The motion picture would then be the supreme habit educator of the race, new and more excellent models being developed summing up the experience of the world, so that no new skill is lost, and our children may all begin at the highest point of skill yet or anywhere attained.

A unique merit of the motion picture which will make it of supreme value is that every individual who has an idea to give forth can himself prepare the master negative in his own home—a power not inherent in any other universal means of disseminating new knowledge. Some day the camera in the home will be the most important means of preparing new knowledge for dissemination to the world. Can we imagine what a thousand future men like the French Fabre could do with the hundreds of thousands of insects and other forms of life, each with a life history of fascinating interest. Multiply the same possibility by all fields of human interest and research and some vision may be possible of the contributions which will slowly distil in countless homes for the enlightenment and entertainment of mankind.

What of the motion picture camera of the future? Thinking of the year 1950, or before, as we will, may we give for a moment free play to our imagination and fancy the specifications for the cameras of 1950. Dare we expect a camera with automatic focussing, automatic aperture adjustment, a camera recording in full color, with bi-visual stereoscopic effect, developing the picture instantly, telegraphing the pictures exactly as recorded, automatically to be filed, and with mechanism for instantly locating any film without index, and exhibiting it immediately; a camera with self-sensitizing plates on which not separate pictures, but a continuously changing picture is formed and erased after being telegraphed to the storage room; a camera equipped with mechanism for automatic cleaning of the glass surfaces, and the whole not to exceed in size the smallest kodak of today?

For fear such a camera may be declared impossible, I hasten to remind you that Mother Nature anticipated my specification by some million years when she gave us our two eyes. The result is that each of us has such a pair of cameras, self-directing, self-focusing and self-cleaning, the exposed surfaces being cleansed twenty times every minute. These wonderful eye cameras are not made with hands, but they have automatic aperture adjustment, sensitive and develop their own plates instantly, taking colored pictures in full motion, stereoscopic pictures, telegraphing them exactly as recorded to the optic lobes of the brain subject to instant recall in our little theatres of the mind.

The cameras are portable, not larger than the smallest vest pocket camera of today. The plates are concave, the lenses always in focus, giving a wide angle image of more than 180 degrees. The camera is guaranteed to work continuously sixteen hours a day for three score years or longer. These cameras are equipped with self-renewing plates on each of which three processes—sensitizing, development, and erasure—are continuous and simultaneous. Mother Nature as an inventor has done some unpatented miracles and has no copyright on the designs.

Now here we have a real motion picture program for 1950. Nature has set us a splendid goal and blazed the way to that goal when she gave us our two eyes. Dare we predict or plan that the motion picture engineer shall perfect such a motion picture camera according to Mother Nature's specifications? Why should we not? Mother Nature has already done it, and has given us the model. We outstrip Nature in many ways. We can fly better and faster than the bird, outswim the fish, outsped the deer, with mechanism of our own devising. Our telescope and microscope vastly excel the eye in seeing the distant and the small. Our camera prints may be duplicated in material form; those of the eye cannot.

Again the eye must see at once or not at all, but in the camera the effect of light is cumulative. In photographing the stars, each additional second exposure brings new and farther distant stars into range, so that twelve hours' exposure records stars we may never hope to see. Nevertheless the specification of Nature's marvelous cameras offers a wonderful program for the next quarter century or less, one which will attract the inventive genius of many engineers.

May I predict that in education, in diffusing new knowledge, in visualizing the results and methods of industry, exploration, research, in entertainment, in stirring men to high ideals, the motion picture will prove man's greatest single power, more interesting than the printing press and its art, more eloquent and intelligible than the spoken word, more effective in many ways than our chance contact with life itself. Its mission, already great, knows no natural bounds and has possibilities of which as yet we dare not dream.

Fairness Is Keynote of H. M. Berman's Orders to Universal Exchange Salesmen

THE instructions of a general manager of exchanges to his salesmen should be of equal interest to the exhibitors of the country because these same salesmen are later going to call on the exhibitors and put into practice the exchange head's instructions. It is the practice each year in announcing the fall product for H. M. Berman, general manager of the Universal exchange system, to transmit to the salesmen his own ideas of the attitude they should take toward the product and to the men to whom they are to sell it.

This year's message has just been issued from the Universal offices. After discussing in detail the fall plans of the company, laying particular emphasis on the Special Attraction program and the new stars, Marie Prevost, Miss du Pont and Herbert Rawlinson, Mr. Berman sounds the real keynote of his instructions to the salesmen in the following paragraphs:

"Two things which we were greatly complimented for last year will be carried out with greater emphasis this year. They are the pronounced betterment in our Special Attractions and the fair dealing which was manifest toward exhibitors. We have made arrangements to release still better product next year, and you must all see to it that our reputation for fairness is strictly upheld.

"Business that is not good for both parties to an agreement isn't good in the long run for either of them. That's why our policy has been so great a success. We want you to meet the exhibitor half way. We want him to get and to give you a fifty-fifty break.

"Conditions vary in every exchange. You and your salesmen are better able to judge these conditions; you must intelligently decide the value of your product for each exhibitor. We don't want you to rob him—we don't want you to quote him prices you know he cannot afford—neither do we expect any exhibitor to continue using any of our stars that he is unable to make a profit on.

"We only want a fair price, commensurate with the drawing value of our productions, and we expect you to know the conditions existing in all parts of your territory so you can determine correctly. We want your attitude at all times to be fair with the exhibitor, hence the privilege when necessary of the two-picture cancellation clause.

"We want you to work with the exhibitor. We are not in the exhibiting end of the business—we have no chain of theatres to compete with or try to put them out of business. We have no one-way franchise propositions—our aim is to furnish the exhibitor with the best pictures possible at live-and-let-live prices This you must bring out strongly in your selling arguments. Our steady business that has shown no drop in volume indicates that the exhibitor does recognize the fairness of our policy and supports us."

Aywon Asks $20,000 from Classicraft Pictures Co.

An action has been filed in the New York Supreme Court by the Aywon Film Corporation to recover $20,000 damages from Robert B. McKenzie and Ernest E. Gagnon, doing business under the name of Classiccraft Pictures Corporation.

It is charged that in October last the film corporation executed an agreement with the defendants whereby they were to acquire the world rights to "Shades of the Past," featuring E. K. Lincoln, for $7,500, which sum the plaintiffs say was turned over to the defendants.

It is further charged that the film corporation was induced to make the agreement by the allegations of defendants that they were the exclusive owners of the picture, and especially Gagnon, whom they allege made an affidavit on October 25 that the picture "had not been released in any territory, nor had any prints been sold or leased." The plaintiffs declare that these statements were false, that the picture was not the property of the defendants and what the plaintiffs actually received is a "re-issue."

Decorator Asks $9,473 of Olive Thomas Estate

Nathan Burkan of 1411 Broadway, as administrator of the estate of the late Olive Thomas Pickford, is the defendant in a suit brought in the New York Supreme Court by Frederick F. Neuman and Martin L. Katzenstein, administrators of the estate of Daniel Neuman, to recover $9,473.

According to the papers, Neuman was engaged in the interior decorative business under the firm name of Neuman and Company when the late Mrs. Pickford called on him regarding equipping her apartment with certain furnishings. This was in October, 1918, and, according to the complaint, continued up to March, 1920, by which time Neuman had supplied the actress with furnishings amounting to the sum sued for.

The complaint next recites that the actress died abroad on September 10, 1920, and Neuman died seven days later, and the plaintiffs were appointed by the surrogate's court, administrators of his estate, and Burkan about the same time was appointed administrator of Mrs. Pickford's estate.

Reduce Wages to Cut Admissions

The principal theatre managers of Toronto, Ontario, have thrown down the gauntlet to organized labor, a statement being issued by the theatres on June 24 which contained the notification that wages of musicians, operators, ushers, and others would have to come down so that admission prices could be reduced.

It was intimated that the managers of the large downtown theatres would declare a holiday for the whole summer, after which the houses would be reopened with reduced admission prices and other changes. There has been no suggestion on the part of the managers as to what wage cuts would be deemed necessary, but all employes of several of the large moving picture theatres have been notified that their services might be terminated at any moment, it was stated.

In connection with the public statement, it was pointed out that theatres operating 52 weeks in the year are paying wages of $41 and $46 a week and higher. This was considered excessive under present conditions. Several of the large houses, which have been operating under a combination policy of pictures and vaudeville, have already closed, while others, which have never been known to close, are threatening to do so because of the wage problems.

Vivian Martin Pictures Sued for Studio Rent

Messmore Kendall and the Vivian Martin Pictures, Inc., are named defendants in the New York Supreme Court in a suit brought against them by the J. P. & M. B. Construction Co., Inc., to recover $2,500 for alleged non-payment of rent.

It is charged that the defendants entered into a written lease on May 22, 1920, to occupy the premises at 75 Mill street, Astoria, for one year beginning June 1, 1920, at a rental of $30,000, and have not paid for April of this year, and continue in their refusal to do so.

Community Picture Bureau Is Sued by Dudley Murphy

Suit has been brought in the New York Supreme Court by Dudley Murphy to recover $2,500 from the Community Motion Picture Bureau of 46 West Twenty-fourth street.

Murphy alleges that on October 1 last he was engaged by the defendants for one year, "to produce and create in conjunction with them motion picture films," for which they were to advance him $500 monthly, and that this sum from February to June last is due him and that payment has been refused.

N. A. M. P. I. Confers with Hayes Over Parcel Post

Several officials of the National Association of the Motion Picture Industry left on June 28 for Washington, D. C., where they had appointments for conferences the following day with Postmaster General Will H. Hays and George W. Ashworth, chief of the Division of Customs. In the party were Paul H. Cromeline, chairman of the exporters' division; P. H. Stilson, chairman of the transportation committee, and Frederick H. Elliott, executive secretary.

The purpose of the conference is to request certain changes in the parcel post regulations affecting the shipping of film. They will endeavor to have lithographs and printed matter in corporated in the classification of parcel post material in order to secure the advantages of the parcel post rates. They will also seek for permission to ship ordinary motion picture films by international parcel post to foreign countries and to increase parcel post weight limits to 100 pounds in all zones in this country and to increase postal liability to a maximum of $500.

The question of proper labeling of parcel post shipments of film and advertising will also be discussed, as well as the question of undelivered parcel post shipments and the reporting of such shipments to the association's headquarters, together with the subsequent publication for disposal at auction sale.

Dr. James Crisp Dies

Dr. James Crisp, father of Donald Crisp, director of the Donald Crisp All-British Productions for Paramount, died suddenly recently at his home at Ilford, London, passing away peacefully in his sleep at the great age of ninety. Dr. Crisp was a much-honored member of the medical profession and held a position of Royal Surgeon to the late King Edward VII. Since his retirement some years ago he had lived a very secluded life at his quiet home at Ilford.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Blocked Traffic in Tacoma to Tell of Coming of a Paramount Picture

A. MIKE VOGEL, who Paramounteers around the Puget Sound district, set out to be a real exploiteer the other day. He had to tell them about "Beau Revel" at a local house, and he wanted a whole lot of people to know, so they would have a crowd to draw from.

He had a man hired to pull a street solitaire stunt, but he did not like the way the hireling took to the work, so he decided to give him a lesson in the how. He felt that if he did it himself he would do it to his full satisfaction and he knew darned well the other fellow would not.

All Diked Out

So he got himself an academic gown, a silk hat that might have been several years younger and still have been able to vote, and a black mask to hide his blushes. Then he took a pack of lettered cards and started down the main street intoning a Hebrew chant in a sonorous voice. There were various other adjectives applied to the sound he emitted, but "sonorous" is the only one that is fit for publication. We can't risk our second class mailing privilege just to be wholly accurate about Vogel's voice.

Anyway, he went down the street humming his little tune, and in no time at all he had a crowd of a couple of hundred following after. When he had acquired a suitable audience, he produced his cards, opened the muffler on his voice, stepped on the accelerator and did a war dance around the inoffensive cards. That doubled his audience and he knelt on the sidewalk and began his game of solitaire.

Then the Police

About the time he had them reading "See 'Beau Revel' at the ——" the cops hove in sight and moved him on. He went before he could be coaxed, and the cop watched him off his beat and went his way.

But the next policeman was not so easy. Vogel was just in the shimmy section of the war dance when the cop caught up with him and asked him what he was up to. That was Vogel's cue to go deaf and dumb. He resorted to the sign language and the obliging policeman handed him a pad and pencil, but Vogel shook his head.

Uttering uncouth noises, he pointed to his cards and knelt on the sidewalk, motioning the officer to watch.

The policeman fell for the bunk and stood by, watching. This time Vogel worked fast, to get it over before the official boot was applied, for he knew that stooping over he offered a tempting mark. Before the bluecoat realized that he was being swanked, Vogel had the message over, the crowd had laughed, and Vogel was already writing a letter to Claud Saunders, telling him how he got pinched through devotion to his work.

Got Off Easy

But the policeman was good-natured. He realized that he had been stung, but he liked the pictures and figured that there would be no nutriment in lugging Vogel down to the station and telling how the exploitation man had pulled his stunt under his official nose, so he told the exploiteer to go and go quickly, and Vogel made even better time than that.

Of course, the papers got the story—from Vogel, and it made good reading with "Beau Revel" and "Paramount picture" and the name of the house in eight point, and that was all Vogel cared about.

But he has yet to hear from the man he was teaching the stunt to. The student resigned without notice when the cop made the pinch.

Used the Same Idea in Fourteen Papers

The advertising manager of the Wellington, Kansas, Daily News wrote a set of verses for a hook-up section for "Something to Think About" when it hit his town. There were fifteen concerns represented and all of the verses suggested the title, as this for a photographer:

No wrinkles, freckles, spots or frowns
On faces here can e'er be found.
It's something you should think about
The way we make your looks stand out.

Cuts lightened the page and a ribbon title covered the house. It made a hit with the readers and John P. Goring, the Kansas City Paramounteer, has since used the same layout in fourteen towns.

Show Some Spirit

If there is a chowder party or a dog fight in your section of the town, let your house be among those present. Make some sort of a noise to show that you are there.

The other night we went over the line of march with the Shriners at Elizabeth, and just one house took notice of the fact that there were some three or four thousand visitors to whom the rest of the town was giving an enthusiastic welcome.

Of course they couldn't get the Shriners, because they were to hold a meeting, but there were thousands to watch the parade who had nowhere in particular to go after the parade.

Sold Store So Hard It Bettered Stunt

A. Mike Vogel, who Paramounteers the Seattle-Portland district, got a shoe dealer in Tacoma to offer a pair of pumps to the first woman who could wriggle her feet into them. The big idea was that these were the same sort of pumps Dorothy Dalton wore in "The Idol of the North."

After Vogel breezed out, he left the proprietor in such a ferment of ideas that he bubbled over like a bottle of home brew. He had labels printed in gold which read "Modeled Especially for Miss Dalton" and pasted these into every pair of pumps of that style he had in the store. Then he filled a window with "Dorothy Dalton Pumps," and made the gift pair the centerpiece.

Small Shoes Used

Of course, the stunt was based on the small size of the shoe, and most women failed to qualify, but they had been interested in the Dorothy Dalton pumps and they bought a pair that would fit. This angle sold so many shoes that the dealer beat his original plan and gave away a pair each day of the run, instead of only one on the opening day.

It's a simple little scheme and it will work for any picture with a woman star. Why don't you try it?

Double Duty Fans

Now that the electric fans season is here, don't forget that the oscillating type can be used as a flasher for lobby effects. You will recall that this was originated in the houses of Southern Enterprises in Jacksonville last summer.

With one side of the circuit on the fan and the other fixed at the point of contact, you can ring bells or flash lights intermittently and still get the use of the fan for its normal purpose.

If you get any new use out of the idea, shoot it in.

STOPPED STREET TRAFFIC TO TELL THE COP HIS STORY

A. Mike Vogel, Paramounteer, tied up the pedestrian tarffic in Tacoma to tell the people that "Beau Revel" was at local theatre. It's old stuff, but A. Mike gave it new trimmings with a war dance and a Hebrew chant, and it had a kick

Selling the Picture to the Public

Exploited With Divers

The California Theatre, Los Angeles, used two men in diving dress to exploit Goldwyn's "Wet Gold," sending them through the streets with a float carrying a chest supposed to contain the gold.

They also used a buried word contest in the Express, the words being added to different want advertisements to read "California Theatre presents latest sub-sea picture in 'Wet Gold' for entire week May 22." The words had to be picked out and assembled, and of upward of one thousand answers, only 47 were correct. Of these the first 25 received ticket prizes. The stunt carried a pictorial layout and type display.

String Chewing Stunt Gets a Large Audience

John J. Breslin, of the Jefferson Theatre, Auburn, N. Y., seems to have found a new idea in contests. For "Peck's Bad Boy" he affixed half a dozen strings, each about twelve feet long to a nail in the centre of an ordinary kitchen table.

Six boys were called to the stage and each was given one end of the string. At a signal all started to chew the strings into their mouths, with their hands behind them, and the one to absorb his string the quickest got a three dollar prize.

Make Them Laugh

It sound simple, but it's funny, and it makes talk and patronage.

Another kind stunt was used for Charles Ray in "The Old Swimming' Hole" when any boy who could dress as Ray did in the picture was eligible to make a stage appearance and do something to entertain the audience. Here the prize was ten dollars, and the winner was so good he got an engagement as a "regular" act the following week. The kids could sing, dance, whistle or stand on their heads, and the applause of the audience decided the winner.

Both are good business makers for hot weather. Try them.

Hyman's Novelties at the Mark Strand

Patriotic music and film will open the program for the Fourth of July week at the Mark Strand, Brooklyn, commencing July 3. The overture is composed of Tobani' "America Forever" and "Columbia, the Gem of the Ocean." The first will be played straight. As the orchestra swings into the more familiar number, the curtains of the production stage will open to disclose three silk ribbon drops, on which various colored lights will play, changing the tones of the silks. At the finale a colored film of the American flag will be projected on the screen. The mixed quartet will enter on the concert at the change of music and sing the second selection with the orchestra. During the first selection the house will be dark and the orchestra in blue. With "Columbia" the lights will go to red and the house lights will come on in the same color.

EDW. L. HYMAN

This will be followed by Army and Navy selections from the Fox Film Library, forming a special reel showing the activities of both branches of the service and concluding with the Pershing parade in Paris.

The third number opens with Nevin's "Oh, That We Two Were Maying" sung by soprano and contralto. A classic dance succeeds this and then comes "Mimi, False One," from La Boheme, sung by tenor and baritone. All will be done in a futuristic drop with a flight of two or three steps in the foreground upon which the singers will stand while the dance will be done by two soloists on a platform level with the top step. The lighting will be in red for the opening selection with the singers in red and pink spots. For the dance the lights will come slowly down, red and blue spots following the two performers. While the final number will be sung in blue and white spots, which give a strong shadow effect.

Then comes the Topical Review, and this gives place to a prologue to "Salvation Nell," the film feature. This will show a city street with the familiar Salvation Army meeting on the corner with a single leading "Adeste Fideles" from a wagon at one side. The stage hands will be used for the crowd, supplemented by a few extra people. The lighting will blue to suggest night, and a couple of 250 watt lamps will be wired for lanterns on the wagon to light up the scene.

The length of the feature will not permit the use of a comedy or vocal selection following and the end of the play will break into the organ postlude.

HERE COMES THE BRIDE, BUT SHE DOESN'T LOOK VERY HAPPY

She is (or was) Stella Raub and she married Joe Ramsey, not for spite, but just to put over Tom Moore's "Made in Heaven" when that Goldwyn production opened at the California Theatre in the Screen City. It's Roy Miller's idea

Marriage in Heaven Stirred Los Angeles

You can go outside the three mile limit and get your hooch, but what is the sky limit? Is a marriage a mile away from the clergyman legal? We hope it is, for Stella Raub and Joe Ramsey went up about a mile above Los Angeles to get married and advertise Tom Moore's Goldwyn release, "Made in Heaven" about to open at the California Theatre.

The two air folk had been working on the Goldwyn lot, and Roy Miller, of California, persuaded them to travel double harness. The Sunday the picture opened was selected as the date and it was billed like a circus.

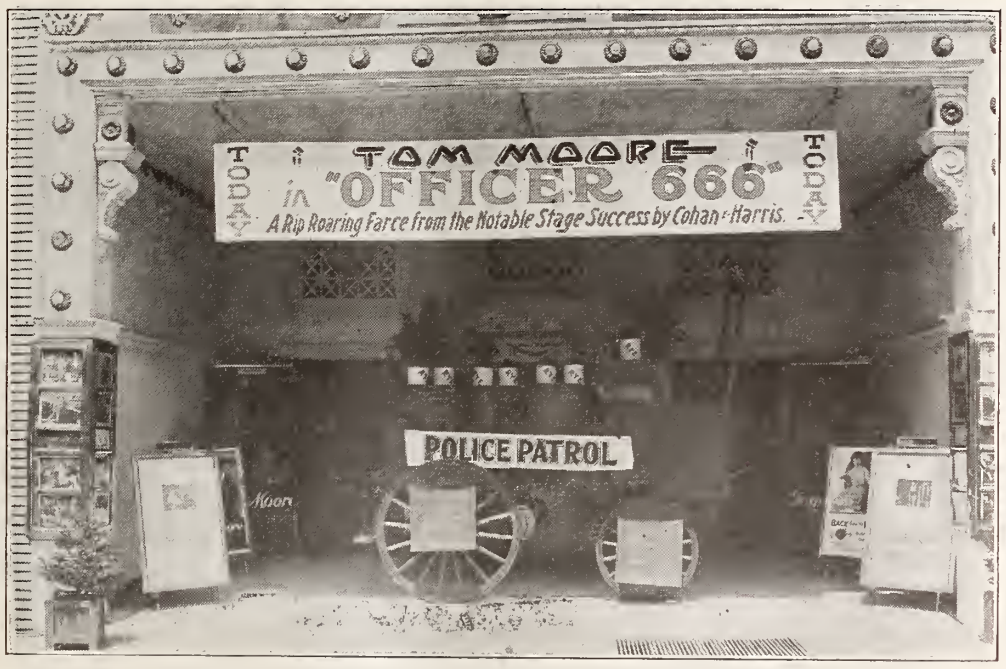
When the fatal hour came they stepped into the basket of the balloon, which was slowly inflated to display signs that could be read in the next county. Then wireless phones were adjusted and they shot into the air while a minister on the ground read the service. As soon as they were hitched they cut loose from the balloon and came down via parachute. Usually the happy pair have the length of the honeymoon in which to get back to earth, but these newlyweds made it in less than two minutes.

Some ten thousand people witnessed the stunt from the immediate vicinity, and other thousands read of it in the daily papers and in the news dispatches. We are willing to admit that exploiting is getting to be a strenuous occupation.

Hot Weather Stuff

The Randolph Theatre, Chicago, one of the Jones, Linick and Schaefer houses, opened the summer season with Tom Meighan in "White and Unmarried" and made the slogan "Headquarters of Jack Frost, where the temperature is always 69 degrees." That's better than the old "20 degrees cooler inside" stuff.

Selling the Picture to the Public



HELP! THE BULLS HAVE RAIDED ANOTHER STILL!
That's what it looked like, but the hootch was colored water and the old police patrol was merely a perambulator for "Officer 666" at the Garing Theatre, Greeneville, S. C. The stunt was pulled by J. E. Lowry, the manager

Pinch Cart in Lobby Touted "Officer 666"

Spending $17 for a lobby and street stunt combined, gave J. E. Lowry, of the Garing Theatre, Greenville, S. C., a 25 per cent. boost in his receipts over the previous weeks. With business off, it is not feasible to spend large sums for display, and the Southern Enterprises managers are using ideas instead of cash and turning them into money.

Lowry borrowed the old city police patrol, which had been supplanted by a motor vehicle. He loaded it down with suspicious looking barrels and topped these with jugs labeled "Rye," and some glass bottles that contained fluid of the proper color.

Good Dry Dope

On the side he ran streamers, and a card advised "See this roaring farce of Tom Moore's" and "'Officer 666' puts back all the fun that prohibition took away—but never brings remorse."

During the day the cart was driven around town by a man dressed as a policeman and in the evening he stood guard over the precious fluid in the lobby of the theatre. It looked mighty interesting, so it pulled the people in for two days to a material betterment in business.

Big Stunt Cost $9.50

Rick Ricketson, Salt Lake Paramounteer, got the dramatic editor of the Telegram interested in a prize essay contest as to just what "Sacred and Profane Love" was. The Elsie Ferguson picture was to play at the Paramount Empress and he wanted to get some interest.

The prize was a silver loving cup, costing $9.50, and for that he got columns of press work and the use of the jeweler's window for a week. Some 750 essays were sent in, the best of which were published.

Streamers and Cutouts for "The Gilded Lily"

At this time of year it pays to get an open effect in the lobby display, for an overcrowded front will look hot and stuffy. The Casino Theatre, Greenville, S. C., one of the Southern Enterprises houses, gets this effect to a nicety in a display for Mae Murray in "The Gilded Lily."

A framed picture is set above the box office and from this streamers are run to the front of the arch. Below is a string of small cutouts about on a level with the tops of the doors, and lower still are larger cutouts and framed lithographs. There is plenty of advertising matter, and yet there is no crowding, since the bulk of the display is out of the way. The streamers are not only decorative, but they serve to guide the glance to the central picture, which is a cutout from the six-sheet framed in a shadow box. The small cutouts are made from the window cards and are locally cut out.

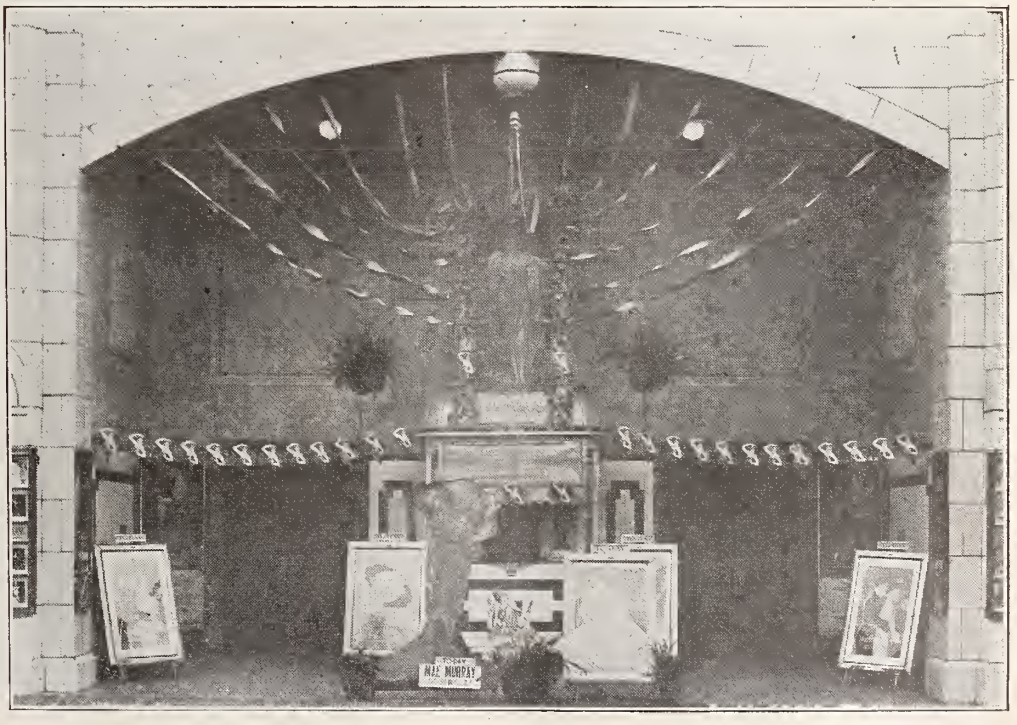
Hursey and Brooks

Jack Hursey, manager of theatres, and S. Brooks, resident manager, collaborated on the display. They also make a hook-up with a pharmacy handling an agency for a florist, using a three-sheet cutout, a frame with four stills and six smaller cutouts. They hit a happy medium between too much and too little and got a really artistic effect.

Two Kid Stunts

G. R. Moore, of the Lion and Royal theatres, Bellevue, O., ran the latest Chaplin, "The Kid" for two days at the Lion and he felt that he had not used it up. He had to have the Lion for another well-advertised attraction, but he sent it over to the Royal and played to a lot more money than he expected, and he could go down the street and look the youngsters in the eyes without flinching. He had not let it get out of town until they all had seen it.

Carl F. Miller, of the Strand, Fremont, O., ensured the same result by running extra matinees and putting the price at six cents in the afternoons. He packed the house with the kiddies and they sent their parents in the evening. Every six-cent kid at the matinee meant an adult admission in the evening and the stunt averaged up. It's the net takings that count, not the single ticket price.



THIS COMBINATION GIVES A FULL LOBBY WITHOUT CROWDING
The front of the Casino Theatre, Greenville, S. C., part of the Southern Enterprises. What appear to be figure 8's, are really small cutouts worked in connection with streamers and framed pictures

Selling the Picture to the Public

"Bob Hampton" May Win Another Big Holiday

Perhaps "Bob Hampton, of Placer," will add another to our numerous holidays, for Chief Buffalo Bear is going to Washington to agitate a national holiday to be known as Indian Day.

If we can give a day to Columbus, who discovered America, he feels that we can knock off another twenty-four hours for the oldest inhabitants, and just as soon as he gets through ballyhooing for the Marshall Nielan-First National production, he is going to make a date with the Big White Chief to plead his cause.

If he puts over a holiday and is foxy enough to make it during the school period, he will be canonized by the kids. It's a fine idea, whether it goes through or not, and meanwhile it gives the chief all the drag of a whole troupe of chiefs. Just now he is touring the Moss-Keith circuit in New York and doing almost as well as the larger parties which were used for the first run showings.

THIS INDIAN MAY BE MOST POPULAR MAN IN AMERICA

He is Buffalo Bear and is agitating the idea of a national holiday to be known as "Indian Day." Just now he is touring the country for "Bob Hampton of Placer," but he is going to Washington soon to get the holiday

Jackie Coogan Cones Made Summer Business

Joe Goldberg, who does the publicity for the Levy houses in Louisville, figured that the best summer appeal for "Peck's Bad Boy" would be the ice cream cone that Jackie doesn't eat in "Peck's Bad Boy" and he hooked into it strong while the First National attraction was at the Strand.

For several days he ran a blind advertisement imploring the kids to ask for Jackie Coogan cones at the soda fountains, "the kind that Jackie eats in 'Peck's Bad Boy.'" There was nothing to tell that the picture was coming to town. It looked like an independent hook-up.

Then one of the large ice cream factories connected and put the idea over, with a cone party for the Saturday matinee, when every kid in attendance was given a cone free and the grown-ups got fly swatters with the advertisement of the ice cream on the handle.

The ice cream tie-up was so enthusiastic that the production was put over to winter business, and Goldberg has been appointed "Bad Boy" exploiteer for the district served by Col. Fred Levy in Kentucky and Tennessee.

Another successful stunt was Jackie's own paper, supposedly edited by him, which appeared on the kid page of one of the local papers during the run of the play.

Here It Is Again

A. H. Conn, Jr., of the Alamo Theatre, Griffin, Ga., used the "one piece coat and skirt hanger" to advertise "Skirts" and reports good success with this old-time stunt.

His envelope was lettered: "Free. Alamo patented One Piece Coat and Skirt Hanger, compliments of Alamo Theatre." The nail was stuck into a square of stiff paper which started off: "If you want to hang up your coat or skirt, just drive this one-piece coat and skirt hanger into the wall, but if you want a place to hang out for an evening of pleasure, don't fail to see 'Skirts' the big Fox Sunshine Comedy Special."

The stunt is getting close to home because it was originated by J. W. Llewllyn at West Point, in the same state.

RICK RICKETSON HIT A GOOD ONE FOR "CITY OF SILENT MEN"

He ties up to shoe stores and repair shops with the suggestion that rubber heels will make a silent city. The Utah Paramounteer got this window and a repair shop while the story was playing at the Paramount-Empress in Salt Lake City

Paramount Exploiteer Offers Suggestions

Rick Ricketson is the new Paramount exploiteer for the Utah district, and he is doing a number of new things. He doesn't wait to be asked to exploit a picture. He hands out the books and write a letter of suggestion.

He pulled a beauty for "The City of Silent Men" and then went out and put it to the proof while the Meighan production was at the Paramount-Empress, Salt Lake City.

The two side cards in the cut show a prison and a city skyline and each tell that rubber heeled shoes, which the store carries in stock will make the town a new "City of Silent Men." The larger central panel tells the story of the production.

He also tied up the shoe repairing shops with cards of similar suggestion, but selling the rubber heel idea in general. Simply lettered cards, with stills, or even window cards can be fixed up, and planted in all repair shops. The stunt is not only beautifully appropriate, but it makes a wide appeal to window owners, since their are so many repair shops to be sold on the idea.

Selling the Picture to the Public

THIS WINDOW DISPLAY WAS READY-MADE SAVE FOR THE STILLS

Most managers have to talk a man into dressing his window to fit a picture, but Steve Willitt, of the Liberty, Astoria, found the window all ready. All he had to do was to add Charles Ray in "The Old Swimmin' Hole" to the display for a remedy for sunburn

Found Window Dressing Ready for His Display

Steve Willitt, manager of the Liberty Theatre, Astoria, Ore., goes along the streets with his eyes wide open. That's how it happened that he got a window display for "The Old Swimmin' Hole" with no more effort than the placing of a couple of cards and a one sheet.

He was going along the street when his eyes took in a cartoon picture of three boys in the old swimming hole. As he had Ray booked in this First National, he rubbed his eyes and looked for the sign, but a second glance showed that it was a display of a remedy for sunburn, so he trotted into the store and persuaded the manager that some pictures of Ray were just what he had been wishing for, and he sent them over at once, along with a sheet showing Ray in water up to his neck.

Just Made to Order

He could not have made a better display to order and he not only got a good window for himself, but he created an exploitation suggestion that any brother manager can use. This is the season for sunburn lotions. Sell your local drug store on the idea.

Keeping your eyes open will get you a lot of good suggestions in the course of the year. Often a slight matter will suggest not alone a hook up but perhaps a string of them.

Thirty-Eight in Hook-up

The Lyric Theatre, Casper, Wyo., landed 38 merchants in a single double page hook-up for "Passion," which makes about the record for number in that space. The house dominated the double truck, but the others all got important display, and all made a pretty profit on the investment.

One good point in the matter of numbers is that the more you have in your hook-up, the more pluggers you have in the stores to influence the opinions of the customers. When a man comes into a space with an attraction it is a foregone conclusion that he will get behind it.

And it is not only in the small towns that the hook-up works. For several years the New York Rotary Club has been using a hook-up in various New York papers. A number of the members contribute advertising and the newspaper gives space in the centre of the display for a short talk on Rotary or a report of the last meeting. This antedates the picture hook-up by several years, for it has long been a Rotary feature.

Sold Window Idea By Selling Stock

The tendency to grab all the window space possible in a display is beginning to react not only on the hogs, but on those who play fair with the merchant.

When Norman Dixon, a Paramounteer, went out with Nick McMahon, of the Marlow Theatre, Ironton, Ohio, to sell some windows, they were met with the complaint the window hook-ups were not good because they mussed the window by cluttering it up with stills and stock stuff.

Dixon promptly admitted that such windows were no good, but he offered to show what could be done. He was exploiting Brewster's Millions, and he used the money heralds and a lettered card, the money being hooked up to the cheapness of the merchant's wares.

He used just enough of his own material to set out the merchants' wares and raise the window from a straight store display to a window with attractors. He used nothing more.

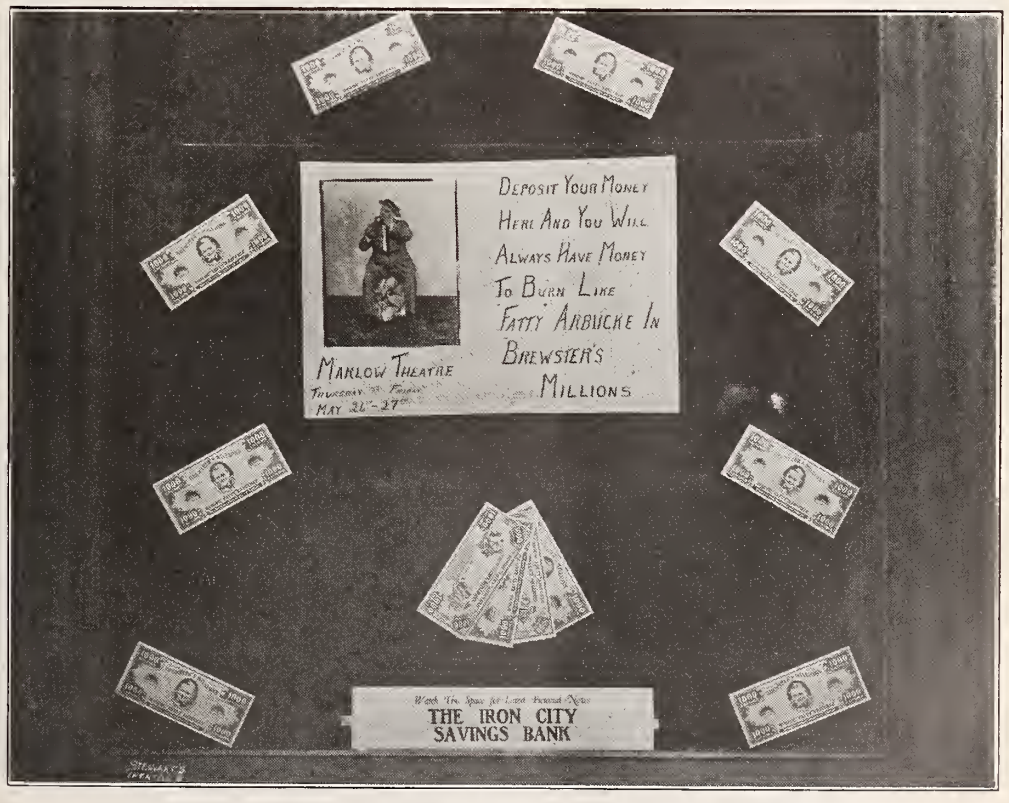
Sold Goods for Both

As a result, people had time to read all the signs, look at the stills and still see what the merchant had to offer, without having to bring their lunch and spend the day.

The essence of window getting is to sell goods for the merchant to return for the tickets he helps to sell, and at the same time to get all for the house that can reasonably be asked. Two or three stills and a good card are better than a mass of material, of which nothing will sink in.

This picture of a bank window does not show Dixons idea applied to merchandise, but it shows how he works and gives a good suggestion for bank hook-ups.

Now the merchants are back in line, with reservations.



HERE'S A GOOD SUGGESTION FOR BANKS ON ARBUCKLE

It is part of the campaign Norman Dixon, Paramounteer, worked with Nick McMahon, of the Marlow Theatre, Ironton, Ohio, for "Brewster's Millions." Note the use of only a dozen heralds

Selling the Picture to the Public

Another Swift Window from Amsterdam, N. Y.

This furniture display is the second of the series on "Midsummer Madness" from Harry Swift, the Albany, Paramounteer. We are not going to show the entire town on the instalment plan, but this points a moral.

Swift seems to be so busy getting windows that he has only the window in mind. He does not fit the display lines to the show. For "Brewster's Millions" he used the line "You don't have to have 'Brewster's Millions" to get a shave or a square meal or whatever the place had to offer. It didn't matter what the window was, you did not have to have the millions.

In the same way he is using "It is not 'Midsummer Madness' to get whatever he is showing. In this instance it is not "Midsummer Madness" that you purchase your porch furniture. It was also not "Midsummer Madness" that you get a grass cutter.

How About This?

Suppose that he had used some such copy as this for the furniture: "'Midsummer Madness' is often caused by hard wood benches or overstuffed upholstered furniture. Keep cool. Supply your porch with some of this polar porch furnishing and the only 'Midsummer Madness' you will know will be the big Cecil De Mille production at Keith's Rialto, Mon., Tue., Wed., 16, 17, 18."

And everyone knows that midsummer madness springs up when the head of the house groans about having to cut the grass.

There is not a better exploiteer in the business than Swift, but praising his early efforts has given him the idea that quantity is more desirable than quality, and he is grinding them out without the regard for the fitness of the lines which was what really first attracted attention to his work.

Get a laugh in your exploitation. It sticks where a sensation will merely pass over. A laugh is worth a dozen "Oh!" for the man who laughs remembers and tells the next.

IF YOU WANT FREE EXPLOITATION, BOOK AN AUTOMOBILE STORY

About the cheapest exploitation idea there is is booking an automobile story and then borrowing a truck or a car. The Empire Theatre, Mobile, paid for this banner, and the credit card paid for all the rest of the expense.

Got Loan of a Truck for Reid Story, Free

The Empire Theatre, Mobile, got a good publicity stunt when it booked Wallace Reid in "What's Your Hurry?" The Gray-Acree Corot Company, agents for the Nash trucks, which figure in the story, loaned a truck and driver and paid for the gas and oil. All it cost the house was the painted banner. The credit card paid for the rest.

Paramounteers report that the Reid automobile pictures are practically self-supporting in the matter of truck and car exploitation. All they have to do is to hook in with the local dealer, and Mobile seems to have found that out. If you have any automobile story get after the dealers. It is cheap and effective.

HERE IS ANOTHER OF HARRY SWIFT'S DISPLAYS

Like the lawn-mower window, it is from Amsterdam, N. Y.; and the Albany Paramounteer again uses "It is not 'Midsummer Madness.'" He seems to like that line, but there are others that would work better. See the story

Here's a Change

If your patrons are tired of dropped and misspelled word contests, try them with a wrong font contest. Purposely use letters from other but very similar fonts, requiring a sharp eye to detect, and let these letters spell the name of the house, the attraction or whatever seems best. It will put another kick in a good old timer, and if your printer works with you, you can get a real puzzler. There is very little difference between an extended and old style and a condensed letter of the same family in the eight and ten point sizes, and you can use these to stick with while the obviously wrong letters will get their interest.

Passing the Buck

About the best policy we have struck is that followed by a southern exhibitor who uses two sorts of exploitation. If he feels that the picture will make good, he sails in and sells the picture. If he knows that the picture will not measure up, he does not sell the picture, but seeks to devise some novelty that will sell itself rather than the picture. The patron who comes and does not like the offering, feels that he was not coaxed to come and see the play and does not hold resentment.

Selling the Picture to the Public

B. Turpin's Welcome Worked Twice Daily

O. D. Cloakey, who has left the Allen interests to ally himself with the Winnipeg Amusement Company, controling some ten houses in the vicinity of "the Peg," worked a capital stunt for "A Small Town Idol" when it played the Lyceum.

From a wrecker he obtained the worst flivver he could find, and in this a fictitious Ben Turpin made his triumphant return twice a day, riding from the station to the theatre, where a red carpet was laid for him from the sidewalk to the foyer. A jazz band, used in lobby work, played him in, and some hired pluggers gave him greeting and then went inside to supply the proper vocal effects on the return home and the personal appearance episodes in the film. By the end of the week the pluggers were not really required, for the audience worked into the spirit of the stunt and made their own noise. Even yet, "Atta boy, Sam!" is still heard in the ball park and around town.

He also put over Fairbanks in "The Nut" to a jazz accompaniment with the soda fountains tied up to the nut sundaes and the candy stores with nut displays, while two eccentric characters worked the streets on a nut hunt that meant newspaper as well as street publicity. Both are good, but the Turpin reception is an inspiration.

Newsboys Help Again

This time it is John Freidl, manager of the Royal Theatre, Sioux City, Ia., who called in the newsboys to help put over a picture. Aided and abetted by R. C. Gary, Paramount exploiteer, he arranged with the Journal to give a party to the carrier, and about 200 boys turned out for a special matinee.

A parade a block long marched down to the theatre from the Journal office to the more or less musical sounds of their own lusty voices and about 300 landed in front of the theatre, but they all went in and whooped it up for Fatty Arbuckle in "Brewster's Millions."

The paper gave a large cut and a long story and the two banners the kids carried were the most conspicuous part of the cut. Pick out a show that will make the kids laugh and the reporter who covers the show can't help writing a good story.

Useful Posters

First National has ready for distribution at cost the new 24-sheet posters showing their stars and producers for 1921-22. The players and directors are shown in vignettes around a central space in which there isleft a blank of four sheets for the sniping of local announcements. The wise exhibitor will varnish down the paper and use in the four blank sheets removeable board on which he can paste or letter the announcement of the moment, getting a 24-sheet permanent stand at a cost of only four sheets for the changes.

These are intended for summer campaigning, but they will serve all through the winter, as well.

Impersonated Custer

C. A. Barbian, of the Waldorf, Akron, O., made good business for "Bob Hampton, of Placer," by sending out a street rider made up as Gen. Custer, to emphasize this angle of the picture. It was well done, so it made business, but unless you can do it well, don't try it, for a Custer or Grant or Washington who looks like a caricature will offend the very people you desire to attract and you will harm business instead of helping it.

General Bullard Testifies Approval of First National's Valuable Help

ANOTHER testimonial to the efficient work of the picture theatres in putting over public movements comes from Major General Robert Lee Bullard, now commander of the Department of the East, U. S. A., and former commander of the Second Division, A. E. F.

He is charged with the promotion of the Citizen's Military Training Camps idea in the New York section, and approved of a hook-up with "Bob Hampton, of Placer," arranged by the Associated First National, which planned to aid the recruiting drives through the medium of ballyhoos where this Marshall Nielan production was playing.

Use Was Widespread

Some weeks ago we pictured the start of the campaign, when the film was the feature at Moss' Broadway Theatre. Since that time the recruiters have followed the film about town, and in a letter to Associated First National, in which he warmly commends their work, General Bullard states that "The publicity which has been obtained for the camp through the picture, 'Bob Hampton, of Placer, has resulted in several hundred applications for the camp." In the concluding paragraph he adds his personal thanks to his official commendation of the movement.

Primarily a ballyhoo stunt for the picture, the campaign again proves what can be done by the theatres for any object of national interest. The War Department is vitally interested in the promotion of the training camp idea, but the results are wholly dependent upon the effect of the publicity methods. Knowing what has been done for the recruiting services of the Army and Navy by picture hook-ups, they welcomed the co-operation of First National in getting sentiment aroused.

That this was done very thoroughly is proven by General Bullard's letter. The picture has played every section of the town, and wherever it has played, the Training Camp's ballyhoo has been made the feature, with profit both to the house and the military authorities.

Acting on the broadcast appeal of First National the idea has been taken up in other sections where the other areas have been handling similar drives.

Offer Is Attractive

The idea is not a difficult one to sell, for it virtually offers a thirty day vacation practically free of cost with the physical and mental advantages of military training and without the strenuous intensive work of the war training camps, but something was needed to present the idea to the public, and First National provided an efficient idea.

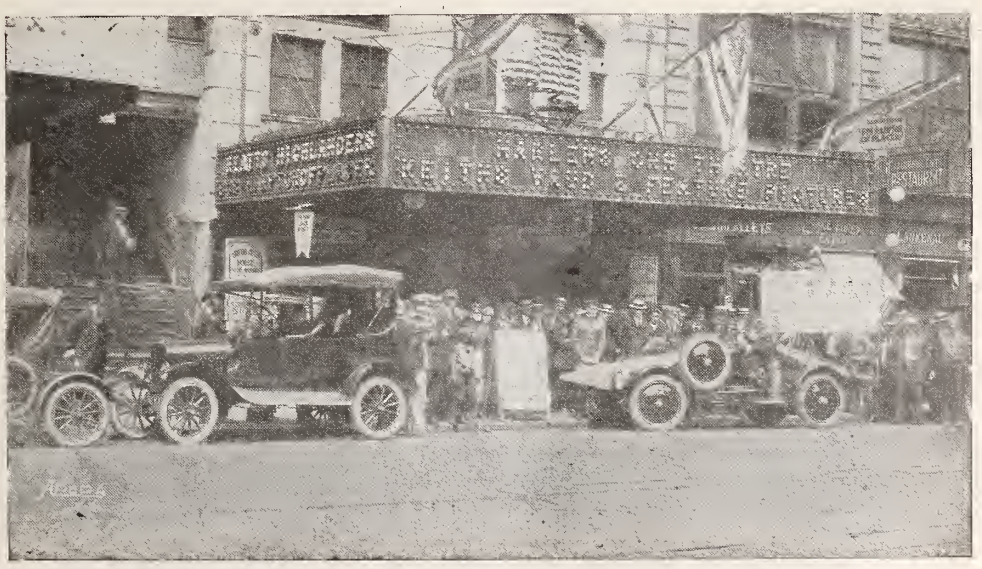
Such hook-ups as these are of real value in demonstrating the value of picture theatre co-operation and will go far toward offsetting the malicious statements of professional reformers.

Beat Pete Smith on Use of Time Tables

Lem Stewart, exploitation director for Southern Enterprises, noted the Pete Smith butt-in on the Western time tables for "Bob Hampton, of Placer," and sends along a timetable used by the Strand Theatre, Memphis, a couple of months earlier. The handling is different, but it works much the same way.

The Strand arranged with the Southern Railway System to supply the theatre with two thousand regular timetables. These were pasted on the front page with a special strip announcing that "The Love Special" was due to arrive at the Strand at 2 P. M. on Sunday. Wallace Reid was announced as the engineer, Theodore Roberts as the president and Agnes Ayres as chairman of the board of directors. The names of some well known local men were used to complete the board of directors.

It cost $8.25 to paste these folders, but they made striking advertising because of the hook-up with a standard railroad. They meant much more than a fake timetable, and it was worth the trouble it required to coax two thousand of these away from the railroad officials.



THE TRAINING CAMP RECRUITERS HARD ON THE JOB

One of the units employed in the First National's drive for the Citizen's Military Training Camps and "Bob Hampton" in front of the Harlem Opera House, New York

Selling the Picture to the Public

Framed His Cutout in a Bower of Flowers

Rick Ricketson, of the Salt Lake Paramount office, has pulled another nice one for "Sacred and Profane Love" at the Paramount Empress. He made what the passionate press agent calls the "manual osculation three sheet" the basis of a cutout framed in flowers in one of the prominent windows in the city.

It is a pretty layout. The bulk of the display is overhead, with the cutout framed in the two panels, one for the store saying that sacred love is best told in flowers and the other for the theatre telling about the Elsie Ferguson play. The flower baskets in front are not sufficiently numerous to obscure the cutout, but rather add to the effect. Some florists' displays mask the cutout with a mass of bloom more brilliant than the colors on the lithograph and the effect is lost, but this display makes it an even break, and lets the house take its share of the prominence.

"SAY IT WITH FLOWERS" SELFISHLY URGES THIS STORE

Give us a choice and we would prefer to say it the way the chap is doing it in the three-sheet cutout. It's nicer—and cheaper—than flowers. This nice setting for the cutout was arranged by Rick Ricketson, Salt Lake Paramounteer

This Airplane Hookup Applied to the Title

Airplane stunts to boom pictures have been done often, of late, and always with success, but the Strand Theatre, Marshalltown, Ia., used the sky ships to put over the first episode of "The Sky Ranger," the new serial with June Caprice, and that meant something.

There were some flyers in town doing the passenger carrying stunt and the management figures that as "The Sky Ranger" was an airplane serial, the flyers would fit into the scheme, so they arranged for a special trick flight and the throwing away of one hundred passes to the first episode with the assurance that "See the start and you will follow the flights of the Sky Ranger."

Fitted the Title

It is seldom that an air flight fits the title of the advertised production so closely, but the Strand put it over to a start that was reminiscent of cold weather. If you cannot find an airplane handy, suppose you have prize flying for toy "Sky Rangers." This will jazz the thing up and perhaps attract almost as much attention, for the kids have their toy planes now and some of them are hummers. Hang up two or three good prizes for altitude and distance, and you'll have the whole town out.

TO PROVE THERE IS NO DECEPTION, THEY SHOW THE GOODS

The Strand Theatre, Marshalltown, Ia., hooked in with some airmen to launch the first episode of the new Pathe serial, "The Sky Ranger." They did stunts over the town and threw out one hundred passes to "Ep. 1"

Half Peck of Buttons Sold Linder Picture

Fred Hathaway, of the Alhambra, Utica, put over "Seven Years Bad Luck" with a very simple stunt. Because it *was* simple it worked harder than more intricate effects.

He went over to the ten cent store and bought a lot of buttons of assorted sizes, getting them cheap because the cards to which they were attached had become soiled. He made a false bottom to a keg, planted a six foot pole and filled in with the buttons, of which he had about half a peck. A sign told that these buttons had been swept from the floor after the first showing of the Linder story. To the pole was fastened an old vest with all the buttons but two missing and these hung from the torn cloth. A sign read "Served him right. Who'd wear a vest this hot weather to laugh at 'Seven Years Bad Luck'?"

Lucky Charms

Then the lobby was decorated with all sorts of good luck charms from black cats to four leaf clovers, and a sign on a mirror dared the reader to break it and endure seven years of bad luck. There were also two other mirrors, cracked with soap, appropriately lettered.

It was all brisk and amusing and it captured the hot weather fancy, with the result that business was exceptional.

It might have helped a little to have offered to help the losers find the buttons they had laughed off. You might add this if you work the stunt.

Didn't Like the Paper So Adapted an Exploit

E. E. Collins, of the Opera House, Greenville, Texas, very impolitely says that the paper and stills for "Sentimental Tommy" would kill the best picture made. He got out a tack card and backed this up with the "Every shake counts a shimmie" stunt recently used in Pennsylvania and added that the play was "selected on merit to open the new million dollar Palace Theatre at Dallas." This not only stamped the attraction, but it gave a boost to the new and big sister house of the Southern Enterprises.

Only Shimmie Shown

He worked the stunt in a confectioner's window and built a nice display of stock around the shaker and the stills; even though he did not care for the stills. He did not even have the regular shimmie doll, but used a kewpie and had a sewing machine motor back of the screen shake the dress. He wasn't going to let a little thing like the lack of a doll keep him from what looked to him to be a good stunt. He liked it, used it, and found that it was good.

Selling the Picture to the Public

HERE'S ONE GOOD BET OROWITZ OVERLOOKED, WE THINK
He had all Philadelphia tied up to "Too Much Speed" and he even went out and tacked them up on a pay turnpike, but he did not stop to book Bill Hart in "The Toll Gate" and so he lost one-half the kick

Orowitz Overlooked One Good Side Kick

Eli M. Orowitz tied up all of Philadelphia and the suburbs to Wallace Reid's showing of "Too Much Speed" at the Stanley, but he overlooked one good bet when he tacked the stopping hands on the toll houses along one of the few turnpikes left. He should have booked Bill Hart in "The Toll Gate" at the Stanton and made it a double hook-up.

But that is about the only thing that Orowitz overlooked. He tied up the Keystone Automobile Club to his campaign and they used his cards on their cars, tacked the warning hand everywhere, got the traffic cops to put them atop their semaphores and the Bulletin even made it into a cartoon for use at the side of its heading with the Peace Resolutions riding on a snail with a "Too Much Speed Warning." Copy readers worked the phrase into their headlines and the campaign exceeded even the Roche-Doob campaign for "What's Your Hurry." Just at this time of year when the temptation to speed and get a breeze is strong, some warning needs to be sounded, and Orowitz tied up all of Philadelphia and went down the Main Line half way to Pittsburg. It just goes to show that a stunt can be worked over and over again if it is handled well.

Vivified Posters Travel on a Float

Jensen and Von Herberg, who own a lot of theatres up in Oregon, have a keen appreciation of what the Blue Sunday is going to mean to the amusement managers, and they are doing their best to arouse the public before it is too late.

One of their stunts was to book Universal's "Blue Sunday" film, and advertise it widely. For the engagement at the Liberty, Portland, they brought the poster to life and sent it around town on a float. This appeal had a far more direct meaning than pictures, and did a lot of good.

But the best work is being done in Screenland, edited by A. C. Raleigh, who handles the subject brilliantly in each weekly issue of this general house publication.

If all managers get solidly in line with propaganda, the extremists cannot put over Sunday closing as they did prohibition, but they should see that they are going to get it over in precisely the same way. Get busy before it is too late.

Cut Two Ways with This Exploitation

J. J. Hoffer, of the Victory Theatre, Peotone, Ill., had an inspiration when he started to exploit the first episode of "The Diamond Queen." He announced that he would give a free admission to the first episode to all boys and girls who presented a queen of diamonds to the doorman.

After the opening performance Hoffer held several hundred queens of diamonds, and that gave him a chance to advertise that father could come down to the theatre with his busted deck and reclaim his lost queen.

That gave the stunt a double kick and not only claimed the kiddies but got the head of the family interested. This is better for small towns than large ones, but in a place of the right size you can clean the whole town from mother's solitaire desk to pop's pinochle pack. If you have not this serial, watch out for the first diamond in any title and try it out, but be ready with the second offer early or you'll be the indirect cause of a lot of spankings.

Treated the Orphans

An orphan matinee of unusual size, with 900 children as the guests, was the Mission Theatre's stunt for putting over "Through the Back Door" in Los Angeles. It also hooked in the new Sennett five-reeler, "Home Talent."

Harry David, the manager of the Mission, interested the Times in an effort to get cars for the conveyance of the children, making it the Times' party. This meant big type and photographic layouts for a week before the show and this angle reached the affluent, just as the generosity of the act "got" the poorer people.

Miss Pickford was not able to make a personal appearance, on account of her work on "Little Lord Fauntleroy," but she sent a photograph and a box of candy for each child, and Ben Turpin, Phyllis Haver and Charlie Murray were there to jazz things up.

JENSEN AND VON HERBERG BROUGHT A POSTER TO LIFE
For the Liberty Theatre, Portland, they made a float from the Universal advertising, figuring that it would not alone advertise the comedy but make people think about the present agitation to spread gloom

Selling the Picture to the Public

Kantner Has Good Idea for a Window Dressing

Oscar Kantner, Indianapolis Paramounteer, wanted a piano store window for "Deception" and he knew that he could not get the usual cutouts and frames. He had to offer them something they wanted, and he found the idea in that backing to the piano display.

This is built of beaverboard with the title in large letters over the arch and some selling text on the pillars, with a P, for Paramount, in shields just above. The whole thing was made to frame the grand piano which formed the central attraction in the window. The cut suggests that the backing ran clear across the window, but this is because the color volumes of the arch and the backing are much the same.

This costs a little more than it would to slip in a couple of cutouts, but it gives the suggestion of an important production that is worth the trouble and expense involved and with touches of gold and color it can be made to look like more than the traditional million dollars, and it does not cost as much as it looks.

YOU CAN LAND THIS STYLE OF WINDOW WHERE YOU LIKE

Oscar Kantner, of the Indianapolis Paramounteering district, wanted a window for "Deception," and to get just what he wanted he had a special backing made and landed in where stills and frames were strictly taboo.

Hooking Up a Circus Got Boasberg a Job

Albert Boasberg had an application in for a position on Claud Saunders' enlarged staff of exploitation men when the Sells-Floto show struck Schenectady. Boasberg got out his car, lettered it as shown in the cut, and offered to pilot the show over the parade route.

When Claud Saunders heard of the stunt he made Boasberg a Paramounteer, for he figured that he had the right angle on the game. He didn't try to buck the show, but by working with them, he took the Paramount advertisement over the route just ahead of the band wagon and everyone saw the signs and thought pictures even while they thought circus, and they realized the permanency of the picture as against the fleeting nature of the traveling show. On the back of the car were named the Happy Hour, Barcli, Capitol and Proctor's, which use the Paramount service, which gave the houses a direct hook-up. Boasberg turned out the side the thought would most strongly appeal to Saunders.

We want your Exploitation Ideas. Send them in to us. : : : :

HERE'S A STUNT THAT WON A JOB FOR BOASBERG

He was an applicant for a job as a Paramounteer and when the Sells Floto show hit Schenectady, he dressed up his car and volunteered to pilot the show over the route. Claud Saunders heard how he made the best of it and gave him the job

"Witching Hour" Sales Made a Big Feature

John J. Friedl, manager of the Royal Theatre, Sioux City, Ia., wanted business. He knew that local merchants were complaining of slow sales. He arranged with several to offer special bargain between three and four o'clock on the afternoon of a certain day. Then he got them into a page tie-up with the theatre. The extra page of advertising pleased the newspaper, which gave extra space to the show and the shops, and everyone was happy.

As the witching hour is two o'clock, it would be better to have sale start at that hour, and the bargain should be held strictly to that hour only. If this is done, the special sale will sell tickets and move slow sellers almost miraculously, for the hook-up with the title throws the glamor of the theatre over the bargain sale.

Cut Out Billboards; Worked Exploitation

Fred Hathaway cut out billboards and reduced his newspaper advertising on "The Man of the Forest" and the Alhambra, tUica, and yet did better than usual business and cleaned up ahead of any of the other shows in town.

This was almost entirely due to exploitation, and he used several schemes. He advertised first a set of ticket prizes for the greatest number of words composed of the letters in the Zane Grey title, no letter to be used more often than it appeared in the title. Four hundred and ten replies were received, which ran up to five hundred words or more.

The Curtis Publishing Company's agent made a hook-up, tying 175 cards along his routes in return for mention on an equal number of street car cards. Car dashes were used as well as hangers. The Curtis boys who made the largest excess sales were also given ticket prizes and a one sheet was placed in the lobby.

Selling the Picture to the Public

PERHAPS THIS SUBMARINE IS TO DIVE FOR BURIED TREASURE

A few weeks ago Harry Swift put an old time ship in the lobby of the Regent, Rome, N. Y., for "Buried Treasure." Now the canvas submarine for "Below the Surface" can dive for the buried gold. He's a regular shipping board

Harry Swift's Ships All Sail in Dry Land

Evidently Harry Swift doesn't believe what Lem Stewart wrote latest about a change in pace. Recently he built an old galleon in the arcade lobby of the Regent Theatre, Rome, N. Y. It worked so well that he came back and built a canvas submarine for "Below the Surface." This is swung at an angle in the cut to give the effect, but it was head on in the lobby at showing times.

The sub. was guaranteed to dive, but there was no guarantee that it would come up again, so perhaps it is just as well that the Albany Paramounteer builds all his ships in drydock. The idea is a good one and can easily be adapted to any underwater play and the boat is light enough to be lifted to a float for a street ballyhoo. Then you can paint it over, swing a car below, hang it up and call it a dirigible. It goes way ahead of a window.

Peep Hole Worked by Mysterious Stranger

Jack Lacy, the new Paramounteer in Detroit, used the peep hole idea to put over "The Witching Hour" at the La Salle Gardens, but he complicated this with a "mysterious stranger," who marked the numeral two (the witching hour) on each alternate block on the sidewalk between the peep show and the theatre.

Worked Up a Crowd

He would play around the streets with his piece of chalk until he had a fair sized gallery, then he would wander up to the window and take a long, earnest look at the three sheet inside. Of course the gallery would line up and take peeps, and then follow the trail of twos down to the La Salle Gardens.

Lacy is one of those labor saving fellows. Instead of painting the window with whiting, which needs to be washed off afterward, he used old sheets and just had to tear them down when the show was over.

This sort of thing seems childish in its appeal if you have never tried it, but try it some time when business is sick and you have a good one you want to put over. You will be surprised and pleased at the result.

Free Show for Vets Puts House on Map

When the Government located a sanitarium for gassed veterans a few miles from Tucson, the people of the town got a drive up and built a theatre on the ground for the amusement of the men, many of whom are only in the incipient stages of tuberculosis and chafe at the restraint. Manager Pickett, of the Rialto Theatre, a First National franchise holder, at once announce that all of the First National productions would be shown at Pastime Park before they were shown at the Rialto.

This is a godsend to the 800 men in camp, and it has a practicle angle in that it puts the house and the First National product before the people of Tucson as nothing else could. It has brought one big newspaper flash and is good for a special small story for each new film. Moreover, the citizens turn to the Rialto for amusement, and it is a good business move as well as a practical charity.

Made Them Read It

Some weeks ago we reproduced some of the clay modelings used in the Northwest to advertise Mae Murray in "Idols of Clay." E. E. Collins, of the Opera House, Greenville, Tex., used the idea, but he gave it a unique little touch. The relief was placed above a card on which was mounted the portion of the lithograph showing the original design, and on this card was lettered: "This plastic relief design is the work of C. C. Kimball, of this city. Modeled after the design on this card."

This aroused local pride and people compared Collins' work with the original and they came away from the window with the title firmly fixed, for this comparison centered their attention on the show for two or three minues instead of five or ten seconds. It was a simple addition, but it increased by many times the value of the original idea. It drove the message home.

YOU DO NOT HAVE TO WASH THE WINDOW AFTER THIS PEEP-HOLE

Most peep shows in windows are made by blanking the window with whiting. This uses paper and saves washing. How Jack Lacy, Paramounteer in Detroit, put over "The Witching Hour" with a mysterious stranger and a piece of chalk

Selling the Picture to the Public

Another Example of Straight Type Work

When "Dream Street" was taken into Boston for a short run the all type idea was used, much the same as in New York, but the space was largely wasted because it was set in a full face six point, unleaded that was almost impossible to read in so wide a line and in so large a mass. This form of copy is splendid for a change in pace, but the matter should be well set, and if the lines are long at least a ten or twelve point should be used for the body. An eight should not be used for more than a two-column width and a six only in a two or three inch line. Here an unleaded six point is used for 29 lines five inches wide. It does not matter much, for it is just the reprint of the dramatic criticisms, but one good one, played in twelve point would have been read, where none of these will be

THE BOSTON GRIFFITH

puzzled over. Most of the Griffith advertising is adroit, but this is largely a waste of space. It might have been a trifle better set in Roman instead of full face, but it would have been bad in any event in that size and width. One advertisement does not make a run—or break it—but someone wasted the major part of 300 lines of space that costs money.

—*P. T. A.*—

For Fat Men

If you have the space, put in a row of extra wide seats or chairs and sell them to fat men at a slight advance over the regular price, sufficient to pay for the lost seating capacity. This may sound like a joke, but it has paid in New York theatres and will pay in your house. Inaugurate the idea with a fat men's party with the broadest men you can find, and the paper will give you a write-up. A lot of people would be glad to pay more to avoid being crowded into a seat too small, and most houses use narrow seats. Try just one row of seats and see how it works. It will surprise you.

—*P. T. A.*—

Split Lettering Seldom Advisable

Sometimes it does not pay to try color effects in black and white. These daily ads from Shea's Criterion, Buffalo, are evidently an attempt to follow the scheme of the Paramount teaser posters, but they chop up the lettering to the point of impossibility, particularly that on the right. It is so seldom that the Shea houses turn out anything open to criticism that this lapse is notable, but we think that this is a very poor specimen of advertising. That on the left is bad enough, with the color of the title changing, but on the right it goes from white to black and back again in a most confusing manner. It is poor work from any

SOMETHING TO AVOID

angle, and particularly bad for newspaper use, where the eye must be caught on the jump. You must be more than familiar with titles to catch this "Deception" and we thank that many will pass over the entire space feeling that it will not pay to puzzle it all out. On posters the split lettering may be carried in a third color and get away all right, but with only black and white, such experiments should not be tried. It never pays. It's novel, but it is not advertising. Mr. Franklin is entitled to slip now and then, and this is the first slip in a long, long time, but he let his artist pull a good one while he was boning.

—*P. T. A.*—

Has Another Device for a White Margin

The American Theatre, Casper, Wyoming, uses the white margin idea in its six column advertisement for Dorothy Dalton in "The Idol of the North," letting the top of the portrait cut rise above the line of the display. It is more effective in the paper than it appears to be here, for this does not show the very nice arrangement of the space. We have commented before upon the skill of the management in working up displays from two or more cuts, but this is above the average for the house. The star's name rises a

Cursed by a Hundred Victims, Yet Desired Above All Things
DOROTHY DALTON
As a Beautiful Dance Hall Girl On the Frontier of Civilization
—IN—
"THE IDOL OF THE NORTH"
Usual Admission, 40c
Today, Wednesday and Thursday
AMERICA

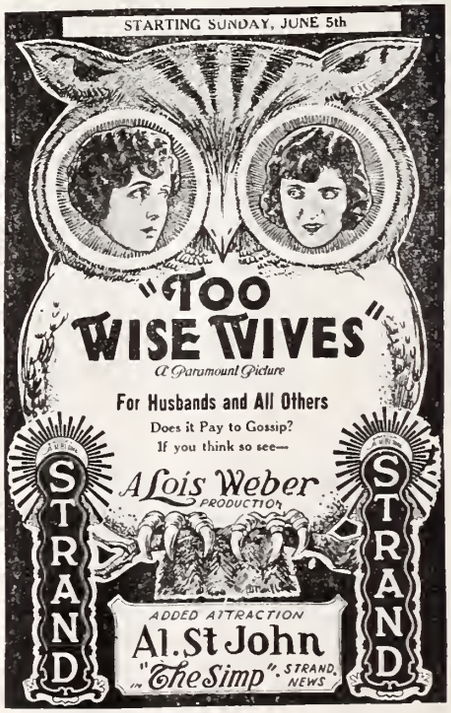
THE CASPER SIXES

bit far above the title, but there is nothing to prevent its connecting, and on the level where it is placed it gives a better punch to the cut. There is little said about the play, but it hooks up with "The Flame of the Yukon" which is the big selling point, tells something of the story in a manner to pique interest, and announces a production bill that is in keeping with the story. This house uses the same signature as that for Denver, and we think it cannot well be improved upon. It is striking in any size, is at once recognized, and it works in well with border or can serve as well without. Like the old Circle trade mark, it always fits in and never seems to be out of place.

—*P. T. A.*—

Max Doolittle Finds Something Is Lacking

Max Doolittle, the Paramount exploiteer in Des Moines, sends in a couple of his advertisements for Blank's Strand Theatre and writes: "While I have made any number of these sort of drawings, I feel, when they are finished and in the paper that something is lacking and they are not as they should be. Whether they are too crowded or what is the matter is hard for me to judge." We were in Des Moines a couple of weeks ago for the Shrine Imperial Council and we dropped in to spend a very pleasant half hour with Mr. Doolittle, and we saw and admired some of his work in the original. It was nice to look at with its shiny blacks and pure whites, but our time was limited and we could not spare the half-hour that an argument would have entailed, so we did not go into the matter. The trouble with Mr. Doolitle's stuff is that he does not get in the paper the results that he is lead to expect. He has not realized that it is necessary to make an eighty per cent. discount on the art work. He is making the mistake that about ninety-eight out of every hundred managers make. He does not like the type display, so he attempts to beat the compositor with hand work. The better of his two speciments is a three tens for "Too Wise Wives." In this he uses a little inserted type and he has mortised to get prominence. The general design is an owl, emblematical of



DOOLITTLE'S THREE TENS

wisdom, against a black ground. The drawing is excellent, but it does not stand out clearly. An owl perched in a white ground would have shown the design better and would have gained greater prominence through the contrast of white and black space. Instead of the masses of black, there should have been more feathers

Selling the Picture to the Public

against a white space, the body of the owl should have come down to the bottom of the space, letting in the added attraction as a part of the single mortise, and the "Starting Sunday, June 5," should then have been cut into the head or, better still, have been let into the bough on which the owl was perched. In the original this was a very sightly drawing, but in the reproduction, with the black muddied down, it does not give the same impression. It is the same thing that we have been saying over and over again in this department, and Mr. Doolittle, like most of the rest, has read the matter without ever realizing that we meant him among others. This department would be worth ten times what it is if each reader would study all the comment and seek to apply it to his own business. One trouble is that we cannot reproduce the mistakes. We take the grey cut, give it a reduction of three to six diameters, print from a good cut in black ink on good paper, and the reproduction looks good. The manager reads the comment, sees a good looking cut reproduced and does not realize that the cut we show cannot do more than suggest the result the exhibitor obtained. He looks at his own work in glossy black and pure white and he knows his work is good. He does not stop to realize all that he loses. He does not seem to learn to make allowances. Mr. Doolittle's second example is for "The City of Silent Men" and is a four eights. This is better

AN ALL-HAND LETTERING

proportioned than the other and is lightened with a couple of portrait cuts, but it is all hand lettering, and it does not come in print the way it looks on the card. He keeps the lettering to a larger size than usual and it is easier to read than a majority of the hand lettered reverse cuts, but it is not as good work as Mr. Doolittle can get. If this was merely a fault of Mr. Doolittle's, we would drop him a personal letter and let it go at that, but the same thing that is bothering him should be bothering hundreds of others, for thousands of dollars worth of space is hurt every Sunday with too much reverse, and some of it is wholy wasted. A majority do not get as good results as Mr. Doolittle does, because they work to smaller letters and do not make as good a disposition of their space. There is just one remedy. Throw out reverse, as such, and learn to apply black to bring out the white masses. A characteristic frame will often help, and will give a change of pace, but the border design should be employed to bring up the type announcement and should not be permitted to overshadow it. Don't trust to your drawing, but know how much of that drawing your newspapers will give you back. In some towns poor press work will give back less than five per cent. of the effect. You will never get better than forty per cent. on a reverse. Use black and white masses to touch up the space, to give emphasis without overpowering the design. Do not ever use smaller than a thick twelve point for a white letter and use few of these. Black and white is one thing and grey and yellow is another. When you look at a nice black and white, think of it in terms of grey and yellow and you will not be so eager to use reverse. Mr. Doolittle's mortise shows better than his all reverse. Putting the mortise design against a black ground hurts it. The answer seems to be to use design only for attention-getting frames, to use black sparingly, to drop hand lettering wherever possible, and to use type as much as you can. Stars and titles can be neatly lettered to get a better effect than the average newspaper office can give, but this should let the hand lettering out. The rest should be in clear, legible type, even if it is not as "artistic." We think that Mr. Doolittle will get the idea, but we are talking to you, too. Are *you* getting this? You need to, unless you are the exception.

—P. T. A.—

Print Proper Names and Avoid Mistakes

This advertisement from the State Street Theatre, Trenton, N. J., points the necessity for supplying legible copy, particularly where proof cannot be shown the advertiser. It will probably shock Lillian Russell to learn that she has gone into the pictures again, but the mix up is due to illegible copy, in which

STATE ST.

Continuous Shows—1 to 11 P. M.

"ALL-STAR WEEK"
TODAY AND TOMORROW
Noted Fox Sat
Lillian Russell
—in—
Bare Knuckles

Charlie Chaplin
—in—
WHAT HAPPENED TO BILL?

The compositor evidently is not a picture fan and did not know William Russell, but he did remember Lillian, so he gave her the benefit of the doubt. In sending in copy print out the names legibly, underscore the u and place a dash over the n, and you will have little trouble, but if you make cat tracks, don't kick if your announcement gets all shot to pieces. The printer will be able to get the obvious words, but he will make a new "noted Fox sat" if you leave it to him to unravel your handwriting puzzles.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

White and Black Ads Give Best Contrasts

Here are four one column displays from Shea's Criterion, Buffalo, in which the value of black in the mass is emphasized in the advertisement in the lower left hand corner. There was another in this set which also uses a black mass, but this will suffice for contrast. The light line displays are all good,

SHEA DAILY ADS

but they lack the strength of this one space with a strong black. The next best is the one in the lower right hand corner, which also gives a black, though not so pronounced. It is through this handling of blacks that the best contrast is gained, and this black in an open space will prove more effective than a lot of black frame around the lettering. It is the handling of the mass which marks the advertising artist rather than the creation of a border effect. To get so striking a result in 35 lines is doing something real. We are going to use some of Mr. Franklin's small displays from time to time because we believe that they are well worth studying, even where the artist is not wholly happy in his results, as in the "Deception" spaces recently shown.

—P. T. A.—

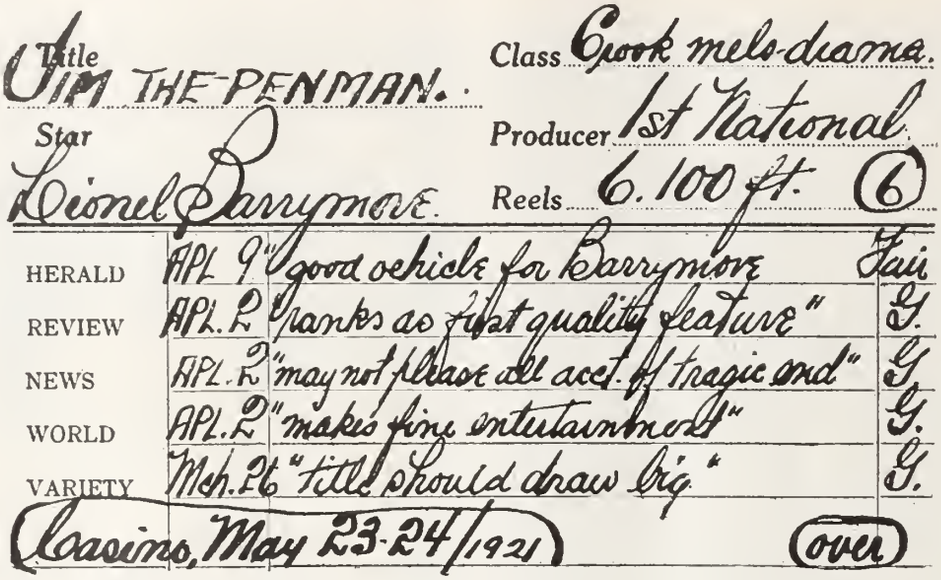
Makes Card Catalogue Tell of Attractions

Thomas S. Daly, of the Casino Theatre, Halifax, N. S., sends in one of the catalogue cards he uses to keep tabs on the coming attractions. As soon as possible he prepares a card for each attraction mentioned in the trade papers, whether or not he expects to have the film. If he gets it, he wants to know about it. If the other fellow has it, he wants to be able to judge the strength of the opposition show. He isn't afraid of the other fellow, but he believes in keeping posted, so his card catalogue shows every film title, and it is the work of a moment to get from his cards the consensus of opinion. The top gives the details of the title, the producer, the nature

Selling the Picture to the Public

of the production, the star and the length. Below are spaces for the opinions of the trade papers with references to the dates on which these opinions appeared, that they may be consulted with the least effort, should that be necessary. At the right is a brief summary, and on the back may be added any details not provided for in the face of the card, though we think that Mr. Daley has covered the ground for all practical purposes. Some such scheme as this has been recommended from the early days of this department: the original scheme referring the reader to the page and volume in which the comment appeared, but we like this summary for quick results, though we think that reference to the chief stories will help where the picture is booked. There is a chance that system will be run into the ground if it becomes too involved, but the brief time required to fill in these cards commends it to the busy manager, who cannot do better than follow Mr. Daley's card.

—P. T. A.—


Title JIM THE PENMAN. Class Crook melo-drama.
Star Lionel Barrymore. Producer 1st National
Reels 6. 100 ft. (6)

HERALD	Apl. 9 "good vehicle for Barrymore"	Fair
REVIEW	Apl. 2 "ranks as first quality feature"	G.
NEWS	Apl. 2 "may not please all acct. of tragic end"	G.
WORLD	Apl. 2 "makes fine entertainment"	G.
VARIETY	Mch. 26 "title should draw big"	G.

Casino, May 23-24/1921 (over)

MR. DALEY'S CATALOGUE CARD

Reduces His Space for Summer Slump

D. M. Bain, publicity manager for the Howard Wells Amusement Company, Wilmington, N. C., sends in his displays on a summer basis with the four houses taking only a double six, or considerably less than was previously used on any single house. Mr. Bain explains

VICTORIA—LADIES FREE TONIGHT
IF ACCOMPANIED BY THE HOLDER OF A PAID 50c TICKET
UNITED SOUTHERN STOCK COMPANY Presents The Naughty Wife
The Sensational Selwyn Payre Comedy
MATINEE TUESDAY—NIGHTS, 55c, 39c, 25c

Another world famous Gilbert Parker story directed by the genius who made "Behold, My Wife!"
GEORGE MELFORD'S PRODUCTION
"A Wise Fool"
From the "Money Master," with James Kirkwood, Ann Forrest, Alice Hollister, Alma Hale and Charles Ogle
A PARAMOUNT PRODUCTION
"Typhoon Fans—Cool As Ocean Breezes" OPENING TODAY: ROYAL

All her life she had longer for a home and when she had a chance—only a man stood in the way
ETHEL CLAYTON
in another big entertainment hit
"THE PRICE OF POSSESSION"
A picture you must see—TODAY
TOMORROW ONLY
Enid Bennett in "SILK HOSIERY," a real picture of styles Grand

BIJOU—COMING—Paddie Polo in his greatest serial, "DO OR DIE"
TODAY
RUTH ROLAND in
"THE AVENGING ARROW"

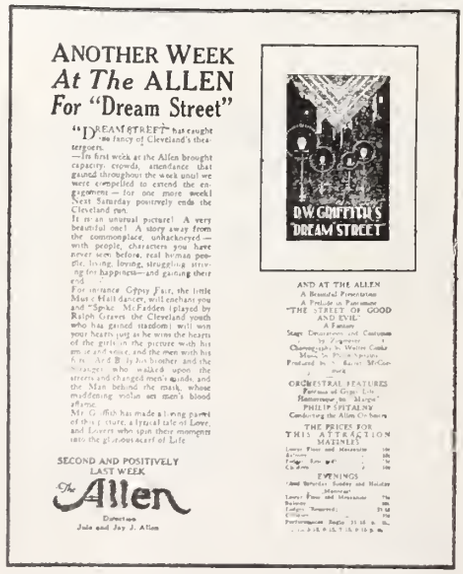
MR. BAIN'S CUTDOWN

that the summer heat, plus the attractions of Wrightville Beach, the short resort, makes a reduction necessary. That's the way most houses figure, but we have often wondered what would happen if a town reduced the number of houses open and then concentrated on the houses not closed. The Howard Wells Company has a virtual monopoly in Wilmington. It's a long trolley ride to the beach and there is not much when you get there beyond the Lumina. Putting in a lot of fans and the best attractions might make business so good at one or even two houses as to carry the dead theatres and still show a profit. It is not easy to get them indoors down South in the summer, but we think it can be done. The most interesting point in Mr. Bain's display is the varying value of the display he gets. "A Wise Fool" gets all the best of it, though it has only four lines more than the Ethel Clayton picture. Having no opposition, there is nothing to fight and display does not matter so much, but we think this reproduction is a powerful argument for the one big type line.

—P. T. A.—

Sold on Talk and Sold It Strongly

Most of the advertisements of the Allen Theatre, Cleveland, sold "Dream Street" on the type talks rather than on pictures. This seems to have been the rule in the East, where the West turned to pictures. Of the two we think that the talk does better for this picture for the reason hat the subject is unusual and the patron must be argued into a receptive frame of mind. Both the first and the second week ran on type with the cuts sent out by United Artists for single column teasers being made the chief cut attractors. This is a quarter-page size ,and about the same was used for


ANOTHER WEEK
At The ALLEN
For "Dream Street"

"DREAM STREET" has caught the fancy of Cleveland's theatregoers.
—In first week at the Allen brought capacity crowds, attendance that gained throughout the week until we were compelled to extend the engagement — for one more week! Next Saturday positively ends the Cleveland run.
It is an unusual picture! A very beautiful one! A story away from the commonplace, unhackneyed — with people, characters you have never seen before, real human people, living, loving, struggling, striving for happiness—and gaining their ends.
For instance, Gypsy Jan, the little Maid-of-All-Work, will enchant you and "Spike" McFadden (played by Ralph Graves, the Cleveland youth who has gained stardom) will win your hearts just as he wins the hearts of the girls in the picture with his smile and voice, and the men with his fists. And Bill, Jan's brother and the Stranger, who walked upon the streets and changed men's minds, and the Man behind the mask, whose maddening violin set men's blood aflame.
Mr. G. has made a living gamut of this story, a lyrical tale of Love, and Lovers who spun their moments into the glorious scarf of Life.

SECOND AND POSITIVELY LAST WEEK
The Allen
Direction Jule and Jay J. Allen

AND AT THE ALLEN
A Beautiful Presentation
A Prelude to Pantomime
"THE STREET OF GOOD AND EVIL"
A Fantasie
Stage Decorations and Costumes by Fagnani
Choreographic Ideas by Walter Camb
Music by Philip Spitalny
Produced by ... Stage Director
ORCHESTRAL FEATURES
Overture of Grieg's Lyric Humoresque by Morgan
PHILIP SPITALNY
Conducting the Allen Orchestra
THE PRICES FOR THIS ATTRACTION MAINTAIN
Lower Floor and Mezzanine ...
Balcony ...
Loges ...
Children ...
EVENINGS
And Saturday, Sunday and Holiday Matinees
Lower Floor and Mezzanine ...
Balcony ...
Loges (Reserved) ...
Children ...
Performances Begin 11:15 a. m., 1:15, 3:15, 5:15, 7:15, 9:15 p. m.

THE CLEVELAND ALLEN AD

the opening week for Saturday and Sunday. Many of them are even more open in display, the type running only half the width of the space taken and gaining from the display of white space. One effect of this open display, which may have been intentional, is to suggest coolness, just as covering the upholstered seats with linen slip covers will invite the eye and cool the nerves if not the body. Summer advertising should be light and open, with heavy shaded cuts and masses of black type avoided as far as possible. The human mind is a strange piece of mechanism and responds unconsciously to appeals that may not be planned. You don't place heavy blankets on the bed in summer. Why use blankets of type? Go in for outline sketches instead of filled in designs, and let a little white space show through now and then to cool the eye. It will all help as much as dressing your lobby in light colors or using cool lights instead of reds. This is some of S. Barret McCormick's work.

—P. T. A.—

Line Halftones

The other day we were talking with a manager and he told us that he liked to use portraits in his advertisements, but that the cost of half tone and line work in combination was almost prohibitive. It never seems to him that he could use a half tone and by reproducing in line still have a half tone. A half tone is merely a picture cut up into dots by a screen. If you make a line cut of the half tone, you still have the screen effect. Just paste a coarse screen reproduction onto your drawing and send it through as all line work Most managers know about this, but apparently some do not. We recall that we had an awful fight with our own engravers when we first started to reproduce advertisements. They thought that they had to make half tones, but by holding out for line they soon found that we obtained good results even where a reproduction sometimes went to a finer than 200 screen. If you have been having this trouble, insist upon all line and you will save money.

—P. T. A.—

Cutup Puzzles Win

Just as the drawing of the horse in "Black Beauty" seemed to be the big idea, the cutup puzzle marks Vitagraph's "The Heart of Maryland." The puzzle can be offered with or without prize features, but it made a big clean-up in Salt Lake when offered merely as an amusement. It is possible to saw up a cut to get the pieces, but it is better to cut and mount a scene or herald and then have the cut made as the saw kerfs will take away to much of the material.

Selling the Picture to the Public

Makes Corner Store Serve as His Lobby

E. E. Collins, of the Greenville Opera House, Greenville, Texas, sends in several contributions "to repay the department for what we have lifted."

His chief exhibit is the corner of the main street and the side street on which the house is located, almost a block away from the thoroughfare. He is out of it unless he can take his theare down to the corner, and so he does.

That corner store is a drug store; not the lobby of the house, but a drug store, but they let the theatre stick its bills and stills all over the front. A spotlight across the street lights the cutout at nigh and several 60 watt lights are placed behind the fence to light up the figure of Ray, which is set back from the fence.

But the oddity is an arch over the sidewalk some little distance back from the corner. This does not show clearly in the photograph, but it is in front of the 24-sheet, where you see the "Ray" just below the globes on the awning, to the left hand side of the cut. This arch is changed for each change of bill, the present one being composed of a cutout from a one sheet and a cross banner. It is a little trouble to make these, but it has sufficient drag to make it worth while.

As the landlord owns all of the property on that side of the street for the entire block, Mr. Collins has a free hand, and makes use of it.

He used an "Outside the Law" card for that attraction and a card starting off "When a drummer arrives in town——" was put on the table at all hotels and boarding houses. He also got a lot of the clay models for "Idols of Clay," following the Seattle idea. Collins is at it all the time.

HERE ARE TWO GOOD SMALL TOWN IDEAS FROM COLLINS
Near the left hand side of the cut is his arch over the sidewalk which is changed for each picture. That is not the theatre on the corner, it's a drug store. The theatre is half a block away up the side street

Both Approve Heralds

The Lyric Theatre, Jewell, Ia., used 2,000 heralds for a 900 town when it boosted First National Week recently. The management used Hennegan ready print covers and sold enough advertising space to cover the cost of printing and distribution, sending out the heralds to nearby towns to emphasize the value of "Go and Get It," "Forty-Five Minutes From Broadway," "The River's End" and "Two Weeks." It not only helped the special week, but gave business a permanent boost, particularly in the out of town section.

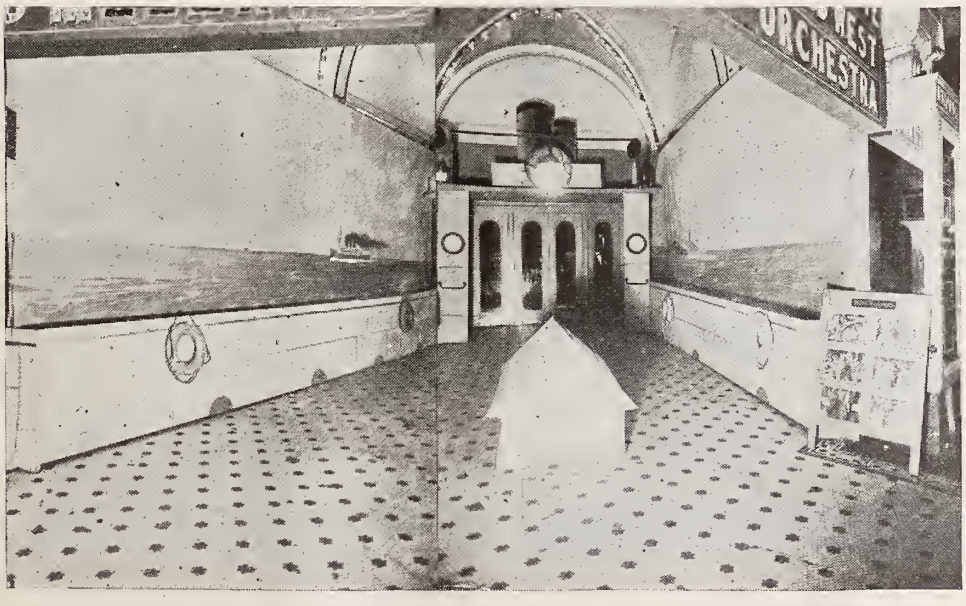
On the other hand the Maryland Theatre, Omaha, used the same scheme and for the same week and obtained equally good results for a suburban house. Heralds intelligently distributed seem to work everywhere.

Chatty Programs

It pays to be chatty in your house program. It makes for a feeling of intimacy and friendship, if you strike the right note in your stuff. The house program that merely lists the show is only about 25% efficient. It's the personal contact that counts.

One New York fraternal order dropped its monthly program last year on account of the cost. It has resumed publication because it was found almost an essential, and it pays its editor a salary of $1,500 a year to get just the stuff it wants. It found that it was getting out of touch with its large membership without an organ.

The theatre without a program is apt to make the same discovery. The intimate program, chatty and yet not too familiar, is the best advertisement a house can have.



HERE'S ONE TRIP YOU CAN TAKE WITHOUT SEASICKNESS
"Cheated Love," a Universal, deals with the sea, so the Frolic Theatre, San Francisco, turned its lobby into a steamship deck and did it with unusually good results. Keep this to refer to, you will probably need it some time

San Francisco House Gets Unusual Lobby

Several deck lobbies have been shown lately, but we do not thing that any equal this from the Frolic Theatre, San Francisco, for "Cheated Love." The lobby is long and paintings either side give the suggestion of the sea, while the doors at the far end are surmounted by funnels and the green and red port lights. The final touch is the skylight in the centre. If this can be brightly illuminated at night, the effect will be better yet.

It should be noted that the railings are away fro mthe painting and not a part of it, the slight distance giving a better perspective. Lighting below the railing would still further help to suggest distance and cut the shadows. Perhaps this was done, but the flashlight was too strong.

Send in Your Exploitation Ideas to Us. They May Help Other Exhibitors.

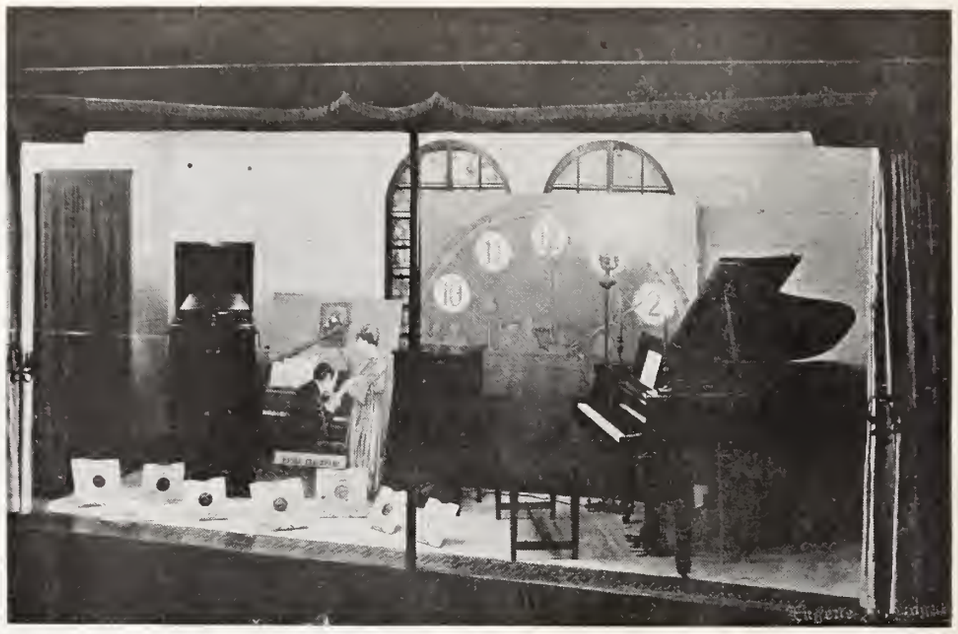
Selling the Picture to the Public

Doubling Up Windows Grows in Popularity

Doubling up seems to be one of the pet occupations of John P. McConville, the Buffalo Paramounteer. His latest was to tie up a music store in Syracuse to Elsie Ferguson in "Sacred and Profane Love" and "The Witching Hour." The lettering for the latter does not show in the cut, but you can note the clock face which forms the basis of the appeal.

This is not a good regular stunt, for it may lead to three and then four shows, and nothing in particular will be sold, but where the appeal is so different, the double show can be put over nicely now and then, and two will stick where something will happen to three.

It is well to remember that one big punch is better than several small jabs. Very possibly Mr. Dempsey—or perhaps M. Carpentier—will have pointed out this fact by the time this appears in print, but it's a striking demonstration of the theory in more sense than one. If you hit, hit once and hit hard—unless you can deliver two blows of equal weight.



KILLING TWO WINDOWS WITH ONE STONE DOESN'T SOUND RIGHT
And as a matter of fact it is one window and two stones, but this is the way John P. McConville, Buffalo Paramounteer, got "Sacred and Profane Love" and "The Witching Hour" in the same window in a Syracuse music store

Turned Superba Lobby Into a Western Street

The Superba Theatre, Los Angeles, made its lobby into the semblance of a Western street when it offered Harry Carey in "The Wallop," and the lobby packed a punch, too, with its dance halls and dance halls, for out in Universal City a Western street is supposed to be composed of four parts dance halls and the other six parts dance halls too.

And there is a nice, big brass cuspidor right in the middle of the street so the pedestrians won't spit on the pavement, which is a refinement we do not find even effete East. Here they pinch you for spitting on the sidewalk, but they do not provide cuspidors. Who said the West was wild?

Anyhow, the layout brought kudos and coin to the Superba, so what more could be asked?

Magyar Doorknobs Sold Perth Amboy

The first stunt Fred V. Green, Jr., pulled when he was added to the New York Paramount office was a doorknob appeal to the large Hungarian population in Perth Amboy. He used the centre punch form and told the world that "Deception," a "Paramount kep, ne Mulassael," was to be seen at the Crescent Theatre.

We suppose it is all right if he says it is, but we don't feel quite certain about that "mulassael." It looks like bad proofreading, but we cannot prove it.

These punched doorknobs of Greene's are a fine addition to the family. They go on without strings and not only save the cost of cord but can be attached in one tenth the time. All of the Paramounteers have been supplied with samples. Ask them for the details.

WE SHOULD SAY THAT THIS LOBBY "PACKS A WALLOP
But this is not a prize ring story but one of those continuous punch Harry Carey stories of wild Western life as Universal City knows it, and they turned the Superba, Los Angeles, into a Western street for Hank

Note from "Our Mary" Made Prize of Value

R. M. Howe, of Griffin's Theatre, Thorold, Ont., had a new idea for a first prize for a contest. He started a resemblance contest for "The Love Light" and all the little girls in town who thought they looked like Mary Pickford were eligible to compete. The first prize was a two months' pass to the house and a personal note from Mary Pickford. A one month ticket was the second prize. One girl who had a hare lip stayed out of the contest, but all the other little girls under 28 in the vicinity of Thorold came in on the contest, and Mr. Howe managed to get two packed houses out of the idea, for everyone came, and by exhibiting the contestants one night and making the award the next he strung it out. It didn't cost the girls anything, but all their friends paid to be present.

Shifts the Paramounteers

Fred V. Greene, Jr., who was Paramounteer in Denver, has been transferred to the New York exchange. Leslie F. Whelan, who was formerly in Detroit, has gone to Denver in Greene's place and Jack A. Lacy has replaced Whelan in Detroit. This is just the beginning of the shifts, designed to distribute the new men Claude Saunders, director of exploitation for Famous Players-Lasky, has been authorized to add to his staff, following the brilliant record his force has made.

SAM ZIERLER bought "THE BLACK PANTHER'S CUB" for New York State and No. New Jersey.

PHIL SELZNICK bought "THE BLACK PANTHER'S CUB" for the entire State of Ohio.

JOE FRIEDMAN bought "THE BLACK PANTHER'S CUB" for Indiana, No. Illinois and So. Wisconsin.

FLAX BROS. bought "THE BLACK PANTHER'S CUB" for Virginia, Dist. of Columbia, Delaware and Maryland.

Who's next?

Flax Brothers

of Washington, D. C., are the fourth independents to buy W. K. Ziegfeld's quarter of a million dollar independent production—"THE BLACK PANTHER'S CUB" starring Florence Reed and remarkable all star Broadway Cast, directed by Emile Chautard.

Their territory includes, Virginia, District of Columbia, Delaware and Maryland.

Exhibitors in this territory can now secure bookings at 916 G St. N. W., Washington, D. C.

Everything is ready. Posters, complete newspaper advertising campaign, press books, complete line of elaborate accessories and exploitation of a character seldom equaled in the annals on big picture presentations.

Everything has been prepared on a tremendous scale. The 24 sheet is a knockout,--one of the biggest smashes ever seen on the boards.

Special window cards twice the regular size, unusually elaborate posters thru the whole line, with everything else in proportion.

Watch our next week's ad on "Who's next" and notice the character of shrewd state right men and independent exchanges who are buying "THE BLACK PANTHER'S CUB."

There's an old adage that says—"There's safety in numbers." We add—"There's safety in the judgment of experienced film men." If you know Sam Zierler, or Phil Selznick, or Joe Friedman, or Flax Bros. you don't need any further sales arguments to tell you to get "THE BLACK PANTHER'S CUB" while the getting is good.

The Fall and Winter season of 1921 is going to be a hum-dinger. Lay your plans now. Don't wait. Prepare yourself with big productions. "THE BLACK PANTHER'S CUB" gives you a whale of a winner with which to start the season with a roar.

Watch our ads. and in the meantime Communicate immediately with—

EQUITY PICTURES CORPORATION

AEOLIAN HALL, NEW YORK

Tom Mix Is Acclaimed Everywhere on His First Visit to New York City

TOM MIX'S first visit to New York since he became a star was made the occasion of demonstrations seldom if ever equalled in motion picture annals. Everywhere that Mix appeared about New York City he was fairly mobbed. Mix was received last week at the City Hall by Mayor Hylan. The star's arrival at the Hall was signalized by a rush of people. Mix was formally welcomed by the Mayor, and responded with a speech to the Mayor, other civic officials and boys of the High School of Commerce. The City Hall program terminated with pictures being shot of the entire party, including one in which Mayor Hylan posed as a cameraman taking Tom's picture.

Mix visited the Curb market and the Consolidated Stock exchange, at both of which places the bulls and bears tendered him ovations.

Sunday evening the vicinity of the Fox Academy of Music began to take on the appearance of an old-time Fourteenth Street celebration, as the crowds began assembling for a look at Mix; and when the well-known figure appeared on his beloved horse Tony, a cheer went up along that thoroughfare reminiscent of some of Tammany's most noted celebrations there.

The patrons of the Academy were accorded a typical Mix thrill when Tom and his sure-footed Tony galloped down the centre aisle of the orchestra floor and mounted the stage —where Tom was compelled to make a speech before his admirers would let him go. The star also visited the Terminal Theatre in Newark on Sunday, and received a great ovation there also.

Mix's itinerary includes visits to President Harding, Governor Edwards of New Jersey, and others of national distinction before his return to the West Coast. His daily schedules are so crowded with interview engagements and responses to civic and social organizations anxious to see the popular Fox star in person, that it is doubtful if any screen star save one of his athletic training and splendid physique could stand up under the exhausting grind.

Tom visited Dempsey and Carpentier at their training camps during the week. He will be a spectator at the ringside in Jersey City, where, as the guest of William Fox, the popular cowboy may be allowed to sit back and watch two other exponents of the strenuous life settle a much discussed question.

Before his return to the West Mix will make personal appearances at the Fox theatres with Tony.

Kinograms Shows Final Training for Big Fight

Pictures showing the activities of Jack Dempsey and Georges Carpentier during the last week of their training for the great battle for the heavyweight boxing championship of the world were shown in the last week's release of Educational's Kinograms.

When Educational started to distribute Kinograms it promised the exhibitor that it would exert every effort to get pictures of each and every news event of national interest—not for special pictures, but for the regular semi-weekly news reel. Kinograms obtained the pictures of the most intensive training done by the champion, Dempsey, and his challenger.

These pictures were rushed to completion, so that they could go to the theatres before the regular release dates for Kinograms, but they went to all exhibitors subscribing to this service.

Preliminary training was over. For weeks Dempsey and Carpentier had been going through general training work. The last week saw them at it, hammer and tongs. That was the week that counted, for at the end of that week, both men wanted to be in the best condition of their lives.

So Kinograms photographers went out to catch them at this hard work preparing for the first international heavyweight fight since the Sullivan-Mitchel bout thirty years ago. Beginning with pictures of both men with their managers, the photographers followed them through all their paces.

Curtiss Heads New Organization for Development of Picture Plant at Miami

ANNOUNCEMENT has just been made of the organization of a new motion picture community enterprise, to be known as the Miami Studios, Inc., located at Hialeah, on the outskirts of Miami, Florida. Glenn H. Curtiss, a dominant figure in American aviation, is president; John W. Claussen, director of the First National Bank of Miami, vice-president; E. G. Sewell, member of the firm of Sewell Bros., Miami, secretary and treasurer. Other directors are E. R. Brackett and J. H. Bright, of Miami.

These new studios, which are expected to be ready for occupancy December 1 are located on a 140 acre lot, on the Miami Canal, about five miles from the center of Miami. They will consist of a community group of unit studios, fully equipped for motion picture production, each with a stage 125 feet long, 60 feet wide, with a working height of 24 feet, provided with a trap 16 feet square and 8 feet deep, so placed in the floor that it can be used for special scenes requiring elevator effects or stairways leading to a level below the stage. A full suite of rooms, containing executive offices, directors' rooms, projection room, storage room, two star suites, complete dressing and bath rooms, will be an integral part of each studio building.

It is the plan of the management to furnish producers with complete individual plants, in which they may enjoy the privacy of a personally owned studio. Carpenter, electrical and property-making shops, a large warehouse, laboratories, a complete power plant and every modern device for the production of motion pictures will be available. When completed these studios will accommodate from ten to sixteen companies, and may be leased by the week, month or year.

Completing Organization

T. J. Bevis is in charge of the installation, and is at present at the Biltmore, engaged in completing his organization and purchasing equipment and supplies.

J. H. Bright, E. R. Brackett and E. G. Sewell are also in the city attending the directors' meeting.

The plant lot and executive offices of the company are at Miami, but a New York office will be opened soon.

THE 9-M LABORATORY, LONG ISLAND CITY

Hoffman Resigns as Manager of Pioneer

A. E. Lefcourt, president of the Pioneer Film Corporation, recently announced that M. H. Hoffman is no longer connected with the Pioneer as its general manager. Mr. Lefcourt will direct the managerial affairs of Pioneer until further notice.

The plans of the Pioneer Film Corporation for the new season are perfected, according to Mr. Lefcourt, who made known some of the scheduled releases from August to the beginning of the year 1922. "Never before in our history have we been placed in such a strong and forceful position in the independent field," said Pioneer's president.

Constance Binney to Rest

At the completion of the production on which Constance Binney is now working, she will go to Connecticut for a much-needed vacation. It will be the first rest which Miss Binney has permitted herself to take for several years. Since making her first picture for Realart, "Erstwhile Susan," Miss Binney has worked almost continuously at the Realart studios in Long Island City, her present picture being the seventh she has made for that company.

News of the West Coast

By A.H.GIEBLER

Mystic to Make Series of Novelty Productions

An innovation in the film producing world is being launched by the Mystic Masque Productions, a company organized to make a series of novelty pictures with the use of pliable masks, recently invented and perfected by Alex Hall. Mr. Hall's masks were used for the allegorical figures, Conquest, War, Pestilence and Death, in "The Four Horsemen of the Apocalypse" film, and they were also used to advantage in a prologue entitled "Clay," which proved to be one of the hits of the opening bill of the Ambassador Theatre when that house opened in Los Angeles.

The first of the novelty films to be produced by the new company will be called "Old King Cole," and the picture will contain many novel effects, laughs, thrills, and a bit of mysticism. Nate Gatzart, former production manager of the Hayakawa company, has written the story, and G. F. Schoedsack is handling the camera work. Bobby Bolder, well known screen character actor, Caroline Rankin and Derelys Perdue, are playing leading roles in the picture. Robert McGowan is directing.

Nova Films to Produce

The Nova Film Syndicate, headed by R. A. Glascow and Martin L. Anderson, recently from St. Louis, will start a series of five-reel society dramas, with Gladys Brockwell as star, about the first of July. Three stories written specially for the screen, by Adele Buffington, Wycliffe A. Hill and Jack Atkins respectively, have been purchased by Nova through the Photoplaywrights' League. Phil Rosen has been engaged to direct, and studio space has been secured at Universal City.

Keaton Working

Buster Keaton, who has been on a three months' leave of absence from film work, during which time he has acquired a wife—and a studio which the Comique Film Company has bought expressly for Buster's use—has started on a new series of comedies with practically the same organization that was with him during his connection with Metro. The studio is the old Metro plant, which was used by Charlie Chaplin before it was taken by Metro, and was used by Keaton to make his recent comedies for Metro. Eddie Cline is again director of the company, with Mal St. Clair to alternate with him. Lou Anger, western representative for Joseph M. Schenck, is general manager; Virginia Fox returns as the ingenue, and Joe Mitchell is in charge of the scenario department.

Prop Factory

C. L. Chester, whose studio in Hollywood has just recently been completed, has taken over the property-making shop owned and operated by George Braun on Sunset Boulevard near Gower street, and has moved it on Beachwood street, adjoining the Chester studio. A large stock of properties was acquired with the shop, but an increased force of workmen has been put to work making comedy breakaway articles of ornamental plaster and papier mache, trick props and dummies, and other things the comedy directors devise for use in their gags.

Lieber in West

Robert Lieber, president of Associated First National Pictures, Inc., accompanied by his wife and two daughters, arrived in Los Angeles from Indianapolis this week for a ten days' visit. Besides calling on all the stars and producers who are making pictures for First National on the Coast, and being the guest of honor at various social functions given for his benefit while he is here, Mr. Lieber will spend some time in conference with John E. McCormick, western representative, and other officials and members of the First National organization.

Start Work on Theatre

Construction work has been started on a new $250,000 motion picture theatre to be called the Rivoli, at Forty-sixth and Western avenues. The theatre will have a capacity for 1,000 persons, and is being built for A. L. Sanborn and L. A. Grant. Grecian architecture will be a feature of the new building, and it will be completed about October 1.

Ince Buys Home Site

Thomas H. Ince, motion picture producer, has just purchased a thirty-acre site in Beverly Hills, on which he will erect a palatial home in the near future. Two thousand five hundred dollars an acre was the purchase price of the property.

Wampas at Redondo

The Wampas, otherwise known as the Western Motion Picture Advertisers, held a fishing and swimming party at Redondo Beach on the afternoon and evening of June 11. Ray Leek, president of the organization, was host, and Arch Reeve, Mark Larkin and Pat Dowling provided the chief entertainment.

Supervising New Theatre

Noble Hearn, manager of the Superba Theatre, has taken a temporary leave from his duties here in order to supervise the activities of the Frolic Theatre, the first run Universal house, in San Francisco. During his absence James Anderson will have charge of the Superba.

Eltinge Resting

Julian Eltinge, noted female impersonator of the stage and screen, is spending his vacation in Los Angeles, and will probably play in a local theatre before he starts on his Orpheum tour in San Francisco this fall.

Quits Writing

Will M. Ritchey, who was one of the first writers of original stories for the screen, has temporarily abandoned writing and is giving his entire attention to the production end of the industry. He has been appointed manager of production for the Rockett Film Company.

"LIFE'S A FUNNY PROPOSITION AFTER ALL"

George M. Cohan used to sing; but it looks like it holds something tragic for at least two of these people in Paramount's picture, "Life"

Al Lichtman Predicts Big Season Ahead; A. P. Production at Height in September

ASSOCIATED PRODUCERS, INC., has formulated ambitious plans for the fall season, according to General Manager Al Lichtman, who returned early last week from a three week's visit at the coast studios of his company. Production will be at its height by September, with all members of the co-operative organization, including Thomas H. Ince, Mack Sennett, Maurice Tourneur, J. Parker Read, Jr., and Allan Dwan busily engaged. Likewise, other producers, who, although not members of Associated Producers, distribute through this agency, will release a series of big specials throughout the fall and winter seasons.

Within a period of three or four months—in any event not later than September or October—the company will release Mack Sennett's super comedy-drama, "Molly 'O," starring Mabel Normand, supported by an all-star cast including George Nichols, Anna Hernandez Albert Hackett, Edward Gribbon, Jack Mulhall, Jacqueline Logan, Lowell Sherman, Ben Deely, Gloria Davenport, Carl Stockdale and Eugenie Besserer. This production is considered the logical successor to "Mickey," which established many records.

"Another production that should record a huge success," said Mr. Lichtman, "is 'Hail the Woman,' a Thomas H. Ince creation with the greatest aggregation of dramatic artists ever assembled, including Florence Vidor, Theodore Roberts, Tully Marshall and Madge Bellamy. In this Ince reveals his great genius at its utmost. Then there is Maurice Tourneur, whose every production has dealt with some big hit, vital subject. In the fall, Mr. Tourneur will release his special, 'Lorna Doone,' a faithful adaptation of the widely-read classic. Mr. Tourneur has spent considerable time and money on this production, but it has been justified by the wonderful results he has already obtained. Following 'Molly'O' Mack Sennett will release 'Heartbalm,' which was made at a cost of over $300,000 and which is one of the most stupendous production this producer has ever attempted.

"J. Parker Read, Jr., and Allan Dwan, although not as yet ready to announce their plans for the forthcoming season, can be depended upon to deliver us some big specials for fall and winter release. Mr. Read is at the present time in Mexico working on a spectacular production which will be distributed by us in October. Mr. Dwan is now in the East preparing for the crowning achievement of his career, the title and release date of which will be announced later.

"With such a promising line-up of big, box-office attractions, I ask the support of the exhibitors of America, because it is only through their support that we can continue producing such unusual and desirable specials. I feel that we are justly entitled to their unqualified and whole-hearted backing, because we have, and are producing, the kind of pictures they desire—productions that mean something both commercially as well as artistically.

"If present indications count for aught, and judging by my observations made in the cities I have just visited, it will be productions such as those I have mentioned that will bring the motion picture business back to normalcy."

Shortly after his arrival from the coast, General Manager Lichtman departed for Minneapolis to attend the convention. Upon his return to New York early next week, he will make a further announcement pertaining to matters that will be of interest to the industry as a whole.

Sessue Hayakawa's "Recuperative Trip" Develops Into a Mighty Busy Vacation

SESSUE HAYAKAWA, starring in R-C Pictures, who has arrived in New York on a recuperative trip following an operation for appendicitis, performed a few weeks ago at Los Angeles, is having a strenuous "rest." Accompanied by Mrs. Hayawaka, who is known to the screen as Tsura Aoki. Mr. Hayakawa made the trip from Albany by the Hudson River Day Line and waxed enthusiastic over it.

Hayakawa was the guest of the Yankees and Senators at their game at Polo Grounds last Saturday, appearing in the Yankees' uniform and opening the game after he had been introduced by Fred G. Lieb, president of the New York Baseball Writers' Association. He was quickly recognized by the crowd and cheered. Afte pitching the opening ball, he occupied a field seat with Pesident R S. Cole, of R-C Pictures Corporation. In the box also were Mrs. Hayawaka and K. Kamei, Japanese vice consul, representing Consul General K. Kumasaki of New York City.

Hayakawa and Mrs. Hayakawa went to Washington on Sunday afternoon, and on Monday paid their respects to President Harding at the executive offices, later calling on Ambassador Shidehara at the Japanese Embassy.

Tuesday was given over to representatives of the motion picture magazines, the industry's publications and other representatives of the press. On Thursday he was the guest of Charles L Moreau at the Garden City Golf Club, where he played a round of golf with Ring Lardner and Ray McCarthy of the New York Tribune. On Saturday he will see the Dempsey-Carpentier fight at Jersey City as the guest of President R. S. Cole and other officials of the R-C Pictures Corporation.

Mr. and Mrs. Hayawaka will be honor guests of the Motion Picturr Theatre Owners' Association of New Jersey at the convention July 6, at Atlantic City, and will attend the banquet and ball to be given that night. They will return to the coast immediately afterward, and Hayakawa will resume production for Robertson-Cole within a few days after his arrival at Hollywood.

Community Bureau Has Been Organized

Community Motion Picture Bureau has onw completed its new organization on which it has been working for more than a year.

The growth and complexity of the business in America and overseas demanded a separation between the two. Consequently, last October, Community organized, under the laws of the State of New York, the Societe du Service Cinematographique Community, Inc., to take over all foreign business. It has now organized Community Motion Picture Service, Inc., under the laws of the State of New York, which has taken over the domestic business.

Morse Elected President

Community Productions, Inc., will continue the Amerian non-theatrial producing for the Community companies. Waldo G. Morse has been elected president of Community Productions, Inc. Warren Dunham Foster has been elected president of Community Motion Picture Service, Inc., and continues as president or chairman of the other Community companies. Howard B. Coles continues as director overseas.

PROBABLY IT'S A PROPOSAL THAT THE TELEGRAM CONTAINS

And she's telling mother about it. But the chap in Vitagraph's picture, "Peggy Puts It Over," doesn't seem to be getting the answer he desired

In the Independent Field

By C. S. SEWELL

Protective Organization Formed by Producers and Distributors

The initial steps in the formation of a co-operative body which its sponsors believe will ultimately include a 100 per cent. membership of firms permanently engaged in independent production and distribution, was taken at a luncheon held at the Hotel Astor, New York, on June 23.

This meeting was held at the suggestion of J. J. Goldburg and was attended by the following gentlemen: Louis Weiss, of Adventures of Tarzan Serial Sales Corporation; Sidney Ascher, of Ascher Productions; Victor B. Fischer, of Associated Photoplays; H. A. Klein, of Candler Pictures, Inc.; J. Weinberg, of Canyon Pictures; S. J. Rollo, of Clark-Cornelius; Joe Brandt, of C. B. C.; E. L. Kline, of DuMahaut & Kline; Joseph Schnitzer, of Equity; W. E. Smith, of Fidelity; Robert Priest, of Film Market; Joseph Sameth, of Forward and Salient; Ivan Abramson, of Graphic; E. Hemmer, of Hemmer Productions; Harry Shepard, of Kineto; Marion Kohn, Don Carlos Ellis, of Harry Levey Service Corporation; Nat Levine, of Plymouth; Fred Quimby; Max Roth, of R. & R.; Lou Rogers, of Rialto; J. J. Goldburg, of Imperial; Lee Ochs, of Screenplays, and H. F. Jans of Jans Pictures.

It is announced that all of those present were enthusiastic over the plans and purposes as outlined for the new organization which will be known as the Independent Producers and Distributors Protective Association, and believe that now is the opportune time for the formation of an organization of such nature. Several other independent concerns, which were unable to send representatives, have signified their support of the movement. All present joined the new organization.

A by-law committee was formed to draft the proposed by-laws and a meeting called for Thursday, June 30, at Hotel Astor, at which time the officers, directors and committees will be elected. The control of the organization will be vested in eight directors, four to be national independent distributors and four independent producers. There will be a paid secretary.

The membership of the organization will consist of two classes: first, independent producers who do not operate, own or control national exchanges; second, national distributors who do not own or control exchanges nationally.

It is reported that assurances have been received from a financial organization recently formed, of which the president will be an ex-cabinet member, of financial support for members of the organization.

It is the intention of the organization to work in full co-operation with theatre owners and and it is stated that it aims to protect the industry against fly-by-night producers as well as irresponsible local exchanges. The plans already formulated call for action toward the standardization of forms of contracts, as well as percentages and territorial divisions, also for the working out of an arrangement which will protect members of the organization from any attempted unfair advantage on the part of other producers or distributors or local exchanges as well as for the protection of the exhibitor.

One of the plans under consideration is for arranging with an investigating company, which when any member reports the opening of negotiations with any concerns and desires detailed information will be in position to furnish a complete and detailed report of the past and present business activities and standing of the concern in question.

It is also planned to appoint a committee whose business will be to fight threatened adverse legislation, but which will act independently of any other existing organization except those of exhibitors. Arrangements are also on foot for the carrying on of a campaign of advertising on the part of the organization to popularize independent pictures with exhibitors and the public.

Goldburg Moves

Jesse J. Goldburg announces that on July 1, his offices as well as those of Imperial Productions, of which he is president, will be moved from 114 West 44th Street to new and enlarged quarters in the recently erected Gotham National Bank Building, Fifty-ninth street and Columbus avenue, New York, and that his new telephone numbers will be Columbus 7747 and 7748.

New Independent Organization

AT a meeting held at the Hotel Astor, New York, June 23, called at the suggestion of J. J. Goldburg, a new organization which gives promise of embracing practically all of the prominent independent producers and distributors who do not own, operate or control exchanges nationally, was formed.

The name of the new organization is Independent Producers and Distributors Protective Association, and a full account of its inception, plans and purposes is published on another page of this department.

Moving Picture World wishes to bid hearty welcome to this organization and assures it of loyal support in its announced plans, which look to a betterment of conditions in the independent field and improvement of relations between all branches: producers, distributors, exchanges and exhibitors.

We believe that an organization of this kind will fill a need and be in position to perform service not only of value to the independent field, but to the industry as a whole.

All who are familiar with the independent field realize that there are several points where an organization of this kind, if it has among its members a sufficiently large number of independent producers and distributors to give it authority, can take steps for mutual betterment and protection. For example in the matter of standardization of contracts and in the correction of certain abuses which it is charged exist.

The first meeting resulted in a large membership, and it is the belief of the sponsors that the organization will within a short time include all permanent independent distributors and producers. Officers and directors will be elected at a meeting to be held on Thursday, June 30.

The progress of this new organization will be watched with interest.

C. S. SEWELL.

"Snapshots" Will Have No "Repeats"

Wallace Reid, paying a visit to his mother for the first time in ten years, on his trip East from the Coast, is one of the interesting subjects in Federated Screen Snapshots No. 5, which is now in process of preparation under the direction of Jack Cohn and Louis Lewyn at the West Coast, and Joe Brandt and the Eastern staff in New York.

With issue No. 4 containing forty-five of the most important directors, stars, and writers in the film world, it would seem that the field had been well covered, but the producers have set themselves the task of lining up the next issue on the series without repeating the name of a single person who appeared in issue No. 4, and state they will not repeat in this next issue one name that has appeared in the Federated series thus far, and when one considers that in just four issues on this series there have appeared 107 luminaries of the film world, it would appear a big task.

"Peculiar Pets" Newest Kineto

"Peculiar Pets" is the next Kineto Review scheduled for release. It will go out through the National Exchanges on July 3.

The subject is said to be an admirable short subject for a summer program. It has lightness and humor, dealing as it does with the strange kinds of affection some human beings have for curious animals.

S. A. Lynch Books Reelcraft Films

R. C. Cropper, president of Reelcraft Pictures Corporation announces the signing of a contract by which the series of Mirth two-reel comedies and Sun-Lite two-reel comedies will be shown in the chain of theatres owned and operated by the S. & A. Lynch Enterprises in the South.

Gets Franchise

Negotiations have been completed by which All Star Feature Distributors, Inc., of Los Angeles and San Francisco, of which Louis Hyman is general manager, have secured the Affiliated Distributors for its territory. The first production will be "Burn 'Em Up Barnes," a five-reeler starring Johnny Hines.

In the Independent Field

"Adventures of Tarzan" Serial Is Brand New Production, Says Weiss

In response to inquiries that are being made as to whether "Adventures of Tarzan" serial is a new production, Louis Weiss, president of the Adventures of Tarzan Serial Sales Corp., announces that this serial, starring Elmo Lincoln, is brand new, and that it is now being filmed by the Great Western Producing Company on the Coast under the direction of Robert F. Hill. Further, that it is the first Tarzan serial in which Elmo Lincoln has appeared and that at the present time the twelfth episode is nearing completion.

Mr. Weiss further announces that it is his intention to present the entire fifteen episodes to state right buyers for their consideration so that they may know just what they are buying.

Attention is called by the Adventures of Tarzan Serial Sales Corporation to the fact that the new serial, "The Adventures of Tarzan," again brings to the screen Elmo Lincoln, who has already won a reputation with exhibitors and the public as an impersonator of Edgar Rice Burrough's "Tarzan" characters in "Tarzan of the Apes" and "The Return of Tarzan."

In the matter of physique, strength and daring, Mr. Lincoln is said to be ideally suited to the Tarzan role, and in addition he is a star in his own right, having appeared in several serials during the past five years. He also appeared in "Hearts of the World," "The Birth of a Nation" and "Under Crimson Skies."

In the new serial, it is said he even exceeds his former interpretations of the jungle man, and is called upon to perform many hazardous and daring feats with wild animals, his gigantic statue and wonderful physique standing him in good stead.

Four Urban Pictures Chosen for Capitol's Short Subject Week

Four Urban Popular Classics will be shown at the Capitol Theatre next week when Mr. Rothafel puts on his all-short-subject program.

Of especial interest will be the showing of "The Hare and the Tortoise," the first in the series of "Modern Truths from Old Fables," which are the film versions of La Fontaine's Fables. Dr. Raymond L. Ditmars, curator of the New York Zoological Society and Charles Urban have been working on these fables for many months. The entire series will number twenty and will be released by the Kineto Company of America as a special animal series. All the actors in them are animals. There is no technical or animated drawing in the films.

Other Urban Popular Classics to be shown will be two Kineto Reviews and a Science Series. The reviews are "Ancient Customs of Egypt" and "The Science of a Soap Bubble." The science series is "From Egg to Chick."

"The Science of a Soap Bubble" was made in England by Prof. F. Percy Smith, a constant contributor to Mr. Urban.

Urban Advocates Varied Subjects

The exhibitors problem in the summer is at its most difficult stage, says Charles Urban, president of the Kineto Company of America. Mr. Urban, who is not only a producer, but a showman, having exhibited his color pictures in practically all of the large cities of the world, with a record of twenty-seven months in London at $2.50, believes that the main thing in holding patronage during the hot weather is variety.

Many Topics

In this connection he calls attention to the fact that there are a host of interesting topics covered in short subjects and that his Kineto Reviews and Movie Chats contain a great amount of material of every sort except fiction.

Kern Will Make Big Spectacle

George H. Kern announces that notwithstanding reports that "The Last Days of Pompeii" is being produced in Italy, he is going forward to film this Bulwer Lytton story while putting the finishing touches on "The Unfoldment."

In order that there may be no conflict the title of the picture will be "The Scarlet Avalanche," but it will carry the identifying phrase, "adapted from 'The Last Days of Pompeii.'" Mr. Kern expects to spend about eighteen months in filming the production.

Hoxie Continues to Attract Big Crowds on His Tour of Country

Arrow reports that the country-wide tour of Jack Hoxie which began on June 13 is proceeding with unusual success and that even the enthusiastic welcome accorded him in Dallas and Oklahoma City were eclipsed when he arrived in St. Louis, where he remained for three days.

He was the guest of S. J. Hankin of Fine Arts Pictures Corporation and during his stay a prominent automobile company placed a car at his disposal and featured him in their advertising. On his arrival at his hotel he was greeted by the chief of police, who was formerly a cowboy, and who presented him with a permit to wear his six-shooters during his stay. He attended a picnic of the Automobile Dealers' Association and addressed a crowd of 20,000. The next day he was the guest of honor at a luncheon attended by the mayor and about 300 exhibitors and then accompanied the mayor on a sightseeing tour.

He appeared in person in a number of theatres, attended a big western rodeo and performed several stunts and then visited a large amusement park which heralded his coming with large banners and newspaper advertising.

Warner Brothers Plan Extensive Exploitation for "School Days"

Unusualy extensive exploitation plans have been prepared by Warner Brothers in connection with their latest production, "School Days," featuring Wesley Barry, who was borrowed from Marshal Neilan for this picture. William Nigh is directing this production, which is being made by Harry Rapf, and the company has just returned from Delaware Water Gap, where exteriors were filmed.

A feature of the exploitation will be the revival by Gus Edwards of his "School Days" vaudeville act to be used as a prologue in first-run houses. Besides Wesley Barry the cast has other noted actors.

TARZAN AND HIS ANIMAL FRIENDS

Shown in opening episodes of "Adventures of Tarzan" serial, starring Elmo Lincoln, distributed by Adventures of Tarzan Serial Sales Corporation

In the Independent Field

Jossey Makes Big Sale for Arrow

J. S. Jossey, special sales representative for Arrow, has closed with the C. H. Hayes Distributing Co. of Salt Lake City, for "The Blue Fox" serial, "Thunderbolt Jack," "The Stranger in Canyon Valley" and "Headin' North" for Colorado, Utah, Wyoming, New Mexico and Southern Idaho.

Benedict Finishes First Two Reeler

The first of the series of two-reelers made by Hal Benedict which will be distributed by Forward Film Distributors, and which stars Claire Whitney and Robert Emmett Keane is now complete. It will be titled by Bugs Baer, the well-known newspaper writer, and marks the first appearance of Mr. Keane in films, although he is well-known on the stage. Miss Whitney is well-known to picture audiences, having been featured in several successful productions.

Another Sale and Big Bookings on "The Black Panther's Cub"

The New Branford Theatre in Newark, a four thousand seat house and one of the finest in the country, has booked the W. K. Ziegfeld production, "The Black Panther's Cub," starring Florence Reed and distributed by Equity Pictures Corporation, for a week's run. This picture has also been booked for a week at three other houses owned by Jacob Fabian, including the Garden Theatre in Paterson and Montauk in Passaic.

These bookings were secured by D. M. Sohmer, sales manager of Commonwealth Exchange, handling the production in New York and Northern New Jersey.

Following closely upon three sales of territory recently reported, Equity Pictures Corporation announces that Flax Brothers, of Washington, D. C., have bought the right to the Ziegfeld production, "The Black Panther's Cub," starring Florence Reed, for Virginia, Delaware, District of Columbia and Maryland.

Flax Brothers operate the Liberty Film Exchange and will offer this picture as a summer attraction in the first run houses in their territory.

Urban Preparing New Review Series

Charles Urban, president of the Kineto Company of America, is having prepared the third series of Kineto Reviews for release beginning with the first Monday in September.

Each series of the Kineto Reviews is arranged so that variety will be paramount. There are now completed in permanent form more than 170 Kineto Reviews. All these Kineto Reviews go into "The Living Book of Knowledge," which is a motion picture encyclopedia of the world. The first completed section of this film library will contain one thousand reels.

"Tarzan" Sale

Adventures of Tarzan Serial Sales Corporation report another foreign sale on "Adventures of Tarzan" serial, starring Elmo Lincoln. Heminger Film Company, of Berlin, has bought the rights to Germany, Austria and Hungary.

Forward Makes Record Sales

Forward Film Distributors report the speed of a sale a day has been attained during the past ten days for three of its productions. "The Shadow," starring Muriel Ostriche, has been purchased by Griever Productions for Northern Illinois and Indiana; Boston Photoplay Company for New England and Exhibitors Film and Service Co. for New York.

"Hearts o' the Range," featuring Milburn Moranti and Alma Rayford, was sold to Fontanell Feature Fillms for Iowa and Nebraska, Detroit Film Exchange for Michigan and All Star Feature Film Company for California, Nevada, Arizona and Hawaii; Boston Photoplay Company for New England, and Exhibitors Film & Service Company for Northern New York; while "Youth's Desire" was purchased by Detroit Film Exchange for Michigan.

Mr. Sameth is of the opinion that the next two months will witness an unusual financial harvest in the independent field.

"Live" Exchange

An enterprising Philadelphia exchange handling an attractive list of independent productions is the Consolidated Film Company, of 1237 Vine street. H. M. Smith, the manager, was formerly with Supreme Features, and in point of service is one of the oldest film men in that city. Tom Bibel, formerly with the Mickey road show and who is well known to exhibitors throughout the territory, is now with Consolidated. Both Mr. Smith and Mr. Bibel report that business is good.

Thomas Dooley Issues Statement

Thomas W. Dooley, stating that a number of exhibitors in New York state seem to be under the impression that he is still connected with the Dooley Exchange, Inc., of Syracuse, requests announcement of the fact that he has been in no way connected with that company for several months, but that he is now manager of the Exhibitors Film and Service Company of Syracuse.

Russell, Coverdale and Russell Have Big Plans for Coming Year

The newly formed organization of Russell-Coverdale and Russell has prepared big production plans for the coming year, according to an announcement by William Russell, one of the executives of the company. This firm owns its own studio at 6070 Sunset Boulevard, Los Angeles, and it is said to be one of the finest and best equipped on the West Coast.

The production staff includes several well known directors, such as John P. McCarthy, Norbert Miles, Jack Weiss and Bernard D. Russell.

The company is now working on a series of two reel westerns starring Frank Braidwood and Mr. Larsen, sales manager, reports that considerable territory has already been sold on the series of productions.

The executive offices of the company are located at 8 South Dearborn street, Chicago.

Franklyn Backer Will Release Big Western Feature on July 1

July 1 has been set by Franklyn E. Backer, president of Horizon Pictures, Inc., as the release date for "A Western Thoroughbred," a five reel drama in which Harry McCabe has the featured role, and which was directed by Edwin Middleton. It is described as an unusually breezy western, filled with action and thrills, with an out-of-the-ordinary story, set against a background of unusual scenic beauty.

Attractive and patronage-pulling accessories are being prepared including a full line of artistic posters which also have box-office punch. In accordance with Horizon's policy this production will be distributed on the state right market.

Mr. Backer announces it was his original intention to hold this picture off until fall believing that greater returns could probably be obtained then, but that owing to the situation among independent exchanges at the present time and to assist them in their fight by lending active co-operation he has decided to market "A Western Thoroughbred" at the present time.

He further announces that Horizon has a number of other big productions under way, but the release will be held down to a limited number in order to concentrate advertising and exploitation on one picture at a time. "The only exception," says Mr. Backer, "will be when there is a scarcity of material available for the exhibitor when I will release whatever picture I have available to bridge over the possible shortage. In addition to the big specials we will release a number of shorter subjects, the first of which will be a series of Sunset Slim two-reelers the first of which will be ready in August, the others to follow every two weeks."

Horizon Company is already distributing Norma Talmadge's "A Daughter's Strange Inheritance" and Will T. Bingham's "The New Minister."

Jimmy Callahan Meets Painful Injury in Hydroplane Accident

As the result of a hydroplane accident at the Curtis station in Atlantic City, Jimmy Callahan was badly injured and it was necessary that the ends of three of the fingers on his left hand be amputated. He has been discharged from the hospital and will resume work within two weeks.

The accident occurred while the final scenes for Mr. Callahan's fourth comedy, "King for an Hour," were being filmed. The action called for a scene wherein Florence Dixon, Jimmie and another member of the cast escape by hydroplane from a cannibal island. The escape was filmed and the hydroplane returned for instructions regarding an air shot. Mr. Callahan climbed out to the fusilage to wave to some friends on the boardwalk. The propeller was in front of the machine and as he waved Miss Dixon pulled him back. This probably saved his arm, but the propeller struck the ends of his fingers. Upon being taken to a private hospital nearby the amputation was found necessary as the bones were shattered.

The doctor pronounced Callahan the nerviest patient he had ever operated on and stated that at no time did his temperature rise above normal.

J. Parker Read, Jr., Names Winners of Successful Scenario Writers' Contest

LAST week marked the completion of the J. Parker Read, Jr.-Louise Glaum Scenario Writers' Contest, and the enthusiasm manifested by the board of judges and the contestants indicate that it was one of the mos successful ever held in connection with the motion picture industry.

With thirty leading newspapers throughout the large cities of the United States carrying the instructions, terms and conditions of the contest, over 35,000 embryo scenario writers competed for the three major prizes, totalling $5,000, that were offered by Mr. Read and Miss Glaum.

The contest, which started some months ago, and which was conceived by J. Parker Read, Jr., was prompted by his ever alert method of bringing new talent to the motion picture.

"To conduct a contest of this nature is no easy job," says Mr. Read, "for there is more work attached to it than anyone who has not tried it can imagine. First one must surround oneself with good, competent judges who will treat all manuscripts fairly and then devote the proper time to the weighing of the material submitted. And after thoroughly going over the field of people who were qualified to make the necessary decision, I finally selected C. Gardner Sullivan and Miss Bradley King.

"Then we had to secure the co-operation of the newspapers, and after they had acquainted all the ambitious amateurs with the conditions the stories began coming in. When they started they came in big quantities; each mail brought to my studio office manuscripts by the hundreds. Months were spent by each member of the board in reading the material submitted.

"I am highly gratified with the enthusiastic response which met the contest and the co-operation of the many newspapers. I wish I were in a position to reward the glorious efforts of every contestant by a money prize, but obviously, with 35,000 entries, this was impossible."

The first prize of $2,500 went to Miss Frances White Elijah, Arlington Hotel, Santa Barbaro, Calif. The second prize of $1,500 was awarded to A. Earl Kauffman, 40 West Market street, York, Pa. The third prize of $1,000 was accorded to Mrs. Anna B. Mezquida, 969 Pine street, San Francisco.

Georgia Governor Bestows Honor on Arthur Lucas

Governor Thomas W. Hardwick, who recently was inaugurated as Governor of Georgia, again indicated his cordial regard for the motion picture industry when he appointed Arthur Lucas, Southern manager of Goldwyn Pictures Corporation, a member of his personal staff with the rank of Lieutenant-Colonel. Governor Hardwick is the second Governor of Georgia to so honor Mr. Lucas.

In the selection of the General Inaugural Committee, Democratic State Chairman W. J. Vereen, named Mr. Lucas a member of the original limited General Committee.

Mr. Lucas is a wheel horse in Georgia politics, having last year been elected, along with Governor Hardwick, a Delegate-at-Large to the Democratic National Convention at San Francisco, and was also one of Georgia's Presidential electors.

Cooley Tells New Policy of Five Tampa Theatres

Definite announcement of the policy of the Consolidated Theatres Company, of Tampa, Fla., controlling five downtown theatres, has been made by C. D. Cooley, general manager. The five theatres—Victory, Strand, Grand, Bonita and Prince—are brought under one control through the consolidation of the Strand and Victory interests with the S. A. Lynch enterprises, as told recently in Moving Picture World.

While Paramount and Realart pictures will be featured in the Victory and Strand theatres, said Mr. Cooley, these pictures will by no means comprise the entire offering. The concern is showing Metro, Robertson-Cole, Fox, Selznick, United Artists, First National and other attractions, selecting what ever is considered best. The Victory and Strand are strictly first run houses, and the Grand is principally in that class. The Bonita shows short subjects only.

The Victory has closed its Keith vaudeville until September 1 and is showing the best pictures, changing program three times a week. The strand changes its program four times a week.

Mr. Cooley stated that business is keeping up splendidly at the larger theatres, and that there has been only a slight falling off in the patronage of the smaller theatres, due to the fact that so many people are on summer vacations.

Buttolph to Minneapolis

General Manager Al Lichtman announces the appointment of Robert C. Buttolph to the managership of the Minneapolis Associated Producers branch office, effective immediately. For over two years Mr. Buttolph covered Ohio for Fox, after which he organized the Masterpiece Film Distributors Corporation. As president and general manager of that company he operated ten offices in territories east of Chicago.

Levey Makes Deal for Big Film Distribution

Arthur Levey, foreign sales manager, has consummated negotiations for the distribution of the entire "A. P." output in Norway, Sweden, Denmark and Finland. The deal was made by Mr. Levey, acting for Mr. Lichtman, with the Scandinavisk Film Central, of Stockholm, Sweden, represented by Carl P. York.

"A. P." pictures will be exhibited throughout these countries on a basis similar to that which governs the exploitation of "legitimate" stage attractions. American methods of presentation will be introduced with these pictures.

Lichtman and Levey Put Over Deal with Wilcox

Associated Producers, Inc., consummated a contract last week with the Robert Wilcox Company, which concern operates its own theatres throughout Panama and the Canal one, covering the distribution of all features and Mack Sennett Comedies released by Associated Producers. This product will be distributed by the Wilcox Company throughout the territory of Panama. The deal was put through by General Manager Al Lichtman and Arthur Levey, foreign sales manager.

Robertson-Cole Puts Up Fine Building

One of the finest monuments to the permanency of the producing and distributing of motion pictures yet erected in this or any other country is the beautiful new thirteen-story building of R-C Pictures Corporation (Robertson-Cole) on Forty-eighth street at Seventh avenue, in the heart of "the roaring Forties" and at the very center of the world's greatest motion picture mart.

This building, planned and constructed within a year, was begun in the spring of 1920, and is now almost fully occupied by the many departments of the R-C Pictures Corporation. Those not occupied by that corporation have been taken by various mercantile companies, and the whole structure is a hive of industry.

Lewis Sails for Europe to Consult Paul Brunet

Randolph Lewis, of Pathe, who supervised for Rudyard Kipling "Without Benefit of Clergy," sailed for Europe on Saturday, June 25, on the U. S. S. America. Mr. Lewis took with him a print of "Without Benefit of Clergy," which he will show to Mr. Kipling at the latter's estate, Bateman's, near London.

Mr. Lewis will first go to Paris, where he will consult with Paul Brunet, of Pathe, regarding the other Kipling stories to be filmed in this country. Mr. Brunet has been in Paris for some weeks, making the arrangements whereby the American stockholders and present American management have taken control of Pathe Exchange, Inc., from Pathe Cinema, Ltd., of Paris.

Germany's Red Guard, comprising workmen on a strike who have armed themselves for the offensive are pictured in Selznick News, released June 21, with Max Hoelz, who created the system, featured in the "shots."

Workmen construct the ring in which Carpentier-Dempsey will fight. The novelty of a disappearing bucket and seat for the gladiators' corners is shown in Selznick News issued June 21.

More than 400 girls receive their diplomas as graduate nurses and join regular Army units. Pictures in Selznick News for June 21, show them on the march to get their diplomas from the Secretary of War.

Will Not Consider Censor Question

Censorship of moving pictures by a state board of censors will not be considered by the Missouri legislature at its special session now under way.

Despite the recent resolutions passed by the Committee of Fifty and forwarded to Governor Hyde and members of the House of Representatives and Senate by that organization, the Governor's message to the extra session has definitely determined that movie censorship will not be among the matters taken up at this gathering of the state law-makers.

Not one line of the message referred to censorship. There was not the remotest reference to it. Nor anything that might be construed to mean that the legislators can take it up.

"Without Benefit of Clergy" Is Praised by New York Critics

Pathe's success in bringing to the screen, "Without Benefit of Clergy," just as it was written by Rudyard Kipling, is attested by the criticisms appearing in the New York dailies following its premiere at the Capitol.

Acting, direction and production all came in for a goodly portion of enthusiastic praise.

P. F. Reniers, of the Evening Post, whose judgment of pictures is accepted as expert, was particularly energetic in his praise of the pictures. He said in part: "It is so seldom that one can say that a written masterpiece tranferred to the screen still remains a masterpiece that it is almost an honor to say it. Rudyard Kipling's 'Without Benefit of Clergy,' as produced by Robert Brunton and directed by James Young, is the best example of a purely lyric film that has come out of an American studio."

The Evening Sun critic was just as enthusiastic. A part of her criticism follows: "'Without Benefit of Clergy,' the adaptation of Rudyard Kipling's story directed for Robert Brunton by James Young is a bit of gossamer thrown to the screen and actually caught there without being torn in the process of transposition. Virginia Brown Faire is beautifully appealing as the pretty little Hindu bride, acknowledged by neither law nor religion, who loses her child and then her own life in a cholera epidemic, and Thomas Holding made a fitting running mate for her as the British engineer who had a romance with her. It is a glamorous love epic of the East, with splendid settings and a fine atmospheric touch about it and lives up to the quality of the original in almost bringing the West to touch hands with the East."

A bit of Alison Smith's comment in the Globe follows:

"This is the 'Madame Butterfly' of India, the brief chapter of Ameera, who sang to her lord, the British officer, on the rooftops, who gave him a man-child, and who passes out of his life as suddenly as she came. There has been no attempt to drag in extraneous ideas or climaxes to smother the life of the play for the benefit of its 'big scene.' Nor has it been sacrificed to a happy ending."

From the Telegraph, comes: "Make an engagement with yourself to go to the Capitol. The principal pictorial attraction is Rudyard Kipling's story, 'Without Benefit of Clergy.'

"'Without Benefit of Clergy' is a story that he been screened without being murdered. Randolph Lewis went to England and prepared the scenario under the direction of Kipling himself. The picture is a beautiful example of screen interpretation; it proves that sincerity on the part of both author and producer results in fine and sincere achievement."

Hodkinson Lists Productions for the Summer and Fall Season

The W. W. Hodkinson Corporation announces the following productions for release during the Summer and early Fall:

"The Journey's End"—July 24th. This is the production which has won praise from reviewers. It is a Huga Ballin production.

"The Face of the World"—August 21. Irvin V. Willat's third independent production for Hodkinson release. The featured players are Edward Hearn and Barbara Bedford. "The Face of the World" is a splendid drama, embodying many striking novelties and unusual features, it is said.

"A Certain Rich Man"—August 28. A Benj. B. Hampton's production. Made from William Allen White's world-read novel. An all-star cast enacts this picture. Robert McKim in the central role far surpasses anything he has ever done, it is claimed, while Claire Adams is more beautiful than ever. The balance of the cast includes Carl Gantvoort, Jean Hersholt, and Joseph J. Dowling.

"The Light in the Clearing"—September 11. A Dial Film Company Production made under the direction of T. Hayes Hunter with an all-star cast. This is the second of Irving Bacheller's stories to reach the screen. Reports from the West Coast indicate that T. Hayes Hunter has created an even greater picture than the splendid "Earthbound," for which he was responsible.

"The Foreigner"—September 25. Wilton Lackaye, Gaston Glass, Kate Price, Bigelow Cooper, Gladys Coburn, Bradley Barker, William Colvin—these are but a few of the names which appear in the cast of this production which was made under the direction of Henry Alexander MacRae. It is the screen version of Ralph Connor's novel.

"Rip Van Winkle"—October 2. It is expected that Thomas Jefferson in the title role of this picture, which is being made under the direction of Ward Lascelle, will achieve an even greater following than his father did when he played in the stage version. A strong cast supports him in which are included such players as Mary Anderson, Max Ascher, Daisy Robinson and little Francis Carpenter.

Film Celebrities Attend Barbecue

Many of the foremost celebrities of the screen took part in the "First Annual Barbecue and Circustration" given by Pauline Frederick at her beautiful estate in Beverly Hills, Calif., recently. The Robertson-Cole star was the hostess and personally arranged all the details of the occasion.

Among those who took part were Will Rogers, Edward Knoblock, the author, Gloria Swanson, Louise Dresser and Jack Gardner, Roy Stewart, Richard Bennett and Lowell Sherman.

Goldwyn Adds to Fifth Year Releases

Goldwyn announces the addition of another picture to its advance list of fifth year productions, a rippling comedy of American life, entitled "Pardon My French." It is a Messmore Kendall production, starring Vivian Martin. The titling and editing have just been completed.

This swift-moving picture is an adaptation of Edward Childs Carpenter's story of "Polly in the Pantry," and a riotous farce comedy with action and laughter aplenty. It was directed by one of the best directors of screen farce that the industry possesses, Sidney Olcott, who held the megaphone on Goldwyn's Rupert Hughes' laugh hit "Scratch My Back." Harry S. Hoyt prepared the scenario.

In order that the titles might partake of the same delightful zest and humor that infuse the story, Mr. Kendall engaged Irvin S. Cobb, one of America's master-humorists, to write the titles for the picture. They are in keeping with the satirical humor of the story and add to its incisiveness.

Mr. Kendall has given his star a fine supporting cast, including George Spink, Thomas Meegan, Nadine Beresford, Ralph Yearsly, Grace Studiford, Walter McEwen and Wallace Ray.

Two New Pictures Come from Poland

J. A. Levinson, of 1600 Broadway, has imported two Poli Negri negatives direct from Poland. They are "Infatuation," which is also known under the title of "The Polish Dancer," and "The Governess."

Arrangements have not yet been made for the pictures' distribution. Mr. Levinson said, however, that he has been considering several offers made by independent national distributors.

Christie Finishes Two-Reel Comedy

"In For Life" is the last two-reel comedy to be finished for Educational in the Christie studio. It is the third in the new series, which began with "Nothing Like It," followed by "Oh, Buddy." "In for Life" features Viora Daniel and Jay Belasco.

Rex Ingram Brings New Picture East

Rex Ingram arrived in New York from Hollywood last week with a print of his latest production for Metro, "The Conquering Power," a screen adaptation by June Mathis of Balzac's "Eugenie Grandet."

The director's eastern trip has a double object: that of conferring with the officials of the distributing organization regarding "The Conquering Power," and that of being present at the Yale commencement exercises later in June, when the university will confer upon him the degree of Bachelor of Fine Arts for his achievement of translating so ably to the screen Vicente Blasco Ibanez's "The Four Horsemen of the Apocalypse."

New Bacheller Film Is Almost Finished

Reports received from the West Coast would seem to indicate that "The Light in the Clearing," which is under course of construction there will be one of the really worth-while productions of the Fall season at which time it is expected the W. W. Hodkinson Corporation will release this production.

"The Light in the Clearing" is the second Irving Bacheller story to be brought to the screen. The first, "Keeping Up with Lizzie," a Rocket Film Corporation Production, starring Enid Benett, has met with success. It is a comedy-drama and has earned for itself an enviable place among productions of a similar calibre. "The Light in the Clearing," however, strikes a more serious note and President Ballman, of the Dial Film Corporation, the producers, states that upon completion he will be prepared to invite comparison between his super-feature and the greatest productions of all time.

T. Hayes Hunter, who has directed the production and who is now engaged in cutting and titling it, says that he is quite ready to back Mr. Ballman's opinion with the strength of his own.

It is expected that simultaneous pre-release showings will be arranged for the picture in the majority of the important cities of the United States.

Western Exhibitors Combine to Celebrate First National Week

Exhibitors of five Western states —Colorado, Wyoming, New Mexico, Utah and Idaho—celebrated First National Week June 19 to June 25 with big bookings and results, it is reported.

Conducted jointly by the Denver and Salt Lake City exchanges of Associated First National Pictures, Inc., the exhibitors in both territories massed behind the full page advertisements in the metropolitan newspapers, and created an unprecedented amount of interest in the project.

A total of 322 bookings was the result. Charles Chaplin's "The Kid" was the favorite choice of the showmen, ten prints of it being used during the week. The majority of pictures averaged six bookings each.

Duplicate full page advertisements were placed in the Denver and Salt Lake City newspapers on the day the drive opened. The name of the attraction, the theatre and the date to be shown filled a greater portion of the page, with pictures of the stars and producers being also displayed.

Gloria Swanson, Wallace Reid and Elliott Dexter in Film

Wallace Reid and Gloria Swanson, who played the leading roles in Cecil B. DeMille's twelve-star special production, "The Affairs of Anatol," soon to be released by Paramount, will be seen together in another all-star special to be made at the Lasky studio. This announcement was made at Hollywood recently by Jesse L. Lasky, who stated that work on the new production would be started as soon as Wallace Reid returns from New York, where he is now engaged with Elsie Ferguson in the production of "Peter Ibbetson" under the direction of George Fitzmaurice.

Elliott Dexter, who played the role of Max, Anatol's friend, in "Anatol," and also has a big part in "Peter Ibbetson," will have a leading role in the new picture, the story of which is by Lorna Moon and which has been titled "Rainbow's End." Sam Wood, who is said to have been eminently successful in the production of Gloria Swanson's first Paramount starring picture, "The Great Moment," will direct.

PATERSON, N. J., OFFICIALS AND FILM MEN
Gathered to witness ground broken for the new $2,000,000
Alexander Hamilton Theatre

Issue Special Edition of Goldwyn Insert

Goldwyn is having bound a special limited edition, on Strathmore laid paper, printed in two colors, of the trade paper advertisement of its fifth year productions.

These paper bound copies of the announcements are for distribution among a limited number of exhibitors and each copy will be numbered on the inside of the cover page.

The booklet will consist of the eight pages used in the trade paper inserts and the cover pages, making twelve pages in all.

Across the bottom of each page will extend a strip containing reproductions of the covers of the thirty magazines of nationwide circulation in which Goldwyn's new and unique national advertising campaign will be published.

Goldwyn's advertising insert for its fifth year productions, prepared by Howard Dietz, director of advertising and publicity, is one of the most artistic and serviceable announcements that has been published. It is simple, compact and effective.

Goes to California

Irving Cummings, who is starring in a series of tabloid features that is being released through the Producers Security Corporation, left Sunday for California after showing to the Producers Security staff two newly completed subjects, "Patsy's Jim" and "The Rope's End." Cummings will start work at once upon the fifth of his Northwest Mounted series, the title being "Corporal Campbell's Ward."

"Ace of Hearts" Is Set for Release in Early Days of Fall

Goldwyn is predicting that "Ace of Hearts," the new Gouverneur Morris melodrama, which will be released among the first four or five of Goldwyn's fifth year productions early in the fall, is the greatest photoplay that the American novelist has ever written and one that will bring in a constant stream of money to the box office of every theatre where it is shown.

"Ace of Hearts" was directed by Wallace Worsley.

There are three leading parts in the production; they are portrayed by Lon Chaney, Beatrice Joy and John Bowers. All three live their roles so convincingly, it is said, that the spectators will share every phase of the emotional experiences which they undergo. Other members of the cast are Hardee Kirkland, Roy Laidlaw and Edwin N. Wallack.

First National Announces Schedule of Pictures for 1921-1922 Season

Between forty and forty-five productions, representing the best efforts of the leading independent stars and producers, have been scheduled by Associated First National Pictures, Inc., for release during the season of 1921-1922. Some additions will undoubtedly be made to this list during the autumn and winter, but, in the main, the assemblage of attractions is now complete and forms the most carefully selected and diversified group of independent productions that First National has ever offered its franchise and sub-franchise holders and the exhibitors at large.

Especial interest is attached to the news that two productions which have made history on the "legitimate" stage will be transferred to the screen. They are "Omar the Tentmaker" and "The Masquerader," both of which were written and staged by Richard Walton Tully, one of the most important figures in the theatrical profession. Guy Bates Post, who starred in these plays on the boards, has been engaged for the screen versions, which will be directed by James Young. Work has already started on "Omar the Tentmaker" under Mr. Tully's supervision. Both of these plays have been tremendously successful in stage form, and have been played throughout the country.

Hurst Novel Filmized

Fannie Hurst's first novel, "Star Dust," which is classified as a "best seller," has been transformed into a photoplay under the direction of Hobart Henley.

Norma and Constance Talmadge will each provide First National franchise holders with four productions next season. Nothing has been left undone in the search for appropriate vehicles for these stars, and the announcement is made that "big stories" have been obtained.

The first of Norma Talmadge's vehicles will be "The Wonderful Thing," which was written by Lillian Bradley and Forrest Halsey and was directed by Herbert Brenon. The star will have a large supporting cast.

The entire Ziegfeld Follies' chorus will be used in one Constance Talmadge picture, and Joseph M. Schenck promises that the Norma and Constance pictures in prospect will outclass their former productions in every way.

The first Charles Ray production for Fall release will be "A Midnight Bell," one of the Charles Hoyt stories which gained such extensive popularity. Ray takes the part of a "drummer" making the small towns, and becomes the leading figure in an exciting episode of village life.

This will be followed by "Two Minutes To Go," a football story which will prove timely and in which the star plays the part of a member of a college eleven. The story is by Richard Andre. Others in the cast are Mary Anderson, Lionel Belmore, Tom Wilson, Lincoln Stedman, T. Van Dyke, Bert Woodruff, Adamae Vaughan, Phil Dunham, Frances Dumas and George W. Comm.

The third of the series will be "The Barnstormers." Mr. Ray has formulated the policy of portraying a decidedly different type in every production. All will be directed by Mr. Ray, who demonstrated his skill along that line in "Scrap Iron."

New Chaplin Picture

Because of the high standard and box office records established by "The Kid," Charles Chaplin's next picture, "Vanity Fair," is being anticipated eagerly by showmen. It is not a picturization of the Thackeray novel of the same title, but is a travesty on the weaknesses of the wealthy. In it he will have the support of Edna Purviance, Loyal Underwood, Harry Bergman, Rex Storey, John Rand, Lelita Parker and Al Garcia. This will be followed by two other comedies to complete the eight productions called for by the comedian's contract.

Marshall Neilan is in the midst of work on a novelty which he believes will eclipse his former accomplishments. The play, "Bits of Life," was written by himself and three well known authors, and Mr. Neilan will also play a part in the picture. Hugh Wiley, of Saturday Evening Post fame, Walter Trumbull and Thomas McMarrow are the writers who collaborated with Mr. Neilan. Many of the scenes will be "shot" in San Francisco's Chinatown and Lon Chaney will have the chief Celestial characterization.

John M. Stahl, having finished "Retribution," scheduled for release on the eve of the opening of the fall season and in which little Richard Headrick plays a prominent part, is now at work on another feature which he characterizes as a stronger and better production than its predecessor.

There will be at least three Anita Stewart pictures produced by Loius B. Mayer. The first will be "The Invisible Fear" to be followed by "A Question of Honor," and "The Price of Happiness." "A Question of Honor" was written by Ruth Cross and directed by Edwin Carewe. In the cast are Edward Hearn, Arthur Stuart Hull, Ed Brady, Walt Whitman, Bert Sprotte and Frank Deal. Many of the scene were taken in a mining construction camp in the heart of the Northern California mountains.

First Walsh Offering

"Serenade" will be the first offering of R. A. Walsh, who produced "The Oath," one of First National's "Big Five." It is a colorful Spanish drama, starring Miriam Cooper, with a cast containing such prominent players as George Walsh, Joseph Swickard, Bertram Grassby, James A. Marcus, Noble Johnson, Lillian Nicholson, Madame Marstini, Ardita Milano, Adelbert Knott.

The next production by this director will be "Kindred of the Dust," which was written by Peter B. Kyne, famous for his tales of the northwest and of the lumber camps.

Unusual stories are being acquired for Katherine MacDonald, who will be represented by four productions during the season, three of which are "Peachie," "Sticks and Stones" and "Her Social Value." The story of "Peachie" was written by George Marriom, Jr., son of the famed stage producer, and Wallace Worsely directed it. In the cast are Joseph Dowling, Charles Meredith, Wilfred Lucas, Kate Lester and Charles Wildish. "Peachie" was written especially for "The American Beauty."

Dorothy Phillips' Specials

Two big specials starring Dorothy Phillips and directed by Allen Holubar are also on the program, and promise to be worthy successors to "Man-Woman-Mariage."

Buster Keaton is now at work on the first of six comedies to be released by First National.

Richard Barthelmess is a new First National star. His first vehicle will be "Tol'ble David," a story of West Virginia mountain life written by Joseph Hergesheimer. It will be filmed in the West Virginian mountains and will be directed by Henry King.

"My Lady Friends" is the Mr. and Mrs. Carter De Haven picture scheduled for fall release. It was adapted from the highly successful stage farce of the same name, written by Frank Mandel and Emile Nyitray. Lloyd Ingraham is the director. The cast includes Helen Raymond, Thomas G. Lingham, Helen Lynch, Lincoln Stedman, May Wallace, Hazel Howell, Ruth Ashby and Clara Morris.

The Whitman Bennett production that is to be released by First National following "Salvation Nell" will be "Suspicion."

Saunders Cast

Jackie Saunders, once Universal and Balboa star, recently leading woman for William Farnum and featured in Cosmopolitan productions, has been engaged as a member of the cast supporting Alice Lake in her next Metro special, a photoplay from W. Carey Wonderly's story, "The Infamous Miss Revell."

Imperial Books Screen Snapshots

Federated Screen Snapshots has been booked in the Imperial Theatre, San Francisco—that city's long run exclusive Paramount theatre. This makes something of a double record in that this booking follows one at the same theatre of "Circus Heroes," a Hallroom Boys Comedy handled by Federated.

Reelcraft Has Several Ready

Reelcraft Pictures Corporation announces that it will release more than a score of comedies during the summer months and over eight per cent. of them are already complete and prints have been shipped to exchanges. The list includes twelve Aladdin comedies, six Sun-Lite Comedies and six Mirth Comedies.

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Splendid Press Reports Given to United Artists Picture, "Carnival"

Characterized by the picture critics of New York daily newspapers as "one of the most remarkable films of recent presentation," "engrossing and picturesque," with scenes "saturated with the irresistible power of imagination," "one of the most artistic photodramatic productions that has been presented on Broadway," and "one of the cinemas that ought to be seen," by everyone, "Carnival," a Harley Knoles production, featuring Matheson Lang, the latest picture to come from United Artists, was greeted this week on Broadway with the approbation of the critics and the enthusiastic approval of the public. The production is an assured success and the Capitol Theatre, the scene of its premiere in New York, did a heavy business with the picture throughout the first week of its run, despite the extremely hot weather.

High Praise for Lang

The enthusiasm with which Grace Wynden Vail, of the New York American, spoke of the picture is contained in the following condensed version of her criticism: "The Capitol," she said, "has one of the most remarkable films of recent presentation in 'Carnival.' It is primarily remarkable for its featured player and the added interest in having been photographed in Venice, where its action takes place. In Matheson Lang we meet one of the finest screen artists and fascinating personalities of years. He stands head and shoulders above the average screen actor. His "Silvio" is a splendid achievement, one that towers above even the charm of the picture's background. Were there no other virtues in this film, Mr. Lang's performance alone would lift it to the plane of the worthwhiles. Harley Knoles has sent us a cast of new faces that, headed by Mr. Lang, are welcome indeed."

The New York Herald said: "'Carnival' makes an engrossing and picturesque cinema. Its scenes are saturated with the irresistible power of imagination, and the story of the jealous actor who in playing Othello almost kills in his frenzy the wife, who is Desdemona, in the performance, is attractively and ingeniously told."

The New York Times said: "'Carnival' is genuine, and the picture as a whole has been authentically as well as elaborately staged. Matheson Lang, who plays the part of the leading actor, is a fine figure of a man and able to express himself on the silent screen.

The New York World said: "'Carnival' is a very sweet love story, with a bit of ginger, built around picturesque Venice. It has color, plenty of life and a few ticklish situations."

Alison Smith, in the New York Globe, said: "The fact that this picture was filmed in Venice gives it an entire haunting background. There are the gleaming canals and the shadowy palaces, the Bridge of Sighs and the Plaza of St. Mark's, not made with hands in Hollywood. The pictures are a joy in themselves."

P. F. Reniers, in the New York Evening Post, said: "Set in Venice at Carnival time, when spirit and passions are excited to a pitch out of the common with their height of the picturesque as background and a private tempest in a teapot for the foreground, 'Carnival' is excellent motion picture material. The photography is good and the outdoor scenes, taken in Venice, are no less than beautiful. Matheson Lang gives an impressive performance."

Film Is Completed

Thomas B. Walsh, the director, has just completed his first independent production "Worldly Goods," a dramatic subject in which Barbara Castleton, Montagu Love, Macey Harlam, Lucille Lee Stewart and others are seen. It was made for Wash-Fielding Productions, Inc., and will be released by R-C Pictures Corporation.

DOES HE FORGIVE HER?
Goldwyn's "The Ace of Hearts" answers the question

FRANK MAYO, STAR OF "THE SHARK MASTER"
A Universal production, is here presented. The lovely ladies with him are Mae Collins and Doris Deane

"The Lotus Eater," Filmed by Marshall Neilan, Is Finished

With the insertion of the titles by George Ade in Marshall Neilan's most ambitious production to date—"The Lotus Eater"—this picture is now finished, according to an announcement from the West Coast.

It is pointed out by the producers that this production offers one of the most notable aggregations of prominent stars in the motion pic- assembled for the production of one picture. With John Barrymore in ture, drama and fiction fields ever the title role, it marks the return of this noted stage star to the screen. Three generations are portrayed in the film by Mr. Barrymore, who is afforded the opportunity of presenting both the old man of eighty as well as the young idol of twenty-five. In the supporting cast are six players who are stars in their own rights. They are Anna Q. Nilsson, who has been starred recently in independent productions; Wesley Barry, star of "Dinty", Lucy Fox, Pathe star, borrowed through courtesy of Gillson Willett, and Colleen Moore. Another popular player in the cast is J. Barney Sherry, who has appeared in various recent Neilan pictures during the past year.

"The Iron Trail" Will Have a Cast of All-Star Players

Rex Beach has announced some of the folk who, he says, are going to have a great deal to do with the success of his first United Artists release, "The Iron Trail," and in the near future will give out the rest of the cast. Indications are it is going to be an all-star cast.

Scenes have already been taken in Alaska for the picture. R. William Neill is director. The leading role will be filled by Wyndham Standing. He played with many of the stage celebrities of a few years ago on both sides of the Atlantic, among them Sir Henry Irving. He has been on the screen for many years, and has been associated with prominent cinema stars and producers.

For the "heavy" Thurston Hall was chosen. Mr. Hall also has had many years' experience on both the stage and screen.

In Leading Role

Seena Owen, who is said to have won the enthusiastic approval of the public in the leading role of "The Woman God Changed," a Cosmopolitan Production, has been engaged by Cosmopolitan Productions to play a leading role in "Find the Woman," from the Arthur Somers Roche story that appeared in Cosmopolitan Magazine. Others in the cast are: Eileen Huban, Ethel Duray, Norman Kerry and George MacKuarrie.

A Private Showing

Charles Ray's latest attraction, "Peaceful Valley," a First National film, was privately screened one recent Sunday at the home of H. D. McIntosh, Esq., Sydney, N. S. W., and was witnessed by a number of prominent stage stars, including Miss Vera Pearce and Claude Flemming.

Signs Miss Hulette

Gladys Hulette has been signed to play opposite Richard Barthelmess, new First National star, in "Tol'ble David," his initial production for Inspiration Pictures, Inc. "Tol'ble David" is a story of life in the West Virginia mountains and was written by Joseph Hergesheimer.

Pathe Makes Plans to Strengthen Its Production for Fall Release

Summer months mean no let down in the plans of Pathe, for already this great distributing organization is laying lines to strengthen its short subject and serial releases for the Fall and Winter season.

Elmer Pearson, director of exchanges for Pathe, disclosed in an interview the other day, a few of the subjects that will be seen on the Pathe schedule beginning with the Fall.

Contracts have already been made with Cyrus J. Williams, Mr. Pearson said, for another series of Tom Santschi Western features. The first series in which Santschi appeared for Pathe, met with such a strong response of approval from exhibitors in every section, that Pathe lost no time contracting for the second series.

There will also be another series of Holman Day two reelers, work on which is now going ahead in the woods of Maine. Bill and Bob Bradbury, the eleven-year old California twins, who have been prominently successful in their series of animal features, "The Adventures of Bill and Bob," are also working on a second series for Pathe, through arrangements made with Cyrus J. Williams.

Hal Roach is enlarging his comedy unit, and his productions are assured to Pathe. "Snub" Pollard will continue to be featured in a series of one reel comedies. He will be surrounded by the same strong cast of comedians that has admirably assisted his funmaking in the past.

Timely Films, Inc., will continue to contribute "Topics of the Day" to the Pathe schedule, while Fables Pictures, Inc. is so far advanced in its production of "Aesop's Film Fables" series as to guarantee a release once a week, throughout the entire Fall and Winter.

The Pathe Review editor has laid plans that will enhance the reputation of the screen magazine, it is stated. These include many novel features in the world of science, art, invention, and other fields.

Pathe News will reach its eleventh anniversary this Fall, and says it will maintain an unsurpassed position in its own field. There are now more than 400 cameramen who at some time or other contribute to this great world-wide news gathering reel.

Two of the finest serials in all Pathe's existence, are now in course of preparation, it is stated. Charles Hutchison is working in "Hurricane Hutch." In his supporting cast is Lucy Fox, one of the screen's handsomest heroines, who has been seen in two Pathe features, "The Empire of Diamonds" and "The Money Maniac."

Ruth Roland is working on her ninth serial for Pathe, "White Eagle," at the Hal Roach studios in Culver City. W. S. Van Dyke, who directed "Daredevil Jack" and "The Avenging Arrow" for Pathe, is acting in a similar capacity for "White Eagle."

As pointed out by Mr. Pearson, this is but a partial and tentative schedule but gives a clear indication that Pathe intends to live up to its great record.

Kane Says Public Must Be Shown; Censors Can't Devitalize Films

What about the hundreds of thousands of motion picture enthusiasts who look upon the advent of censorship as a dire warning that their photoplay fare all over the country is to be devitalized, rendered impotent and made so thoroughly according to formula as to be flat and uninteresting?

This is a question which merits consideration by the industry at present, according to Arthur S. Kane, head of the Arthur S. Kane Pictures Corporation. The threat of censorship has been discussed thoroughly, from the point of view of producer, distributor and exhibitor, but the patronage which supports all of these elements has hardly been considered as one of the most important factors affected by standardized regulation of picture making. Even though the presentiments of the motion picture public as regards a debilitated entertainment product may be without reason, says Mr. Kane, there is no doubt that it exists and is growing.

"The tremendous volume of publicity which was distributed through the nation during the recent period when censorship threatened in many sections, has certainly left an aftermath of doubt in those parts of the country where the battle against legislation was unsuccessful," says Mr. Kane. "The argument was put forward by speakers and writers that a political censorship would remove the vitality and spirit from the screens of the country. In some places censorship unfortunately has become a reality. Picture audiences in these places are looking forward with trepidation to a new type of photoplay, which in the words of Hamlet, is to be 'weary, stale, flat and unprofitable.'"

There is no ground for this fear, maintains Mr. Kane, but lest it have the consequent effect of a reduced patronage, it is up to all far-seeing producers to take measures to counteract it. And the very best cure for any subconscious belief on the part of picture patrons in the waning value of the screen as entertainment is the presentation of the strongest themes available. There are so many fertile fields for the builders of screen dramas says Mr. Kane, that even after avoiding the subjects taboo by the censors it is easily possible to keep the screen the best all around entertainment medium of the present day.

In pointing out the vast possibilities for production under the new conditions, Mr. Kane emphasizes the avlue of the good old fashioned melodrama as a consistent drawing power and a perennial box-office tonic, mentioning Charles Hoyt's "A Midnight Bell," which will be a Charles Ray starring vehicle.

In "Worldly Goods"

Macey Harlam, who played the crystal gazer in the stage production "The Eyes of Youth" with Marjorie Rambeau has an important role in "Worldly Goods," Thomas B. Walsh's first independent production soon to be released by R-C Pictures Corporation.

Is Scheduled for July 3 Release

"The Woman God Changed," the Cosmopolitan production which, Paramount says scored such a pronounced hit during its New York pre-release engagement at the Rivoli Theatre that it was transferred to the Rialto for a second week, is the Paramount release scheduled for July 3.

The picture was adapted from the story, "Redemption Cove," by Donn Byrne. Doty Hobart wrote the scenario and Robert G. Vignola, who produced "The World and His Wife" and "Straight Is the Way" for Cosmopolitan, was the director.

September 4 to 10 Selected As Sales Drive Week by Paramount

The fourth National Paramount Week, the annual sales drive which each year is the big event with the Famous Players-Lasky sales organization, is announced by Paramount for the week of September 4 to 10.

Formal announcement of the date and the general plan for the big drive was made this week to the field force in the form of a large two-color folder, "Paramount Week Flier," edited by Paul L. Morgan, editor of "Paramount Pep." This folder will be issued weekly until the campaign is completed, and will contain reports of its progress from all the exchanges, together with all other data pertaining to the drive, the executives and department heads at the home office acting in the capacity of contributing editors.

In the opinion of S. R. Kent, general manager of distribution, and other Paramount officials, there is every indication that National Paramount Week this year is certain to exceed in volume of sales all similar previous efforts.

Fred Miller Books "Rip Van Winkle"

"Rip Van Winkle," Ward Lascelle's production made famous by Joseph Jefferson, will play its premiere engagement at Miller's Los Angeles Theatre, beginning July 16.

A vast amount of interest has been stirred up in this production in every section for it has been claimed for it that it will be one of the real outstanding box office successes of the year due to the splendid technical work put into the production by Ward Lascelle and the high calibre of the players that he has engaged for the different roles. The title role has been handled by Thomas Jefferson, who has already achieved success for himself upon the speaking stage, and who is now also gaining as wide a reputation in pictures as his father had on the speaking stage. A large number of prominent artists are numbered in his support, among them, Max Ascher, Daisy Robinson, Mary Anderson and little Francis Carpenter, the well-known child player.

For Early Release

Barbara Castleton, Montague Love, Macey Harlam, Lucille Lee Stewart and other players of equal note appear in "Worldly Goods," announced for early release by R-C Pictures Corporation. "Worldly Goods" is an adaptation from the story "Shams of Society" by Walter M'Namara and is Thomas B. Walsh's first independent production for Walsh-Fielding Productions, Inc.

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IT'S WORTH IT

"PEGGY PUTS IT OVER"
In the Vitagraph production Alice Calhoun shows just how she does it

"The Woman God Changed" Runs Three Weeks at Broadway House

Enthusiastic comments from leading showmen of the country are being received by Cosmopolitan Productions concerning "The Woman God Changed," its latest release. B. S. Moss broke a rule of his Broadway Theatre by extending the booking beyond one week and then found that even two weeks did not take care of the crowds besieging the theatre and he ran the picture for a third week. Mr. Moss wrote a letter to George B. Van Cleve, vice-president and general manager of International Film Service Co., creator of Cosmopolitan Productions, saying in part:

"Once again Cosmopolitan Productions has demonstrated its extraordinary ability to provide the theatre with a universally popular photoplay. We congratulate ourselves upon having obtained 'The Woman God Changed' for the Broadway Theatre, and congratulate your studios upon having made it."

The Keith, Moss and Proctor interests in New York held a "Cosmopolitan Productions Week" in six of their big theatres the week of June 19. Reports from the head office are to the effect that these theatres did a banner business. "The Woman God Changed" and "The Wild Goose" are being run in these theatres.

The Mark Strand Theatre in Brooklyn and a First National house, also is finding "The Woman God Changed" a powerful attraction, it is said. In Los Angeles Sid Grauman booked the picture for an indefinite run in his Rialto Theatre. He said in a telegram to Cosmopolitan Productions: "'The Woman God Changed,' is, in my opinion, a 100 per cent. picture and a box office attraction from every angle."

"IT'S LOVE THAT MAKES THE WORLD GO 'ROUND"
But to learn all about "Lovetime" you'll have to see Shirley Mason, the Fox star

New Policy Has Been Started at Pantages

The Pantages Theatre in Minneapolis, which heretofore has presented vaudeville exclusively, inaugurated a new policy recently by the addition of a feature picture production, and for the initial performance under the new arrangement Vitagraph's "The Silver Car," with Earle Williams as the star, was selected. Under the new arrangement the Pantages' theatres will run continuously from noon until 11 o'clock, P. M., the motion picture being shown during the time not consumed by vaudeville.

J. J. Cluxton, the Pantages' special representative, who made the arrangements in Minneapolis, announced that the pictures to be shown in the Pantages' theatres would be purchased on the open market to insure the best grade of pictures and "The Silver Car" was the first one selected.

Metropolitan Museum Treasures Will Be Shown in Pathe Films

With the co-operation of the authorities of the Metropolitan Museum of Art, Pathe Review has prepared a unique treat for motion picture patrons to be issued during the late Summer and Autumn, in the picturization of the Museum's collection.

This is the first time the Museum authorities have given permission for them to be popularized in this way, it is stated. Certain objects, like those taken from ancient Egyptian tombs, are preserved in glass vacuum cases. To expose them to the air for more than a few minutes at a time would start them to crumbling.

Thus far Pathe Review has photographed material for three separate subjects arranged from Metropolitan Museum collections. The first to be released, in August, is a view of later additions to the Egyptian collection.

Metro Feature Goes Big in Small Town

Upsetting the theatrical tradition that long runs of any attractions are impossible in small towns, "The Four Horsemen of the Apocalypse" drew record crowds to the Temple Theatre, San Bernardino, Cal., a community of 15,000 population, for a period of eight days.

The exhibition in a town of such size was in the nature of a box-office experiment by Metro Pictures Corporation to ascertain if the picture is as great an attraction in lesser communities as in the big cities of the country.

"Mark of Zorro" Said to Be Fairbank's Best Production

United Artists says the success that has marked the exhibition of "The Mark of Zorro," one of the recent Fairbanks productions to be released in every section of the country, has proven one of the outstanding features of the past few months in the industry. Each week reports received by Hiram Abrams, bring additional facts that this production stands at the top of all the Fairbanks pictures in the matter of breaking box-office records. It has been received everywhere with unusual praise and exhibitors are already beginning to re-book it, reports state.

In speaking of this picture recently, G. Semper, manager of the Strand Theatre of Brandon, Manitoba, said: "I recently played this production and it stood out like a bright light in the common ruck of general offerings."

A wire from F. A. Kelly of the Lincoln Theatre of Massillon, O., said: "'The Mark of Zorro' is the best Fairbanks picture we have shown in two years. Patrons extremely well pleased." From the Vaudette Theatre of West Point, Ga., the report came "Doug in 'The Mark of Zorro' was a tremendous success."

McMahan and Jackson of the Greater Cincinnati Amusements Company, operating the Gifts Theatre in Cincinnati, O., said in a letter to Mr. Abrams: "Douglas Fairbanks in 'The Mark of Zorro' in our opinion, is the best thing he has ever made." The Temple Theatre of Bryon, O., reported: "Everybody thought 'The Mark of Zorro' the best Doug ever made."

Carey at Work on Big Feature Film

Carry Carey, Universal's leading western star, has started production on his first super-picture. It is called "Partners" and is Carey's own story. Robert Thornby is directing. In keeping with Universal's announced attention to go to every possible extreme to make the new Harry Carey-Jewel pictures big in every repect, the use of several troops of U. S. Cavalry have been obtained for use in certain sequences of the picture.

Dillon to Direct

George B. Van Cleve, vice-president and general manager of William Randolph Hearst's film interests, announces that Edward Dillon will direct, under the supervision of Cosmopolitan Productions, "The Beauty Shop," featuring Raymond Hitchcock. "The Beauty Shop" was a musical comedy success by Channing Pollock and Rennold Wolf.

Added to Cast

Herbert Standing's name has been added to the list of notable players in the east for the Metro production of "The Infamous Miss Revell," in which Alice Lake will star.

CARMEL MYERS AND JACK O'BRIEN
Indulge in a few dance steps at Universal City, where she is filming "A Daughter of the Law"

SHE'S JUST WATCHING TO SEE
Who rang the door-bell—is Alice Calhoun, who is starring in Vitagraph's "Peggy Puts It Over"

Keeping in Personal Touch

By FRITZ TIDDEN

The list of screen stars who have either gone on the stage for the summer or will take a fling in vaudeville or legitimate drama in the fall is rather impressive. Many of them will combine studio work with their acting out in public. Some of them are:

Lillian Gish is to be Arnold Daly's leading woman in the repertory company to play at the Greenwich Village Theatre:

Dorothy Gish is to try out a play in Canada this summer with her husband, James Rennie, and if it looks like the goods it will be brought to New York in the fall:

Roscoe Arbuckle probably will soon start on his long contemplated vaudeville tour:

Alice Brady is to have a new play next season:

Francis X. Bushman and Beverly Bayne are to continue in vaudeville. They have signed up for the entire coming season:

Virginia Pearson and Sheldon Lewis will continue in the two-a-day during the year:

Bessie Barriscale will appear in a play under the direction of Richard Herndon:

Mac Marsh is to appear in a three-act play:

Pauline Frederick will return to the speaking stage after a long absence:

Mildred Harris is contemplating going on the legitimate stage in the winter:

Theda Bara will try another play next season:

Claire Whitney and her husband, Robert Emmet Keane are already in vaudeville and are to continue:

Carlyle Blackwell is also playing the vaudeville houses and it is likely he will continue for a time:

FOURTH OF JULY STUFF
Irene Rich, Goldwyn leading woman, smilingly displays the flag

Frances Eldridge will try the two-a-day:

Nazimova will appear in a play in the fall in which all the characters will be women:

Vivian Martin has made such a hit in "Nearly Married" that she will continue on the stage indefinitely:

Madge Kennedy was so successful in "Cornered" last season that she is to tour the country in it next year:

Petrova is to return to the stage after a long absence:

June Elvidge is in vaudeville:

Doris Kenyon will appear in a play under the Selwyn banner:

* * *

The extent to which French movies are borrowing their scenarios from well known works is indicated by an advertisement in the Journal de Geneve. The list includes works by such authors as Bricux, Daudet, Cherau and Claretie.

* * *

"Normalcy" is defined by Eugene O'Brien as "people who bought motors with war wages getting back on their feet again."

* * *

Albert L. Grey, general manager for D. W. Griffith, Inc., is expected back from Europe this week.

* * *

Another experiment with "talking pictures" has been made, but the audience is still master of the subtitle situation.

* * *

Alice Duer Miller, who was an active worker in the New York State woman suffrage campaign, says she has retired from active participation in politics in order to devote herself exclusively to literary work. Mrs. Miller is now at the Goldwyn studios developing one of her stories for the screen.

* * *

Beth Brown has become editor and titler on the C. L. Chester staff.

* * *

Nathan Hirsh, of Aywon, will leave London July 6 and arrive in New York July 13.

* * *

Our service department this week suggests that scenario editors read Lawrence Perry's short story, "A Matter of Loyalty" that appeared in the July, 1920, Red Book, and lately in the anthology published by Doubleday, Page, called "Prize Stories of 1920."

* * *

The screen is supposed to reflect real life and still it has only one "Divorce of Convenience."

* * *

When Heywood Broun goes over to the New York World from the Tribune in the fall part of his duties will be to review films, it is understood.

* * *

The exhibitors of Washington, whose organization is the District of Columbia Exhibitors' Association, of which Harry Crandall is president, are making a bid for the M. P. T. O. A. convention for 1922. They are pointing out the advantages of holding the convention in the Capitol City.

* * *

Lunch hour at Selznick's studio in Fort Lee.

The ladies who star and those who support stars as leading women were at one table. The subject reverted to men and marriage—and here's the verdict of the jury.

Elaine Hammerstein—"I would not marry a man who wore buttoned shoes."

Martha Mansfield—"I would not marry a man who wore bow ties."

Winifred Westover—"I would not marry a man who smoked a pipe in the street."

Kathryn Perry—"I would not marry a man who carried a cane hooked over his arm or one who wore white spats."

Zena Keefe—"I would not marry any man—I'm married."

* * *

Dancing, Greek and interpretive and toe, is rapidly becoming one of the important features of the supplementary programs at the Riesenfeld theatres, the Rivoli, Rialto and Criterion. The work of Vera Myers has been one of the outstanding features of this type of work last season. Lithe, graceful and beautiful, she has shown unusual technique—and a willingness to subordinate herself to the character she portrays. For the past seven weeks she has been hiding her lovely face under a Benda mask, dancing the role of a silly girl in a pantomime number arranged by Paul Oscard, from a plot prepared by Mr. Riesenfeld.

* * *

Another electric sign:
This week: "Darling Mine."
Next week: "The Poor Simp."

* * *

Douglas Fairbanks' production of "The Three Musketeers" is to go into the Lyric Theatre August 14 for an indefinite run.

* * *

Twenty-two expert child swimmers from the Panama Canal zone were the guests of Hugo Riesenfeld at the Rivoli Theatre last week. All the little people, whose ages run from three to nine years, are champions.

At the Plaza Hotel, New York, on June 22 took place the wedding of Miss Frances Kaufman and Dr. Samuel Stern. The bride is a sister-in-law of Adolph Zukor and sister of Al Kaufman, European production manager for the Famous Players-Lasky Corporation. Dr. Stern for the past six months has been the physician and surgeon at Paramount's Long Island studio and is connected with Bellevue Hospital, from the medical college of which he received his degree.

Frederick James Smith, managing editor of Brewster Publications, Inc., has just signed a new contract with the company, retaining his position as managing editor of "Shadowland," "The Motion Picture Magazine," and "Motion Picture Classic." Mr. Smith has just finished his fourth year with the Brewster organization, where he began as editor of "Motion Picture Classic." There is to be no change in the status of Miss Adele Fletcher, who is ably filling the position she holds with the publications.

* * *

Herbert Howe has been signed by Brewster Publications, Inc., of which Eugene V. Brewster is president and editor-in-chief, as its Coast representative. Mr. Howe, who is one of the best known authorities on motion pictures in America, will now write exclusively for "Shadowland," "The Motion Picture Magazine," and "The Motion Picture Classic."

* * *

Samuel Goldwyn, president of Goldwyn Pictures Corporation, left Tuesday, June 28 for the Goldwyn studios at Culver City, where he will confer with the production chiefs about some of the corporation's big fifth year productions. This is Mr. Goldwyn's first trip to the studios since his return from Europe where he studied film conditions and the market for American photoplays.

MORE FOURTH OF JULY STUFF
Helene Chadwick, another Goldwyn leading player, is more serious, but she is none the less patriotic

List of Territories Served by Synchronized Scenario Music Co.

Music, once thought of little importance in the successful conduct of a motion picture theatre, has now taken its place with the screen feature and offers the patrons of picture theatres just as much pleasure as the silent drama itself. With the idea in mind of serving the exhibitor with music, much as film exchanges serve the exhibitor with pictures, the Synchronized Scenario Music Company, of 64 East Jackson Boulevard, Chicago, Ill., announces the inauguration of their synchronized music score service.

Synchronized music scores are compiled from a large library of music, and also have much original music interpolated in them. This precludes the possibility of wearing out your audience with the same music each night. They can be used for an orchestra ranging from one piece (piano or organ) to as many as sixty pieces. Every title that appears on the screen appears in the score.

And through an arrangement a symbol printed in the score alongside the music itself any cut that may appear in the film by the time it reaches your house is automatically taken care of. The director has but to follow the titles to know that the music he is playing will blend perfectly with the action on the screen.

The territories the company serves are Music Score Service Corporation, 1600 Broadway, New York, Txhibitors Film and Service Company, 565 South Salina street, Syracuse, N. Y., Synchronized Scenario Music Company, of New England, 142 Berkley street, Boston; Synchronized Scenario Music Company, of Chicago, 64 East Jackson Boulevard, Chicago; Scenario Music Company, of Philadelphia, 1333 Vine street, Philadelphia, Scenario Music Company, of Washington, 414 Mather Building, Washington, D. C., Scenario Music Company, 504 East Fayette street, Baltimore; American Film and Equipment Company, 170 Golden Gate avenue, San Francisco; Theatre Service Company, 730 Olive street, Los Angeles; Tri-State Distributors, 2003½ Main street, Dallas; H. A. Kyler Enterprises, 58 Exchange Place, Salt Lake City, Utah; 2014 Third avenue, Seattle, Wash., and Foster Building, Denver; Strand Features, Inc., 201 Film Exchange Building, Detroit; Will T. Richards, 701 Carondelet street, New Orleans; Hostettler Amusement Company, 900 First National Bank Building, Omaha; Sobelman, Mustard & Rowe, Toy Building, Milwaukee; Synchronized Scenario Music Company, of St. Louis, 3317 Olive street, St. Louis; Synchronized Scenario Music Company, of Kansas City, Film Exchange Building, Kansas City, Mo.; Exhibitors, Exhibitors, Posters' Service Company, Film Building, Cleveland; Apex Pictures, 121 Fourth avenue, Pittsburgh, Pa., and Synchronized Music Company of Atlanta, 801 Flat Iron Building, Atlanta.

Seventh Premiere of Ibanez Picture

The seventh premiere of "The Four Horsemen of the Apocalypse" is scheduled for Thursday evening, June 23, at the Globe Theatre, Atlantic City, N. J. Rex Ingram's production already has opened for long runs in six other big cities, New York, Chicago, Pittsburgh, Boston, Los Angeles and Detroit.

Whether or not any other presentations of "The Four Horsemen" will be made during the summer has not as yet been made public by Metro Pictures Corporation. The Atlantic City showing doubtless was decided upon because of the fact that it is a resort, and so not subject to a summer exodus of theatregoers.

Wheeling, W. Va., is having an epidemic of carnivals. One no sooner pulls stakes than another is there waiting on the lot. For the last five weeks the picture men have had to contend with them.

"THEY SHALL PAY"
Says Lottie Pickford, of the two girls on the opposite side of the tree, in her Playgoers Pictures Corporation release under that title

"'WAY OVER 'TOTHER SIDE 'O THE HILLS"
He's telling her in Universal's "Desperate Trails"

Three Pictures, Finished Ahead of Schedule, Arrive from West

Increasing, rather than cutting down, the amount and speed of its productions and releases, the Federated Film Exchanges of America, Inc., announces the arrival from the West Coast studios of three of its subjects within afew days. All of the productions were completed ahead of schedule, and this rate, it is said, will be maintained for the two hundred and fifty films which will be released by Federated during the coming year.

The new arrivals are: "Squirrel Food," a Federated Monty Banks Comedy, produced by Warner Brothers; "We Should Worry," the sixth Hallroom Boys Comedy, featuring Sid Smith, and "We'll Get You Yet," the seventh of the series.

Federated announces a distinct departure in the exploitation of its short subjects. A press sheet is being issued on each one of the Monty Banks, Hallroom Boys and Federated Screen Snapshots, containing news stories, publicity and exploitation aids, advertising cuts and all the other helps usually issued only with features.

Twenty-five Pictures for Fall Release Are of Many Varieties

Goldwyn says that its group of 25 productions listed for fifth year release is remarkable for its strength and variety. The pictures were selected so that the exhibitors who book all or nearly all of the productions will have a well balanced list that will appeal to dissimilar tastes. This group of 25 photoplays may be roughly subdivided into six lesser groups, dramas, comedies, melodramas, farces, romances and spectacles.

Domestic Dramas

Believing, as it does, that dramas of modern American domestic life, as it is lived by the average citizen, with a strong vein of comedy, is the picture that has the widest appeal, and is of the most artistic worth, Goldwyn has gathered a group of such plays that it maintains has never been surpassed by any producer.

These dramas include "The Old Nest," "Dangerous Curve Ahead," "Grand Larceny," "Hungry Hearts," "For Those We Love," "The Grim Comedian," "The Glorious Fool," "The Christian," "Beating the Game," "The Poverty of Riches," "From the Ground Up," "The Sin Flood" and "The Wall Flower."

Listed among the melodramas are "The Invisible Power," "Ace of Hearts," "The Night Rose" and "The Man from Lost River." The comedies embrace "Doubling for Romeo," "She Got What She Wanted," "A Poor Relation" and "The Man With Two Mothers."

Secured for Distribution

The spectacles and romances were not produced by Goldwyn, but acquired by it for distribution. The spectacles are "Theodora" and "The Ship." The romances are "Even as Eve" and "Beatrice."

Trailers Finished for Coming Films

Vitagraph has just completed trailers for all of its September-October releases. Some idea of the care given to these trailers may be gathered when it is explained that William Duncan, who directed his own special, "Where Men Are Men," personally prepared the brief footage for the trailer on that picture. Mr. and Mrs. George Randolph Chester personally prepared the trailer on their super-feature, "The Son of Wallingford."

Berman Announces Schedule for the Final Features of 1920-1921

Having fixed the order of releases for the year starting September 5, H. M. Berman, general manager of Universal exchanges, now announces the final pictures which will terminate the 1920-1921 schedule. In many instances these pictures have been changed in title from working titles, and in others they have been changed so as to include the last pictures made by several stars who will not be with Universal next year.

It had been Mr. Berman's intention earlier in the year to give exhibitors only five pictures for the two months, in view of the fact that there is ordinarily a certain amount of slackening at this season of the year. He was deterred from doing this on account of a very general demand from several sections of the country for a picture every week. He has compromised and a release will be made every week in July. August which has five release dates will have three releases.

The releases in their order are Carmel Myers in "The Kiss"; Gladys Walton in "Short Skirts"; George Larkin and Josephine Hill in "Man Trackers"; Edith Roberts in "Luring Lips"; "Danger Ahead!" with Mary Philbin and an all-star cast; Carmel Myers in "A Daughter of the Law"; and Edith Roberts in "Opened Shutters."

"The Kiss" is an adaptation of "The Scarlet Shawl," a well known novel by Johnston McCulley, and was directed by Jack Conway. It is a story of Mexican society in a Southern California setting. "Short Skirts" is the zippy title which was given to Alice L. Tildesley's Saturday Evening Post story, "Cabella Drives the Nail." "Man Trackers" is the title of a story of the Northwest Mounted Police.

"Luring Lips" in which Edith Roberts is starred, is the photoplay name of the novel, "The Gossamer Web," by John A. Moroso. "Danger Ahead!" is the title which Universal has given to Sara Ware Bassett's well known novel, "The Harbor Road." "A Daughter of the Law" has for its basis Wadsworth Camp's novel, "The Black Cap."

The final picture of the 1920-1921 year is Edith Roberts in "Opened Shutters," the novel by Clara Louise Burnham. The production was directed by William Worthington, and includes such well known players as Charles Clary, Joe Swickard, Nola Luxford, Andy Waldren, Edward Burns, Mai Wells, Floye Brown and Clark Comstock.

Selznick Is Laying in a Stock of Conway Tearle Productions

The Selznick production forces are getting far ahead on Conway Tearle issues for the forthcoming season. The first Tearle series of features are finished and "The Fighter," set for distribution July 20, is now ready in the various Select exchanges. "The Fighter" is the fifth release in which Mr. Tearle has been starred since he joined the Selznick forces.

The studio scenes for "Shadows of the Sea," Tearle's present screening, were made at Fort Lee, N. J., where many extras pictured life in sailors' boarding houses and drinking dives along New York's water front during the days when Volstead was unknown.

A third Tearle production that gets into the Selznick announcements is "After Midnight," a feature completed some time ago under direction of Ralph Ince. Previously this offering has been referred to under its working title, "Ye Shall Pay," but it is now announced that "After Midnight" will be its exhibition caption.

Zena Keefe, another Selznick star, played opposite Mr. Tearle in the production of "After Midnight," and with Ralph Ince, still another Selznick star, directing, there is a combination of "names" for billing purposes that means a great deal in the matcr of selling the picture to the public, it is stated.

A PRETTY COSTUME FOR "A Broadway Bride." Irene Castle displays it here in this Hodkinson film

R. Daniels and George Wilson are new members of the Pittsburg Select sales force.

James McKenna, formerly on the road for Educational and Fox in Cleveland, has joined the sales force of the Pittsburgh Hodkinson exchange.

"Nobody's Kid" Sold Extensively

The distributing department of R-C Pictures Corporation (Robertson-Cole) reports that there is a strong demand throughout the country for William Christy Cabanne's production, "What's A Wife Worth?" Mae Marsh, in her starring vehicle, "Nobody's Kid," is being booked extensively. This is an adaptation from the novel, "Mary Cary" by Kate Langley Bosher.

"See My Lawyer" with T. Roy Barnes also is being booked heavily. According to Charles R. Rogers, general manager of the department of distribution it is being booked for a number of important return dates.

Opera Singer Is Added to Cast

To the cast of "Peter Ibbetson," now under production in the Paramount Eastern studios, has been added Dolores Cassinelli, film star, opera singer and sculptor's model.

Tests were made of twenty actresses before the exact type was found to play the character written into the adaptation of Du Maurier's novel by Ouida Bergere, scenarist.

Agnes Ayers Is Promoted to Star

Agnes Ayres, Paramount's newest star, was elevated to stardom by Paramount while working as leading woman with Thomas Meighan in "Cappy Ricks," a compilation of Peter B. Kyne's breezy stories of the sea.

The company directed by Tom Forman returned recently from the Maine coast off which the wreck scenes were made, and are now at work on interiors in the Paramount Long Island studio. Since returning from the locations Miss Ayres has received instructions to report in Hollywood early in July to begin her first picture as a star.

Short Features and Serials for Pathe Release Week of July 10

Pathe Exchange, Inc. has scheduled an appealing array of short subject features and the current episodes of two different serials for release during the week of July 10. "The Ants and the Grasshopper" is the fourth of the new animated cartoon series, "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The offering shows the well-known fable by Aesop telling the moral which has grown down to the saying, "Make hay while the sun shines."

The new Hal Roach comedy, "The Bike Bug," shows "Snub" Pollard, the featured comedian, in the guise of a trick bicyclist, assisted by Marie Mosquini and the Roach funmakers. "At Bay" is the title of episode four of the new Pathe serial, "The Yellow Arm," starring Juanita Hansen, with Warner Oland and Marguerite Courtot prominently featured in the cast.

"The Sky Ranger," the new Pathe serial in which June Caprice co-stars with George B. Seitz reaches its eleventh episode, "The Seething Pool," in the current release. An astonishing climax, it is said, closes the episode. Pathe Review No. 111 presents a number of highly interesting and entertaining features for the week.

A July 10 Release

"The Ants and the Grasshopper" is the fourth of the animated cartoon series of "Aesop's Fables Modernized," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The offering has been scheduled for release by Pathe July 10.

Ben Burke, of the Crystal and Family theatres, Braddock, is planning the erection of a new 2,100-seat house.

Jehu Jehu, of the Popular Theatre, Sykesville, Pa., will erect a new 450-seat house in that town within the next few months.

ETHEL GRANDIN

Ethel Grandin Is Cast for Leading Role in Next Baker Picture

George D. Baker, who is making a series of super-pictures for Loew-Metro release on the Coast, has brought back to the screen a star of a few years ago, Miss Ethel Grandin, to play the leading part in the first production. This feature is about completed and so successful was Miss Grandin's work in this photoplay that Mr. Baker cast her for the leading part for his next production.

"The first picture, yet unnamed," said Mr. Baker, "is one that required the talent of a very good actress combined with personality. Miss Grandin was the one to play the part out, as she had forsaken the screen two years ago. I had a real time getting her back. Her work in this production I am free to state, is by far better than her previous starring vehicles. She fits the part, and the role gives her ample opportunity to put over her artistic power in a convincing manner."

Out, it is reported.

New Hallroom Comedy Titled

"We'll Get You Yet" is the title that has been given the seventh of the Federated Hallroom Boys' Comedies, featuring Sid Smith, which Harry Cohn, the producer, has just forwarded to the New York offices of Hallroom Boys' Comedies, Inc., for final editing and titling.

This comedy will follow "We Should Worry" on the release schedule, the latter comedy having been turned over this week to Federated Film Exchanges of America, Inc., for release.

Packed Houses at Laramie, Wyoming

June 18 to 25 was "First National Week" at the Empress Theatre, Laramie, Wyoming, and the whole week was filled with pictures from that company. "Jackie Coogan in 'Peck's Bad Boy'" played to capacity at every performance. Sunday night Anita Stewart opened a two nights' engagement in "Sowing the Wind." "Man—Woman—Marriage" for three days was another knock-out, it is reported.

Pyramid President Says Work on Oriental Picture Will Start Soon

Walter E. Greene, president of Pyramid Pictures, Inc., has returned to New York City after a week's vacation and has assumed the active leadership of the new picture concern, with offices at 150 West Thirty-fourth street. Mr. Greene, after a conference with Ray C. Smallwood, who is to be in charge of the first producing unit for Pyramid, announced that actual production on the first picture would commence within two weeks.

"During the past two weeks," said Mr. Greene, "I have talked with many of the leading independent exhibitors in the United States. They substantiated my arguments that the time for bigger and better pictures is at hand and that the fall will see a new and brighter motion picture industry.

"The convention at Minneapolis will spur the independent producer to greater length. The exhibitor wants the best pictures and we must give him just what his public demands. Pyramid will make only those pictures that have a box office value and directed in a lavish super-fashion manner."

Contracts for the use of a studio in New York City will be signed this week and, according to the plans of Mr. Smallwood he will be in a position to go ahead with his story within a week's time and that he will be cast and ready to shoot by July 15.

That Mr. Smallwood had the right idea in allowing authors a certain percentage of the gross of the picture is best exemplified by the number of stories he has received from recognized box office writers. Mr. Smallwood will give the author a substantial cash advance against the gross of the production and authors have taken more than kindly to his proposition.

Haas to Plan Sets in Hollywood Plant

Robert M. Haas, who has been art director for the Paramount Eastern studios, will go to Hollywood in a few days, where he will plan sets for a series of Paramount pictures in the Lasky studios.

Mr. Haas has designed sets for every picture produced in the Eastern studios in the past two years, including such productions as "Sentimental Tommy," "Dr Jekyll and Mr. Hyde," "Idols of Clay," "The Right to Love," "Experience" and "Peter Ibbetson."

He is the first practicing architect to enter a motion picture studio as art director, and brought many practical innovations into the designing and construction of scenery.

Mr. Haas expects to return to the Paramount Eastern studios when they are reopened.

Goldwyn Names Twenty Famous Authors Who Are in Its Employ

Twenty famous writers, four of them from foreign countries, contributed stories to Goldwyn during its fourth year now drawing to a close. Writers of lesser repute are omitted from the list. Bringing famous writers of books and of plays to the screen has been one of the greatest factors which led to the improvement in the general tone and character of photoplays, which was a noticeable feature of the past twelve months' product.

Goldwyn is particularly proud of the fine pictures which have been made from the books and scenarios of the prominent writers who figure on its lists. Alphabetically arranged this list includes the following authors and their stories or plays which Goldwyn has produced on the screen:

George Ade's "Just Out of College"; Gertrude Atherton's "Don't Neglect Your Wife"; Rex Beach's "The North Wind's Malice"; Katherine Newlin Burt's "The Branding Iron" and "Snowblind"; Herman Bahr's "The Concert"; Alexander Bisson's "Madame X"; Irvin S. Cobb's "Boys Will Be Boys"; Leo Ditrichstein's "The Great Lover"; Maximilian Foster's "The Highest Bidder." O. Henry was the author of the original story, "Whistling Dick's Christmas Stocking," upon which the Will Rogers' stellar picture, "An Unwilling Hero," was based. Rupert Hughes' "Hold Your Horses"; Basil King's "Earthbound"; Edward Knoblock was joint author with Arnold Bennett of "Milestones"; Peter Clark McFarlane's story, "Guile of Women"; Graham Moffatt's "Bunty Pulls the Strings"; Gouverneur Morris' "The Penalty," and "A Tale of Two Worlds"; Mary Roberts Rinehart's "It's a Great Life"; Booth Tarkington's "The Adventures and Emotions of Edgar Pomeroy"; Ben Ames Williams' contributions include "The Man Who Had Everything" and "Godless Men."

Several other authors were signed up during the past twelve months by Goldwyn but their contributions will be released with the fifth year product.

Will Have Title Role in "Sheik"

July 5 is the date set for the start of George Melford's new Paramount production, "The Sheik," in connection with which Jesse L. Lasky made an interesting announcement at Hollywood.

Mr. Lasky stated that he had engaged Rudolph Valentino, who played Julio in "The Four Horsemen of the Apocalypse," for the title role. The part is considered absolutely ideal for Valentino, who is a dashing and colorful actor with unusually good looks and much ability.

The book, which is now one of the best sellers, was writen by S. M. Hull, and Monte Katterjohn has made the screen version.

OH, BOY! IT'S SOME SWELL JOB

Henry Clive has. He's painting pictures of the lovely motion picture stars for Paramount

Stanlaws Starts Second Paramount

Penryn Stanlaws, the celebrated illustrator who laid aside his brush and pen to enter the field of motion picture production a year ago, since which time he has been undergoing a course of intensive training at the Eastern and West Coast Paramount studios, has started work at Hollywood on his second directorial venture.

The production is likewise the second starring picture of Betty Compson, whose first picture, "At the End of the World," was also made under Mr. Stanlaws' direction. The new picture is "The Woman in the Case," from the play by Clyde Fitch, with scenario by Albert Shelby Le Vino.

Miss Compson's leading man will be William T. Carleton, who during the past two years has played leads for various Paramount stars and also was prominently featured in the Cosmopolitan production, "The Inside of the Cup." During his career on the stage he was leading baritone in a number of well-known musical plays, notably "Florodora," and for many years was proprietor and star of his own opera company.

Announcement of Combine Is Made

The Palmer Photoplay Corporation announces the consolidation of the play brokerage agency of Alfred A. Cohn with its photoplay sales department. Al Cohn, as he is widely known in cinema circles, was for some time associate editor of Photoplay Magazine, and for a year and a half acted as personal representative for Mary Pickford. His book, play and photoplay brokerage organization, which he developed during the past two years, has been one of the most prominent in America. With the merger Al Cohn becomes director of sales of the Palmer sales department.

Myron Selznick Assigns Ralph Ince to Direct Faversham in "Justice"

Ralph Ince has been assigned to direct William Faversham in the forthcoming Selznick Pictures production of John Galsworthy's "Justice." This assignment has been made by Myron Selznick, vice-president in charge of production of the Selznick Corporation.

There was a great deal of friendly rivalry among the Selznick directors for the choice assignment and not until the very last minute was the contest over, inasmuch as all of the directors—among them Alan Crosland, Henry Kolker, George Archainbaud, William P. S. Earle and Robert Ellis—had claims which entitled them to consideration.

The all important task of choosing a director for the Galsworthy production was a matter of grave concern to Mr. Selznick, whose sole guidance in the selection was a desire to assign to that part the man best qualified to produce a production that is expected to outdo any ever made by the producing organization.

Ralph Ince's success in the picture world is as well known to the public as to the trade, among which he is recognized as one of the leading members of both the acting and directing profession. He is a graduate player of the spoken drama, having reached the height of his stage career as a member of the old Richard Mansfield company, following which he scored a notable success in "The College Widow." Widow."

His screen career began as an actor, but his vast experience and keen insight into dramatic construction soon made way for him in the directorial field. Among his first big screen successes was his appearance as Abraham Lincoln in the then famous "Lincoln" series. His character portrayal of the Great Emancipator in that serics so thoroughly established his fitness for the part, that he has since made two notable Lincoln pictures for Selznick, "The Land of Opportunity" and "The Highest Law," in each of which he both directed and acted.

Before joining the Selznick forces almost two years ago, Mr. Ince successfully directed pictures for Vitagraph, Jewel, Metro, Petrova Pictures and other producers.

Mr. Ince's latest big successes, aside from the Lincoln pictures in which he personally appeared, was the recent screen version of the big Saturday Evening Post story, "Red Foam," and a forthcoming Selznick Special, "A Man's Home," from the story by Anna Steese Richardson and Edmund Breese, regarded by the Selznick people as one of the biggest pictures of their producing careers. Mr. Ince also directed Conway Tearle in "After Midnight" and Elaine Hammerstein in "Remorseless Love," productions set for future early release.

"The Prodigal Judge" Is to Be Filmed as Special Production

Jean Paige, the Vitagraph star, who has not been seen on the screen since her appearance as Jessie Gordon in Vitagraph's special production, "Black Beauty," based on the story of Anna Sewell, is to star in a new special production, according to an announcement by Albert W. Smith, president of that organization. Her new production, which will be begun under the direction of Edward Jose as soon as the continuity is completed, is based on "The Prodigal Judge," a story by Vaughn Kester.

"The Prodigal Judge" is a story of Ante-bellum days with the locale mostly in what was then known as West Tennessee. While the novel takes its name from the Judge-Colonel Slocum Price Tuberville, the lovable hero, eloquent at every bar and Falstaffian in capacity of appetite and intellect—the interest centers mainly around the loves and fortunes of the pretty heroine, Betty Malroy, and it is this character that Miss Paige will portray.

Work on the screen version is being pushed as rapidly as possible and it is expected that the production will be well under way within a few weeks.

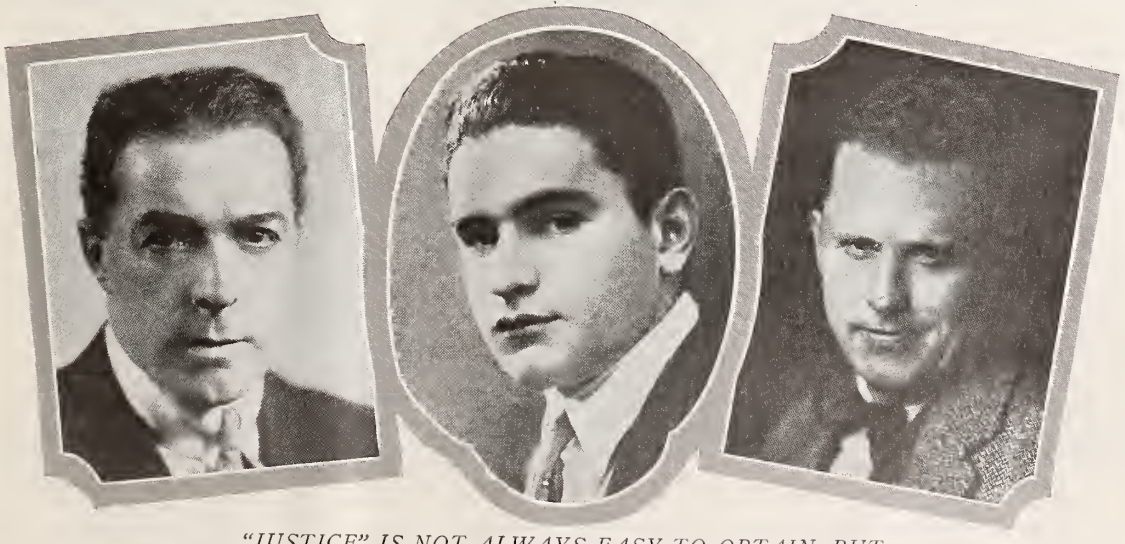
Providing "Native Atmosphere" for Donald Crisp Production

In the preparations for Donald Crisp's forthcoming production of "Beside the Bonnie Brier Bush," Famous Players-Lasky British Producers, Ltd., asserts, every care has been taken to procure a "native atmosphere" for this charming Highland story, to the end that the success achieved by John S. Robertson in filming "Sentimental Tommy" from the Scotch stories of Sir James Barrie on this side of the Atlantic may be duplicated if not surpassed.

The book itself is Scotch and was written by a Scotsman, the Rev. John Watson. The adaptation for the screen is by Margaret Turnbull. Donald Crisp, who is directing the picture, is also cast for the role of Lachlan Campbell, the mountain shepherd. Claude H. Mitchell is assisting Mr. Crisp in the direction. Casting for the production has not yet begun, but Mary Glynne and David Powell will have leading roles.

Has Dual Role

In "Tangled Trails," the newest Star Ranch Western for release by C. B. C., C. Edward Hatton appears in a dual role, that of a likable young chap and also as his brother, who is a moral weakling. This picture is said to show his remarkable versatility as an actor.



"JUSTICE" IS NOT ALWAYS EASY TO OBTAIN, BUT
It is rightfully dispensed in the Selznick picture by that name, which these men will have a prominent part in making. From left to right they are: William Faversham, Myron Selznick and Ralph Ince.

"NOBODY" COULD SEE
Jewel Carmen in this Associated First National film without thinking she's a pretty classy "Somebody"

Three Stars at Work on Films

There were plenty of signs to indicate a busy studio at Selznick's in Fort Lee during the past week when more than five hundred persons were working on the stage at one time during the filming of productions starring Elaine Hammerstein, Conway Tearle and Eugene O'Brien. The three pictures are now completed, ready for the cutting room.

Miss Hammerstein was working on "Remorseless Love," Eugene O'Brien was in the midst of a big barn dance scene for his "Clay Dollars." Conway Tearle was making the Chinese den scene in his forthcoming play, "Shadows of the Sea."

To Begin Work on "The Forgetters"

Owen Moore soon begins production of the successor to "A Divorce of Convenience" at the Selznick studios in Fort Lee, N. J. "The Forgetters" is the tentative title of the comedy drama. Robert Ellis has been assigned to direct with Selznick's farce-star fitted with a medium that promises to excel anything he has hitherto presented, it is stated.

Specials Booked by Fox and Loew

From Henry Siegel, manager of Select's New York exchange, comes word that the William Fox and Marcus Loew circuits have booked for their principal theatres in the metropolitan districts the Selznick encore on "Up the Road with Sallie" and the Selznick special, "Who Am I?" for showing during late June and the month of July.

Two more Select specials, "The Whip" and "The Midnight Patrol" are going into the same list of Fox and Loew theatres during the next few weeks.

J. C. BREIL

Willis and Inglis Alter Activities

Enlarging the scope of its work in the motion picture industry, the firm of Willis and Inglis announces that, beginning July first, it will discontinue its agency and booking department to confine its activities to production, management, the financing of companies and to film exploitation.

It will continue, however, to act in an advisory capacity between producers and distributors and to retain and enlarge its present book-and-play department.

Aubrey and Avery Directing Comedy

Co-directed by Charles Avery, Jimmy Aubrey is busy at Hollywood with his new comedy, "The Riot," which is on Vitagraph's recently announced September-October release list.

In this picture—the first Aubrey comedy under the star's new contract with Vitagraph—Helen Kesler lends her talents as leading woman, while Fred Bretherton does the "heavy."

Equipment of G. M. Laboratory Enables It to Produce Several Million Feet of Film Weekly

In keeping with the rapid strides being made in the technical development of the motion picture industry, there is perhaps no better evidence than that presented in the recently completed G-M Laboratories, located at Eighth and Pierce avenues, Long Island City.

With a weekly capacity of several millions of feet with one shift working, each successive stage through which the film passes is a revelation of modern ingenuity and inventiveness.

This enormous capacity is due to the fact that the laboratory is equipped with every possible modern mechanical improvement, insuring valuable conservation of time and turning out product with the maximum effect and minimum effort.

Built of Concrete

The building is constructed of concrete, occupying half of a city block or approximately fifteen thousand square feet of floor space on its three floors. The room plan of the building has been designed to facilitate transporting the film from one step in the process to the next. The ground floor contains the air purifiers, furnace room, water filters, electrical apparatus and such equipment. About the whole building there is an air of large working spaces, perfect cleanliness and total lack of confusion.

Following the progress of the film from the time the raw stock leaves the stock-room until it is sent for delivery through the shipping department, the film is consigned, first, of course, to the perforating and printing room, which is equipped with Bell and Howell printers and perforators. From there it passes to the developing department. This room contains a number of mechanical developers, into which the print is threaded at one end and in twenty-three minutes emerges at the other end of the long, narrow device a completely dried and spool wound print ready for projection.

These developing machines, which were constructed by the laboratory builders themselves, and of which they are justifiably proud, make it possible for the print to progress through each step in the process without being touched by human hands and confine the process to but one machine. The film passes through a developing tank first, then into hypo; it is washed next, then tinted and toned if necessary, after which it is dried in a blowing compartment, washed air passing over it, and then it is polished and wound on a spool on the outside of machine.

Developing Machine Regulated

The print now goes to the examining room, where are fifteen Simplex projectors. From there it is transported to a huge room devoted to the cutting and patching department. It should be noted here that the developing machine is time regulated as regards the speed at which the various footings of the print must be developed, insuring an even tone.

Sample Print for Timing

To get this timing correct a sample print is developed in a department devoted solely to that work and the time needed for each scene or title is noted and then adjusted on the developing machine accordingly.

The chemical laboratory is on the top floor. The baths are mixed and transported mechanically, doing away with all carrying of fluids through the building and maintaining an even temperature and strength. Near it is a reclaiming apparatus where the hypo is reclaimed after it has been used in the developing process for the silrestaurant where the employees may ver there is in it.

The plant contains a large, airy have luncheon. The prices on the bill of fare are adjusted as low as possible to keep them within the cost of the food. The chef is paid by the establishment. There is a rest room for the women.

"The Old Nest" Acclaimed By Critics as Great Production

Goldwyn's production of Rupert Hughes' story of the home, "The Old Nest," which opened a pre-release showing in a "legitimate" theatre, the Astor, New York, on Tuesday night, June 28, "registered" a hit with the motion picture reviewers of New York City. It was accorded praise such as has seldom been given a photoplay in New York.

The dramatic and comedy values of 'The Old Nest" were enhanced by the musical setting given it by S. L. Rothafel, presentation manager of the Capitol Theatre.

The reviewer of the New York Times said of "The Old Nest:" "They've done it. Rupert Hughes as author and Reginald Barker as director, with the aid of an evenly excellent cast, have made a mother-love picture that is sentimental without being sloppy. It's marked 'sterling' in every scene. Her (Mary Alden's) performance is the 'best thing of its kind seen here."

The Herald said: "If Rupert Hughes were writing 'The Old Nest' for a city editor instead of a picture producer, a kindly boss might tell him casually that he'd turned out 'some pretty good sob stuff.' Which means that the new Goldwyn film contains elements that are likely to make a spectator laugh a lot and want to swallow hard several times and maybe in the end go home to mother. It's a well done picture."

The Morning World said: "While it remains—and that may be for a long time, since this photoplay has an undeniable appeal—there will be an inspiration for something other than laughter on Broadway. * * * 'The Old Nest' is consistent, coherent and clear. It tells its undramatic and simple story effectively and well."

The Telegraph said: "One of the most appealing screen stories seen in many a day. * * * Just a parting warning, if you are inclined to be sentimental and have a soft spot in your heart for home and mother, go well stocked with handkerchiefs." The Evening World said of the picture: "One of the most entertaining that Broadway has seen. A photodrama that all will enjoy."

Evening Telegram: "Rupert Hughes has struck with unerring aim that same appealing note that rings through 'Mother o' Mine.' He has shown mother love in all its poignant pathos, and he has done so simply and convincingly, without exaggeration."

The Evening Journal: "Told with splendid direction, fine photography, a remarkable cast and some intelligent, dignified subtitles." Evening Globe: "The story has been developed with such simplicity and sincerity as to make it as true a picture of every-day home life as has ever been caught by the camera. * * * That really remarkable actress, Mary Alden, dominates the cast."

The Mail: "The first night audience sat through it in absorbed silence, and at the end there came applause that was genuine, spontaneous and whole-hearted, born of the deep impress the picture had made."

Evening Sun: "There was a wholesome atmosphere about it that made it well worth while. * * * The performance of Mary Alden ranks high among the mother portrayals of stage and screen."

Cecil Is Added

With the engagement of Edward Cecil the cast of "There Are No Villains," Viola Dana's latest picture, the second of the Bayard Veiller productions for Metro, is complete.

This photoplay is founded on a story by Frank R. Adams. Mr. Veiller will direct and John Arnold will photograph.

J. C. Breil Holds Unique Place in Motion Picture Music Field

Ranking as one of America's greatest presentation artists, Joseph Carl Breil, holds a prominent position on the staff of musical celebrities compiling synchronized music scores, for Synchronized Scenario Music Company, 64 East Jackson Boulevard, Chicago.

Mr. Breil has been called "The Father of Motion Picture Music," since he wrote the original score for the first of the Famous-Players' productions, "Queen Elizabeth," when that picture was released in 1912. The scoring of this picture, it is said, was the first attempt made up to that time to adapt a regular thematic score to a motion picture presentation.

To Carl Edouarde, another prominent member of the Synchronized staff, fell the task of directing this score with his then, Regent Theatre Symphony Orchestra. Thus these two men can both claim the distinction of being the pioneers in musical presentations such as are offered in motion picture theatres now.

Credit should also be given to S. L. Rothafel, the manager of the Regent Theatre, since it was through his foresight alone that such elaborate presentations were made possible in those early days.

Joseph Carl Breil has had an interesting career in the musical world.

Among his best work was the score for "Caberia," which score helped so materially in putting that splendid production over. He also scored "The Birth of a Nation."

Selznick Claims Excellence in Style and Class of Production

It has all along been claimed by Lewis J. Selznick that his production outlays have been made with a view to investing money in his presentations with discretion and good judgment. Thus in the matter of staging, costuming and general embellishment is indicated an atmosphere that is most readily comprehended under the heading of "class."

Because of the nature of the stories she has lately appeared in, Elaine Hammerstein's presentations are cited as particularly expressive of the Selznick purpose. In his advertising announcements Mr. Selznick has repeated the expression, "Staged in Splendid Selznick Style," and the Elaine Hammerstein issues are held to fully substantiate this claim to distinction.

Picture showmen who have exhibited "The Daughter Pays," "Pleasure Seekers," "Poor, Dear Margaret Kirby," "The Miracle of Manhattan" and "The Girl from Nowhere" have watched their screens bear witness, not alone to the presence of production investment, but also to the wise and effective manner in which expenditures have been made for scenery and costumes.

Putting money into a picture for the sake of claiming great investments does not always, by any means, result in effective picturization. Producers repeatedly instance huge sums that have been invested to obtain a single scene with footage and effect meagerly disproportionate to the results that might well have been expected.

For the Selznick product it is claimed that economy does not mean restriction; rather does a liberal outlay, under proper guidance, make for a better appearance and work results that actually show in the picture. Holding a company idle for three days while the director waits upon the mood of a horse who is expected to "laugh" may be all right, but Mr. Selznick claims that he spends his production money with more sanity and with vastly better screen results.

Justine Johnstone Plays Two Parts in "A Heart to Let"

Harriet Lummis Smith's book, "Agatha's Aunt," is the basis of "A Heart to Let," in which Justine Johnstone is starred. Miss Johnstone appears as a character much different than any she has before essayed, being that of an aged woman. This is an assumed character, of course, her actual part being that of Agatha Kent, a very beautiful young woman, a role which Miss Johnstone is particularly well equipped to portray.

The story concerns Burton Forbes, a young man temporarily blind, who goes to the country for his health. Agatha, for reasons best shown in the picture, disguises herself as her aunt. This leads to many humorous complications and finally to a romance between Agatha and Forbes.

The exterior scenes of "A Heart to Let" were taken down in Atlanta and Savannah, Georgia, a great deal of the action taking place near the former city on the famous estate of Arthur Solomon, a multi-millionaire, who kindly consented to the use of his grounds for that purpose.

Edward Dillion, who directed Miss Johnstone in "Sheltered Daughters," also directed her in this picture, which is the fourth she has made for Realart. He was assisted by J. Gordon Cooper and George Folsey was at the camera.

Miss Johnstone's supporting cast includes such players as Harrison Ford, Marcia Harris, Thomas Carr, Elizabeth Garrison, Winifred Dryson, Claude Cooper, and James Harrison. The scenario was written by Frank S. Bereford.

Backer Sends Out Novel Remembrance

Franklyn E. Backer, president of Horizon Pictures, Inc., has not waited until Christmas to show state right buyers that they have not been forgotten, but now, in the midst of the warm weather, is sending to each a leather covered and gold embossed memorandum book with a letter to the effect that when the book is full, additional leaves can be secured by dropping a line to Horizon.

Burr to Handle Dixon Scenic Poems

C. C. Burr, president of the Affiliated Distributors, Inc., has contracted for the exclusive distributing rights to the Rollin Lester Dixon scenic poems.

Mr. Dixon is a well known painter of the "great out-doors," and he was entrusted recently with the making of the photographic records of the haunts, customs, art and warfare of the American Indian for the Wanamaker Indian Commission.

ELEGANCE OF SURROUNDINGS AND APPAREL ARE FEATURES OF SELZNICK PRODUCTIONS

And this claim of the producing company is substantiated by these scenes in which Elaine Hammerstein appears. Upper left, "The Miracle of Manhattan"; lower left, "Poor, Dear Margaret Kirby"; centre, "P leasure Seekers"; upper right, "The Girl from Nowhere"; lower right, "The Daughter Pays"

Live News from Everywhere

San Francisco

W. C. Wheeler, who has been connected with the San Francisco Vitagraph office for several years, has been appointed manager of this branch. Since the resignation of Frank Burhans the duties of this office have been filled by District Manager H. Bradley Fish, who makes his headquarters there. Mr. Fish is making a trip to Chicago and since he will be away for time decided to name a permanent manager.

* * *

Ben Westland, of the San Francisco Universal staff who has been spending several months at Seattle, has returned to the California metropolis and in addition to his duties as manager of publicity for the Universal exchange has been made assistant manager of the Portola Theatre. The Universal exchange is reversing the procedure of most film exchanges and instead of cutting down on help is adding to its staff. H. L. Weed, formerly with Vitagraph, is now associated with it as salesman and another salesman has been added.

* * *

W. A. Frank, San Francisco resident manager for the F. B. Warren Corporation, has taken over temporary quarters at 170 Golden Gate avenue. The permanent exchange building being erected for this firm on Turn street will not ready until late in the Fall.

* * *

Fred W. Voigt, manager of the San Francisco Metro office, has left for New York to attend the Metro convention. He plans to visit all the Western offices on his return trip. In summing up Metro business for the first half of the year it has been found that every release in this period has secured a booking in a downtown first-run house.

* * *

Penny & Blair, who conduct moving picture houses at Redding, Cal., have taken over the People's Theatre at Cloverdale, and have closed it for remodeling and redecorating.

* * *

E. B. Buckwalter, of Susanville, Cal., was a recent visitor at San Francisco, where he purchased equipment for a new theatre being erected in that lumbering center.

* * *

The Lincoln School at San Leandro, Cal., has added a moving picture machine to its educational facilities.

* * *

The Allied Amusement Industries of Northern California is taking a keen interest in the project of the B-B Campaign Committee for raising a fund of $1,500,000 for advertising the advantages of San Francisco and the surrounding territory in a national way and a special meeting of its members is to be held shortly to discuss ways and means of raising the quota that has been set against amusement interests. This organization was the first to indorse the booster movement and attracted much attention to the project at its inception by putting on a monster ball which was attended by leading film stars. It is now taking a prominent part in the plan of building a bridge to join the east-bay units of the Greater San Francisco with the mother city.

* * *

The California Theatre, San Francisco, recently offered its patrons an all-comedy bill in "The Traveling Salesman," featuring Roscoe Arbuckle, and "The Bakery," with Larry Semon. This combination was enhanced by the personal appearance of both of these fun makers, Arbuckle having driven up from Los Angeles in his famous custom-built car, made in a local shop.

* * *

Mrs. Bessie Chapman Wright, president of the Patrician Productions, Inc., of San Francisco, is making a business trip to Chicago and New York. Work on the first picture of this company will be commenced immediately upon her return.

* * *

A movement has been launched at Fresno, Cal., by church interests for the closing of all theatres in that city on Sunday.

* * *

Jefferson M. Asher, of the Richmond Theatres Company, San Francisco, announces that a moving picture house with a seating capacity of 1,400 will be erected at Dinuba, Cal., as the first of a chain of houses in small California cities.

* * *

The Unique Theatre at Napa, Cal., has been purchased by E. C. Crystal, who will remodel the building and convert it into stores.

* * *

Bids are being invited for the erection of the new Paramount Theatre on L street, Sacramento, Cal. L. F. Parks, the architect, is now on the ground.

Baltimore

Held up at the point of pistols, John J. Carlin and Thomas L. Keating, president and vice-president, respectively, of the Carlin Amusement Company, were robbed of $3,700 one afternoon last week on Pennsylvania avenue and Gold street. The money was in a bag. Mr. Carlin, who is also an officer of the Circle Theatre Company, and Mr. Keating were taking it from Carlin's Amusement Park to be deposited. They were proceeding south on Pennsylvania avenue when the car driven by the bandits, all of whom were well dressed and wore caps but no masks, drove west to Gold street right in front of them. Five of the bandits climbed aboard the Carlin car, forced the two occupants to get out and immediately drove off with it. While there was plenty of traffic on North avenue at the time, the thing happened so quickly that it was hardly noticed until Mr. Carlin and Mr. Keating were forced from the machine. Mr. Carlin immediately telephoned the police. Mr. Keating got into a taxicab and sped after the bandit car.

* * *

A fiesta and Moving Picture Industrial Exposition was held at the Fifth Regiment Armory for the benefit of the One Hundred and Fifteenth Infantry fund, from June 18 to 25, excepting Sunday. A moving picture was produced with Baltimore talent, by Harry Lewy, a Baltimore film man. Its title is "Maryland's Own: a Love Drama." The event was managed by Al. Leichter of New York and J. W. Berry. The play was directed by George M. Simpson and the leading male role was played by Vinton Reid, who has had stage experience and played parts with the Selznick and Norma Talmadge companies.

* * *

A "snake" amendment was added to the ordinance introduced in the First Branch of the City Council recently, asking for permission for the Dudley Amusement Company to build a picture theatre at North avenue and Wolfe street, which would have made the ordinance worthless because it limited the exhibitions at the theatre to this year. The person who amended it could not be found and the clerk had attached it because there was no signature and he took this to believe that the originator of the ordinance had made it. Councilman John G. Scott had expected a member of the second branch to kill it and it passed both branches and is now before Mayor William F. Broening for his signature.

* * *

An order directing that approximately $12,000, from the sale of Francis X. Bushman's real estate, which has been held by the trustees, be divided between Mr. Bushman's judgment creditors and his di-

LAUGHTER AND SORROW, BRIGHTNESS AND SCARS, ARE DISTRIBUTED

Pearls indiscriminately over the face of this old globe, and in "The Face of the World," an Irvin V. Willat production for Hodkinson, these facts are perfectly reflected

vorced wife on her claim for unpaid alimony, has been signed in the Circuit Court of Towson, Md., by Judge Frank I. Duncan. There has been an agreement between the parties and this order conformed with it.

* * *

Accompanied by his family, Frank A. Hornig, proprietor of the Horn Theatre, 2018 West Pratt street, motored to Long Island during the week of June 27, and is now enjoying a ten-day vacation.

* * *

The official government war film, "Flashes of Action," was shown at the New Lyceum Theatre during the week of June 27. The show was given under the auspices and for the benefit of the Associated Posts of the American Legion in Baltimore. The admission prices were: matinees, 25 cents; nights, 50 and 25 cents. Music was furnished by a six-piece orchestra and the affair was in the hands of a committee headed by Warrne S. Lloyd.

* * *

A business trip to New York City was taken by J. M. Willis of the Merit Film Company and M. A. Berger of the Apex Film Company, for several days during the week of June 20.

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So that the Boy Scouts of Baltimore could see the activities of the 301 representatives of the Boy Scout organizations throughout America while on their trip through England recently, Louis A. DeHoff, of the New Theatre, ran a Kineto Review showing the trip on the screen at that theatre during the week of June 27 and reduced the price of admission to all Boy Scouts in uniform to 20 cents.

* * *

The Sunset Theatre, 1110 South Charles street, has been purchased by Abe Marks and will be refitted and remodeled. This playhouse has been under the management of Joseph Fields, who also manages the Leader Theatre.

* * *

The Cluster Theatre, 303 South Broadway, which is owned by Benjamin Cluster, who is also the proprietor of the Liberty and Family theatres and has an interest in the Crystal and Waverly theatres, closed on Saturday, June 25, so that a new and larger playhouse can be built. The present building will be razed and an entirely new theatre, three stories high, built. There will be a balcony.

* * *

The Select Pictures Corporation will now be represented in Baltimore by J. A. Cunningham, who is well known to the local exhibitors. Mr. Cunningham managed the old Mutual office in Baltimore several years ago.

* * *

With a report of good results, Frederick Klein, Baltimore representative of the Associated Producers, returned from a trip through the Virginia territory during the week of June 13.

Indiana

Yeggmen entered the office of the American Theatre at Terre Haute last Sunday night, after the theatre had been closed for the night, blew open the safe with a charge of nitroglycerine and escaped with about $1,500 in currency. The money taken represented the greater part of the Sunday receipts. Shannon Katzenbach, manager, discovered the burglary when he entered the office Monday morning.

* * *

Walter E. Talley, proprietor of the Empire Theatre at Milan, has received $250 on his promise not to operate the theatre on Sunday from June 19 to January 1, 1922. When Mr. Talley asserted that the Sunday shows would earn him a net profit of approximately $250 from now until the first of the year, a check for that amount was given him on condition that he discontinue the Sunday shows. The amount was subscribed by the various church workers and members of the Sunday schools of the town. Mr. Talley was arrested recently for operating his theatre on Sunday, but the jury disagreed. The case is to be dismissed and the church workers have agreed to pay the costs.

* * *

One of Gary's many picture theatres, the Strand, has just passed out of existence. The building, which is located at 1631 Broadway, will be transformed from a theatre into a store by Joseph Pagilo. The Strand for a time was one of the city's most popular picture theatres.

* * *

Through a deal completed last week, the Riviera Theatre at Anderson has leased the Starland Theatre of that place and will operate the two under one management. Harry Van Nuys, who has been managing the Riviera, also will direct the policy of the Starland. Charles Coffin, who has been manager of the Starland, has gone to Kokomo to be associated with Frank G. Heller in the management of the Victory Theatre of that place.

* * *

Thieves this week played havoc with the fishing aspirations of Floyd Brown, manager of the Associated First National Indianapolis exchange. Mr. Brown had just completed preparations for an extended fishing trip at some of the Hoosier lakes and had just invested in a new supply of rods, reels, tackle and other casting equipment, which he had deposited in the rear of his automobile. He left the machine in front of his office for a short time, and when he started to drive home for the provisions and other fishing accessories, he found that thieves had helped themselves to the tackle.

* * *

Harry J. Sterling, of Chicago, charged with robbing the safe of the Orpheum Theatre at Elkhart of $750 a few months ago, pleaded guilty in the Superior court in Elkhart county this week and was sentenced to the state reformatory for fourteen years and fined the amount of the theft. Shortly after his arrest he escaped from the county jail but was arrested later at Napoleon, Ohio.

* * *

By a unanimous vote, the business and professional men of Greentown have tabooed free picture shows for the summer and have planned to substitute weekly band concerts. It was the opinion of the business men that the kind of pictures given at the free exhibitions did not offer the inducement to out-of-town visitors that the band concerts do. It seemed to be the general opinion of the meeting that persons anxious to see the "movies" would prefer paying admission to a regular theatre than to stand around and view the kind that were given free of charge.

* * *

The annual meeting of the directors of the Frankfort Theatre Company, which operates the Blinn, Princess and Royal theatres, was held last week at the First National Bank Building. All of the old officers and directors were re-elected for the ensuing year. One of the questions discussed was in regard to the Blinn, which was recently damaged by fire. A number of the stockholders seemed to be in favor of selling the property while the others were in favor of rebuilding it. Another meeting will be held later to decide definitely on the matter.

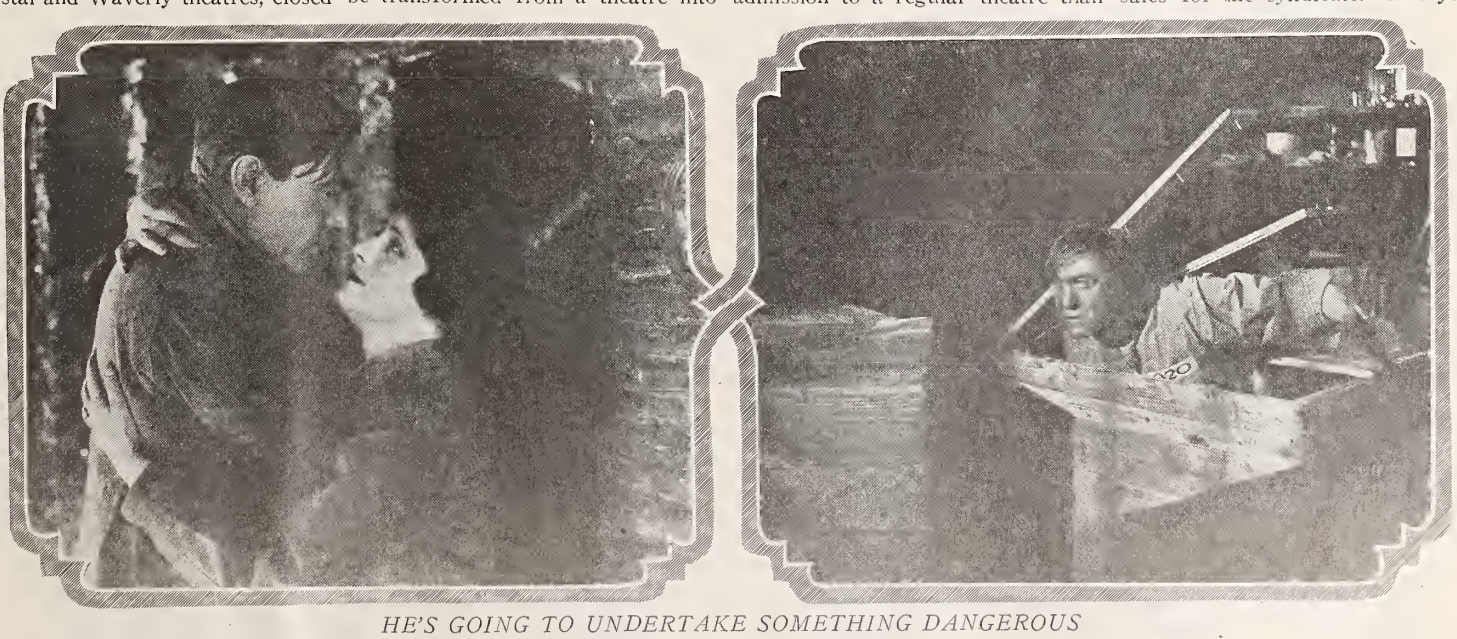
* * *

Through the courtesy of the managements of the Blackstone and Orpheum theatres at South Bend, more than thirty persons, most of them former soldiers obliged to spend a few days in the city while waiting for claims to be acted upon or for reports to be made by the Federal Board of Vocational Education, were given free admission to the two theatres during May. This does not include a large number of former soldiers who are patients at the Healthwin Hospital who have been honor guests at the two theatres. The Blackstone has also cooperated by providing free screen entertainment at the hospital.

Canada

H. N. Jernberg, of Winnipeg, who severed his connection as manager of the Allen Theatre, Winnipeg, recently, has associated himself with an independent film distributing organization which is directed by Charles L. Stephenson, of Toronto, one of the pioneer film men of Canada. With Messrs. Stephenson and Jernberg is F. W. Crosbie, of Toronto, who is also well known throughout moving picture circles of the Dominion. This syndicate is now engaged in the booking and presentation of "The County Fair" in Western Canada.

Mr. Jernberg has charge of the publicity and exploitation work, while Mr. Crosbie is the director of sales for the syndicate. Mr. Jern-



HE'S GOING TO UNDERTAKE SOMETHING DANGEROUS

Is Harry Carey in Universal's "Desperate Trails," and she's telling him good-bye. Probably, though, he was only "spoofing," for there he is peeping out of the box

berg has had twelve years' experience as an exhibitor in Winnipeg.

* * *

One of the few remaining theatres in Canada which were built according to the English plan of having the screen at the front of the house has been closed to permit the remodeling of the theatre so that the audience will face the rear of the house as in practically all other Canadian theatres. This is the Furby Theatre, of Winnipeg. The seating arrangement is being reversed and the change will permit the installation of more seats.

* * *

Herbert L. Gage, of Toronto, has been appointed manager of the Allen Theatre, of Winnipeg, in succession to H. N. Jernberg, who resigned recently.

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Announcement is made that Layton Bros., 550 St. Catherine street, Montreal, one of the large music houses of that city, have been appointed local distributors of the Fotoplayer. Layton Bros. are also sole agents for the Robert Morton pipe organs. Special demonstrations of the Fotoplayer have been held in the showrooms of the company for the benefit of local and out-of-town exhibitors.

St. Louis

The Independent Film Exchange has held a reorganization election according to an announcement made by President Barney Fegan on June 25.

Fegan states that the interest of J. Ray Weinbrenner in the company has been transferred to Michael Cluney and Charles E. Ballweg. Cluney, who is a retired member of the Merchants' Exchange, has been made vice-president of the company while Ballweg succeeds Weinbrenner as secretary-treasurer. Fegan continues as president.

* * *

The Empress Theatre, Olive street, near Grand avenue, which has been closed for the summer season, will be reopened in September with a decided change in policy.

Instead of being an almost strictly vaudeville house, the Empress management has decided to show a five-reel feature film at each performance the coming season. Current news reels will also be shown.

* * *

Jerome Safrone, new St. Louis manager for Robertson-Cole, was elected recently to membership in the St. Louis Film Board of Trade.

* * *

Barney J. Fegan has disposed of his interests in the St. Louis Synchronized Scenario Music Company to Ben F. Cornwell, Fred Freideger, Bert Boaz and Robert Marsh. Samuel Werner, of the United Film Company, has taken over the distribution in Southern Illinois and Eastern Missouri.

* * *

The Reed, Yenn & Hays circuit is said to have started construction of a handsome new theatre at Marion, Ill. This house when completed will cost approximately $75,000.

* * *

Florence Patke, local manager for Peacock, announces purchase by that company of the Southern Illinois and Eastern Missouri rights to the Tony Sarg cartoons and also the "Problem Eternal," featuring Joe Moore and Eileen Sedgwick. The Missouri Theatre has booked the cartoons.

* * *

The Royal Theatre, Sixth street, near Olive street, has been closed for the summer. In the off-season it will be repainted and remodeled

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Seventeen theatres in Greater St. Louis and forty-three elsewhere in the territory of the local Paramount exchange booked Paramount pictures solid during Paramount week, which closed last Saturday. Hundreds of other theatres showed Paramount pictures during part of the week.

* * *

Advice from Mexico, Mo., is that city is to have a new theatre, the Rivoli, this fall. The new house will seat 600.

* * *

F. J. Warren, Kansas City manager for Standard Film Corporation, was a visitor the past week. He came East to look after a road show in which he is interested.

* * *

Gerald Akers, local Paramount manager, who has been promoted to assistant general sales manager for that organization, was presented with a handsome coffee percolator at a banquet given in his honor by the St. Louis Film Board of Trade at the Elks' Club recently. Edward Dustin, of the Producers Film Corporation, who recently recovered from a nervous breakdown, was also a guest of honor at the banquet. Eddie told his experiences as a producer in his inimitable way, winning much applause with his funny quips.

* * *

The St. Louis Film Board of Trade at its next meeting will set the date for the boat excursion to be given aboard the steamer J. S. some time in August.

* * *

Skouras Brothers Enterprises last week celebrated the first anniversary of their purchase of the Grand Central Theatre. An interesting musical review of the year was an added attraction in honor of the occasion.

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Loew managers believe in the power of suggestion, especially in the summer time when it is hot. To help their patrons forget humidity and other things the name of the Kings Theatre has been changed for the summer to the Kool Kings.

Louisville

Although terrific heat continues, the movie trade has increased a little during the last week and conditions have taken a turn for the better. An unusually good run of pictures has been shown in Louisville during recent weeks, and it is the opinion of the exhibitors that this last week has been the last word in good pictures. Features have been the word and every house has had a picture that was at least worthy of mention.

* * *

The Alamo Theatre interests have just completed their new marquee and will have it in operation within the next few days. As an attraction, it will be among the leading ones in the city for it may be seen from any part of Fourth street and the four-line, ten foot electric letter boards on each end can be read from ten to twelve blocks away. The marquee is forty-four feet long, twelve feet in width and the ends measure ten by twelve feet. The front is decorated with running lights surrounding large four-foot letters spelling the name "Alamo."

The under side of the marquee, and around the edge, has been fitted with sunken, frosted glass covered lights that will illuminate the entrance and lobby. Immediately above the marquee is suspended a huge illuminating sign with running lights, inclosing the name of the theatre.

* * *

The Great Southern Film Corporation, Louisville's representative in the motion picture industry and engaged in the work of filming and producing educational and industrial films, has recently enlarged its capacity and moved to more expansive quarters. In the matter of laboratory equipment the plant is one of the largest in the eleven southern states and several thousand dollars worth of new equipment has been added since their move to the new quarters.

* * *

Among recent incorporations listed is that of the Idle Hour Amusement Company at Somerset, Ky. The corporation has been incorporated to the extent of $10,000 and the papers were filed by H. L. Black, T. G. McClaskey, F. D. Miller and J. E. Lawhorn. The limit of debt has been placed at $10,000.

* * *

The Mary Anderson, a B. F. Keith theatre and used formerly for vaudeville, has recently been turned over to the exclusive running of motion pictures. A standard price has been set and any seat in the house may be had for twenty cents. This is a little out of the ordinary for Louisville as the same price governs both the afternoon and evening shows.

Missouri

The fact that advertising is no longer a mere statement of the goods a merchant has to sell how much, and where, but embodies the creation of an impression, an idea, and finally a want, has led John P. Goring, publicity man for the Famous Players-Lasky Corp. in this territory, to develop a large field in novelty advertising. Mr. Goring originated a clever way of exploiting "Behold My Wife," "Heliotrope" and "Forbidden Fruit."

* * *

The Famous Players-Lasky Corporation in this territory are already enthusiastically planning for the fourth annual Paramount week. Postal cards are being mailed to exhibitors which contain such sayings as : "Don't think it over—Put It Over," "The world forgets quickly—save all but those who advertise," "1921, Get ready—set—go!" Paramount Week — Dedicated to those who have lost their smile," "That part of a company's service which does you the most good is the part which is not written in the contract."

The distributing center here is also sending out "gold-edged" certificates, asking exhibitors to sign and return if they intend to book Paramount pictures during the week of September 4 to 10. The responses to this have been very big indeed, according to J. P. Goring, publicity manager.

* * *

The film business is very slow in this territory. Exchanges which have bought high priced pictures are having a very hard time selling them to exhibitors. Those who have maintained the policy of buying popular priced pictures are finding themselves not so badly off. However, Roy E. Churchill, district manager for Robertson-Cole, has just returned from a trip through the Kansas territory and reports that conditions are improving gradually.

* * *

Until recently theatre owners in smal towns advertised very little in the daily newspaper—a small ad usually was inserted which told of the attraction at a certain theatre for that particular day. Now these same papers print so much motion picture advertising that a special "moving section" has been created and advertising has gone forward by leaps and bounds. A typical instance is the "Herington Times," of Herington, Kansas. This paper now has its movie.

* * *

Howard G. Ramsay, of Eldorado, Kansas, has taken over the Belmont Theatre and is remodelling it. It will be opened soon under the name of "The Palace."

* * *

R. E. Gruener of this city has purchased the Lona Theatre, Sedalia, Mo., with its organ and fixtures from W. H. Powell, receiver for the theatre. Gruener paid $13,000 for an equity in the theatre, etc., subject to a mortgage for $56,700 held by the Farm and Home Savings Association of Nevada, Mo. The Lona Theatre was erected a year ago. It cost $160,000. T. H. Johnson, contractor who built the theatre has a bill of $34,000 against the Lona Theatre Company. Other claims against the company aggregate $24,000, according to dispatches from Sedalia.

* * *

The Famous Players Missouri Corporation has just completed the purchase from Mrs. Elvira Manewal for $19,500 of a handsome fourteen-room residence at 3732 Washington avenue. The structure will be remodeled into an office building and will be the future home of Paramount pictures here.

* * *

Gerald Akers, former St. Louis Paramount manager, departed for New York last Friday to assume his new duties as assistant general sales manager for Famous Players-Lasky.

* * *

Tom Reed of the Reed, Yenn & Hays Co., owners of numerous theatres in the vicinity of Duquoin, Ill., was a caller to the local Metro office during the week.

* * *

Lew Maroni of the Palace and Gem Theatres, Johnston City, Ill., was another visitor of the week. He reported that business in that section is slowly coming back.

* * *

Stanley Wright has taken over the Grand Theatre, Jacksonville, Ill. He called at the Associated Producers' office Friday and contracted for Joe Desberger's entire program for the coming year.

Philadelphia

The new theatre on Chestnut street, above Broad, being erected by the Stanley Company of America, will be called the Karlton, announces Jules E. Mastbaum, president of the company. The work is progressing so rapidly that the theatre should be opened in the early fall. The picture loving public is promised the very finest and up-to-date appointments luxuriously furnished and a high grade program of photoplays and music.

* * *

William Priest, representing the Red Seal Exchange, is now opening offices at 1301 Vine street.

* * *

The consensus of opinion among the leading men of the local exhibiting industry seems to be that in view of the somewhat depressing business conditions in general, admission prices will have to be lowered before the beginning of the next season. In view of this fact substantial reductions in the price of film rentals are also expected to be in order.

Seattle

Last week was a time of growth in population along Seattle's moving picture row. The increase amounted to three, a son to Al Rosenberg, assistant manager of the De Luxe Feature Film Company; a son to L. D. Netterer, manager of Educational Pictures, and a daughter to G. E. Jackson, manager of the Vitagraph office.

* * *

Al Lichtman, general manager of Associated Producers, is in Seattle to look after the reorganization of the office and the installation of a new manager.

* * *

D. L. Faralla, assistant treasurer and controller of Realart, spent June 16 and 17 at the Seattle branch on his way to San Francisco.

* * *

P. L. Carrol, formerly manager of the Spokane office of Pathe, passed through Seattle this week on his way to Los Angeles, to assume the management of that office. Mr. Carrol is a favorite among exchangemen and exhibitors of Washington State, and they were loath to see him go.

* * *

Carl Stearn, Seattle manager for Metro, leaves for New York next week to attend the national convention of Metro managers. Mr. Stearn will leave a little ahead of time in order to see the Dempsey-Carpentier fight: Harry Lustig, special representative, arrives this week.

* * *

George Bourke, manager of the Seattle Universal office, has just returned from a swing through the territory and reports that exhibitors are much encouraged about business prospects, finding that it is picking up already.

* * *

Will H. Hudson, Pathe cameraman for the Pacific Northwest, has just returned from Portland, where he photographed the famous Rose Show and also a big locomotive collision. He leaves for Montana to get some Indian pictures next week, and later in the summer he will go to New York to confer with heads of Pathe News.

* * *

M. L. Fagg, Montana representative of the Western Theatre Equipment Company, who is visiting the home office in Seattle this week, reports that after four years of crop failure in Montana the crops this year are fine and that big business for the picture theatres is expected this fall. In consequence of this expected boom, exhibitors are building new theatres and putting new equipment in old ones.

* * *

Clara Kimball Young is making personal appearances in Seattle this week at the Coliseum Theatre. She is also addressing various organizations throughout the city. The morning paper is offering a prize for the best snapshot taken of Miss Young on the streets, and the public market featured her visit to their stalls one day by a double page spread in the papers.

* * *

Eugene Levy closed the Oak Theatre last week, which he continued to operate as a picture theatre after closing the Orpheum, his musical comedy house, a few weeks ago.

* * *

Hillard, Wash.—O. W. Newton has opened a new 700-seat theatre. The Liberty Theatre here has been closed for the installation of a new organ.

* * *

St. Anthony, Idaho—Fred Shepherd has bought the Gray Opera House.

* * *

Idaho Falls, Idaho—Joe George has sold the American Theatre to Brown and Reynolds, who will remodel it.

Canada

The Famous Players Canadian Corporation of Toronto will shortly open its forty-fourth theatre in Canada, this being the Capitol Theatre in Victoria, B. C., which is rapidly nearing completion. It is also stated that seven more of these large theatres are being built or are projected to complete the chain of houses across Canada. N. L. Nathanson, managing director of the corporation, recently arrived in Vancouver, B. C., after meeting his brother, Henry Nathanson, of Calgary, western manager of Regal Films, Ltd., and conferred with J. R. Muir, of Vancouver, who is in general charge of the Paramount houses in British Columbia.

* * *

Kenneth Leach, owner of picture theatres in Winnipeg, Calgary and other cities of the Canadian West, has a fast pacer, Direct M., which recently established a new record for a mile on a half-mile track in Canada. This was at Calgary. The horse cleaned up in various sections of the West last season.

* * *

Walter E. Fitchman, of the Orpheum Theatre, Winnipeg, Manitoba, has left for Los Angeles, with his wife, where they will reside in future.

* * *

G. F. Graham, one of the well-known projectionists of Vancouver, B. C., made a name for himself a few days ago by participating in auto races at Hastings Park, Vancouver, in a racing car that is largely his own construction. He had fair success.

* * *

Winnipeg, Manitoba, was rather startled on June 18 by the announcement that Helmer N. Jernberg, a veteran theatre man, had resigned as manager of the Allen Theatre, Winnipeg, to go into a commercial enterprise of his own. Mr. Jernberg has been prominent in local picture circles for twelve years, having had charge of the Province Theatre for no less than eleven years before he went to the new Allen. He has been lookd upon as one of Winnipeg's most able showmen, and his departure from the theatre business is generally regretted.

* * *

William Rolland, manager of the Casino Theatre, Pembroke, Ontario, which is controlled by the Ottawa Valley Amusement Company of Renfrew, was seriously injured in a level crossing accident on June 13 when his automobile was struck by a train. He sustained a fractured arm and leg and his condition is critical. The car was completely smashed. He was on the way to his summer camp.

* * *

Barney Groves and Robert Scott, of Vancouver, B. C., have arranged to take over the Royal Theatre, Hastings street, Vancouver, on September 1. The house is closed for the summer, but will probably be reopened with a combination policy. The Royal had a successful run all last winter and during the spring.

St. Louis

G. E. McKean, St. Louis manager for Fox, has been informed that the Fox district managers who attend the national convention of Fox managers at New York the week of June 25 will be the guests of William Fox at the Dempsey-Carpentier world championship prize fight on July 2. It is needless to say that Mr. McKean will be among those present.

* * *

The National Film Publicity Company here has discovered a most profitable and interesting field for moving pictures in annual school picnics. In conjunction with the neighborhood theatres of the city the National has filmed not less than forty school picnics this season and has contracts for several others pending. On the nights the films are shown the theatre managers have had difficulty in handling the crowds.

* * *

The G. E. Mazda projector had its St. Louis try-out at the opening of the Highpoint Airdome, Clayton road and McCausland avenue, last week and made good on the advance claims of its producers. The installation was made under the supervision of Manager G. Ryder, of the Exhibitors' Supply Company, of St. Louis, who equipped the airdome. A. A. Ebert, owner, and George Bode, projectionist, have both informed Ryder that they are satisfied with the work of the Mazda outfit.

* * *

Mrs. W. I. Rogers, of Poplar Bluff, was a caller at Fox headquarters.

* * *

Another caller during the week was Edwin Nooner, of Coombs & Nooner, who conduct the Home Theatre, at West Frankfort, Ill. He reported that conditions in that section of Illinois are improving.

* * *

J. Smith, of Harvey & Smith, proprietors of the house at Rolla, Mo., was seen along Picture Row.

* * *

The sales organization for Universal films had a big pow-wow on Saturday. The subject of discussion was the prize recently offered by the home office for the greatest increase in sales, with lowest expense record, before September 3. Manager Barney Rosenthal urged the local workers to grab the big plums. Those present were Milton Goldbaum and Dave Rosenthal, Southern Illinois representatives; George Dynan and Louis Stahl, who make Eastern Missouri towns, and Nat Steinberg, who looks after St. Louis sales.

* * *

J. F. Duthrie has joined the local Vitagraph organization. He has been assigned to the Southern Indiana, Kentucky, Tennessee and Arkansas territory. He formerly worked for Robertson-Cole out of Indianapolis and for Select pictures in St. Louis. He is well known in this territory.

* * *

George Balsdon, Sr., assistant general manager for Vitagraph, passed through St. Louis the past week on his way to New York. He visited Kansas City and Oklahoma City prior to coming here.

* * *

Joe Desberger took charge of the local Associated Producers office last Monday. He formerly represented Robertson-Cole here.

* * *

Tom Riley of the Princess Theatre, Alton, came in on Friday.

* * *

C. D. Hill, local representative for F. B. Warren Corporation, is sporting a handsome roadster, made in Dixie, that has made all the boys sit up and take notice. Hill says the machine can do ninety an hour, but has no desire to try it out.

* * *

Vice-President and General Manager of Distribution Dwight S. Perrin, of the Warren organization, is expected here this week. Hill has opened temporary headquarters in room 316, Plaza Hotel. He announces that his permanent office will be ready August 15. He reports that he has already obtained contracts for first, second and third runs in all the zones in St. Louis and expects to line up the key cities of Southern Illinois and Eastern Missouri within the next several days.

* * *

A very large delegation of St. Louis exhibitors will attend the national convention at Minneapolis. Joseph Mogler, president of the St. Louis Motion Picture Theatre Owners League, will head the crowd. Sam Werner, of United Film Exchange, who has been selected to represent the Federated at the convention, is the only St. Louis exchange man who has definitely decided to go.

* * *

J. Holmes, of Holmes Brothers & Bailey, who operate the Colonial Theatre, Troy, Mo., was seen at the Exhibitors Supply Co.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"The Old Nest"

Goldwyn Picture of Mother Love One of the Greatest of All Time

Reviewed by Sumner Smith.

"The Old Nest" should prove one of the greatest pictures of 1921. This Rupert Hughes' story, picturized by Reginald Barker for Goldwyn, is real homespun stuff, the kind of a picture that appeals to all that is dearest and most tender, and does it without resorting to time-worn theatrical effects. In fact, it is more a recital of events than drama, as in fiction a tale is distinguished from the short story, with its surprising plot developments and striking complications. The theme of eternal mother love is very simply done—so simply and so sympathetically as to be tremendously effective.

Mr. Hughes and Mr. Barker, the creative minds back of the picture, naturally come in for a lion's share of the credit, but without the excellent cast with which the picture is rounded they would have fallen short of the mark. Dwight Crittenden and Mary Alden are superb as the neglected parents. Cullen Landis is equally good as one of the children. Fanny Stockbridge is perfect as Hannah, the mother's servant. And so on. Only Louise Lovely is a bit theatrical as a young girl. Later as a grown woman, she is wholly satisfactory. The scenes of "Mother" and her grown children are well—see them yourself for your own adjective. They're lively enough, for Johnny Jones, Buddy Messenger, Marshall Ricksen and the others

As to present form the picture is too long. One of the last reels is a remarkable train wreck in which the coaches are seen toppling off a trestle. Later come scenes of "Mother" rushing through wind and rain to prevent another wreck, and falling over the trestle to her death. Then it develops that it was a dream, and this anti-climax is one of the few features open to serious criticism.

The family reunion that constitutes the ending comes suddenly and unexpectedly, as it should. It is a satisfactory finale, but it does seem that such a great picture as "The Old Nest" might have produced a more emphatic conclusion.

The Cast

Dr. Horace Anthon.....Dwight Crittenden
Mrs. Anthon.....Mary Alden
Uncle Ned.....Nick Cogley
Hannah.....Fanny Stockbridge
Mrs. Guthrie.....Laura Lavarnie
Tom, Age 13.....Johnny Jones
Tom, Age 36.....Richard Tucker
Arthur, Age 14.....Marshall Ricksen
Jim, Age 10.....Buddy Messenger
Jim, Age 22-32.....Cullen Landis
Kate, Age 9.....Lucille Ricksen
Kate, Age 21-31.....Louise Lovely
Frank, Age 6.....Robert Devilbiss
Frank, Age 18.....J. Park Jones
Frank, Age 28.....J. Park Jones
Emily, the Baby.....Marie Moorehouse
Emily, Age 12.....Billy Cotton
Emily, Age 22.....Helene Chadwick
Sandor McLeod.....Theodore Von Eltz
Molly McLeod.....Molly Malone
Harry Andrews.....H. B. (Lefty) Flynn
Mr. Atkinson.....Roland Rushton

Story by Rupert Hughes
Produced by Reginald Barker.
Photographed by Percy Hilburn
Length [illegible] Feet.

The Story

[illegible] life of Mr. and Mrs. Horace [illegible] and their children. Most American [illegible] story are given [illegible] the limit

IN THIS ISSUE

"When Lights Are Low" (Robertson-Cole).
"Such a Little Queen" (Realart).
"The Twice-Born Woman" (Sonora).
"Live Wives" (Fox).
"The Kiss" (Universal).
"The Old Nest" (Goldwyn).
"Wealth" (Paramount).
"Salvation Nell" (First National).
"Judge Her Not" (Sunny West).
"The Bronze Bell" (Famous Players).

"Astray from the Steerage"

Billy Bevan, Louise Fazenda and Baby John Henry are the principal actors in this Mack Sennett Comedy. The fun comes from the attempt of an immigrant family to make a peaceful landing in this country but encounters a barrel of trouble because a thirsty American on the same boat hides a bottle of booze in their luggage and tries to keep track of it after the emigrants and their trunks and bundles have gone down the gangplank. Neither the captions nor the situations are remarkable for their humor, but the cast works hard to get every possible laugh out of the comedy and succeed fairly well. (Paramount) E. W.

"In and About Cairo"

Good views of things Egyptian are given in Kineto Company's film, "In and About Cairo." Some "shots" of relics which have been dug out of the old Egyptian tombs, and which were in existence at least 4,400 years B. C., are shown.

Coming down to more modern times pictures are given of Cairo's streets of today, and the crowds which throng them. There are also pictures of the teeming market places, the "new women" who demonstrate their up-to-dateness by going without veils, and Shephard's Hotel, said to be the rendezvous of tourists from all over the world. The big Cairo museum is also an interesting sight. T. S. daP.

people and there are spankings as well as kisses. One by one they leave the old home as they mature and go out into the world to make their own way, until, finally, the old folks are left alone. The home ties severed, the children become forgetful even of "Mother's" birthday, and her only pleasure is in recalling the days that have gone by. One of them, a hardworking young lawyer, is appointed attorney general of the United States. In the hour of his great happiness he remembers the old home and with his brothers and sisters pays "Father" and "Mother" a visit.

Program and Exploitation Catchlines:

Eternal Mother Love, Triumphing Over the Forgetfulness of Her Children, Is the Homely Theme of "The Old Nest," One of the Greatest Motion Pictures Ever Produced.

Exploitation Angles: By the time you get this you can add the New York success to the other angles for the play has made a hot weather clutch and a play that can withstand the hot season is worth talking about. You have a splendid production and a really great cast to talk about. Play on these to the limit

"Salvation Nell"

Screen Version of Powerful Stage Drama Produced by Whitman Bennett Offers Pauline Starke Her Finest Role.

Reviewed by Edward Weitzel

Since the night when Mrs. Fiske was first seen in the name part of "Salvation Nell" this youngest and best of the Edward Sheldon plays has been recognized as a powerful and truthful drama that dealt mainly with the sordid side of existence. It was also apparent that without a Nell Sanders of the most sincere and appealing type the play hadn't a chance in the world to achieve success. The art of Mrs. Fiske was amply able to win her the unstinted approval of her large and loyal public. In the screen version presented by Whitman Bennett the title role is in the safe keeping of Pauline Starke. This modest but deeply sympathetic young actress strikes the human note that is never absent from the character of Nell with firm full strokes, and adds to the silent stage one of its finest impersonations. The film version is not a masterpiece of picture making. There is too much told by the moving lips of the characters and the episode between Nell and Jim Platt that ends with Jim's redemption is strung out inordinately, but Pauline Starke's acting and the vitality of the theme triumph and put the picture over. Excellent work is done by Joseph King as Jim Platt, and others in the cast. "Salvation Nell" should hold an honored place among all well wishers of the screen.

The Cast

Nell Sanders.....Pauline Starke
Jim Platt.....Joseph King
Myrtle Hawes.....Gypsy O'Brien
Major Williams.....Edward Langford
Hallelujah Maggie.....Evelyn C. Carrington
Sid McGovern.....Charles McDonald
Al McGovern.....Matthew Betz
Hash House Sal.....Marie Haynes
Giffen.....A. Earl
Jimmie.....Lawrence Johnson

Directed by Kenneth Webb
Length, 7,681 Feet

The Story

Nell Sanders, born and raised on the lower East Side of New York and forced to become a sweat shop worker, has given herself to Jim Platt, whom she loves devotedly. Jim is a warm hearted but easy victim of the drink habit. Nell loses her position and is compelled to go to the corner saloon kept by Sid McGovern and ask for the job of scrubbing the floors. Sid hires her, but his brother Al tries to become too familiar with the girl. Jim resents this and the two men fight. Jim kills young McGovern and is sent to prison for seven years. Nell is discharged but is saved from the streets by Hallelujah Maggie, a Salvation Army worker. After the birth of her child Nell joins the ranks and becomes a valuable speaker. When Jim is released he comes back to his old haunts and is surprised in the change in Nell. He goes to her home and learns about the boy that is his and Nell's. Major Williams of the Army knows Nell's story and wants to marry her, but her heart still remains true to Jim. He tries to get her back but she will not listen to him. She loves him but she will not imperil her soul by going back to the old life with him. Her goodness wins him over at last. He shows that his reformation is sincere, marries Nell and secures honest work.

Exploitation Angles: If the Salvation Army will not hook in with you—some of them will—go it alone. It would be a great stunt to give your house for a Sunday morning [illegible] the opening week. Play on the stage success and tell that it is still a strong play and well done

Newest Reviews and Comments

"The Twice-Born Woman"

Malcolm Strauss Has Imported Picture on Biblical Theme with Much Beauty of Settings—Distributed by Sonora Films Corporation

Reviewed by Edward Weitzel.

Since the first presentation of "The Twice-Born Woman" at the Hippodrome, June 22, all sorts of views have been expressed in print about the picture. The program states that, "Drawn from legend, tradition and scripture, this symbolic drama depicts the worldly triumphs, the penitence and the atonement of Mary of Magdala." Any story based on a scriptural theme that does not adhere strictly to the known facts in the case is bound to start more or less controversy. The Malcolm Strauss production, judged solely upon its merits as screen entertainment, first and foremost commands respect for its reverent treatment of its subject. The authors claim sufficient evidence on this side to support the manner in which the character of Mary Magdalene is presented, and they have linked events together with enough logic to make clear the entire plot. Bible scholars may find no warrant for events that are largely legendary, but there seems no good reason for not using them in the way they have been employed.

The picture has much beauty of settings. Its weak point is the lack of drama sense on the part of the director. This has resulted in the under development of many of the scenes, which are entirely too episodic to give the plot its artistic balance. In spite of this fault, the nature of the theme, which embodies the supreme tragedy of mankind, is such that it claims the undivided attention of all; and there are many moments which do justice to the sacred scenes thrown upon the screen. Deyha Loti, the Mary Magdalene of the cast, is not the best possible selection. She has neither the beauty, fire nor quick play of feature required.

Her sincerity is her one real asset. The other members of the cast are considerably more successful. The mobs are impressive, taken individually or as a unit.

The titling of the picture has been done with great skill. There are dignity and clarity in every one of the captions.

The Cast

The Man from Nazareth.....Albert Pasqual
Simon of Cyrene.....George Hugo
Marcus Petronius.....Charles Chertier
Sctna, the Egyptian.....Marcel Pallas
Judas Iscariot.....Edward Napoleoni
Mary Magdalene.....Deyha Loti
Scenario by Eve Unsell and Malcolm Strauss.

The Story

Taken into the house of the merchant prince, Simon of Cyrene, Mary of Magdala becomes the talk and scandal of the Sacred City. Careless of the infatuated Simon, who loads her with jewels, and fetes her in splendor, Mary, within his very palace, adorns herself for other admirers, to wound the hearts of men with her prodigal smiles and glances. Chief among Mary's adorers are an Egyptian and a Roman soldier, each hating the other, yet holding common cause against any new rival for Mary's favor. At the coming of the Nazarene, Mary hears of his wonder-working, and filled with curiosity, goes to see him perform some marvel. The marvel wrought is her own change of heart, though at first she does not realize what has taken place.

Leaving the palace where she has reigned supreme, Mary casts aside her admirers, and her possessions, and goes to the humble home of her sister, Martha, where she is pursued by spies of the Roman soldier, who believes her love for the Nazarene an earthly one. But Mary, divinely protected by a miracle, is steadfast in her resolve to abandon the past. The remainder of the drama develops the plot of the jealous Roman to destroy that which has so transformed the Magdalene, and touches briefly upon the Crucifixion and the Resurrection of the Man from Nazareth and ends with the death of Mary, who is tried and convicted by the Romans at Alexandria and cast into the sea.

Exploitation Angles: Play this with dignity, but exploit to the limit to give the proper sense of bigness. Drive on the churches and Sunday schools and if possible work the special performance stunt for local commendations.

"Judge Her Not"

Harmony Production Needs Careful Editing Before Release

Reviewed by Sumner Smith

Careful editing and some new subtitles should make "Judge Her Not," a Sunny West Films, Inc., state rights picture produced by the Harmony Film Company, an average attraction for the smaller theatres, but in its present state it is woefully weak. The action must be speeded up before the picture is released. It is profusely subtitled. Many of these are unnecessary and the language is often stilted. Scenes where the villains construct their plots are repetitions that retard the action. They also hurt the realism because they are so stagey and so similar. The director did not pose his characters properly here. The introductory subtitle heralds the film as a comedy but it proves to be melodrama.

Jack Livingston is a most satisfactory leading man. There are some fight scenes that go over big, thanks, principally, to Livingston. Pauline Curley, the leading woman, scores in some scenes but in others fails to register. The rest of the cast is of average ability. The picture has its points of appeal, but poor construction and poor editing make it lack punch. It is too bad it was shown for review in its present state.

The Cast

Ned Hayes.....Jack Livingston
May Harper.....Pauine Curley
Scenario and Direction by G. Edward Hall

The Story

May Harper, the lead in a small time burlesque company, takes the chorus girls to her ranch when the manager refuses them their salary. This is in charge of Jim Perris, an unscrupulous man, who has just found gold in an abandoned placer creek on the property. He plans to drive May away and secure possession of the land himself. Ned Hayes, a rough cowboy, becomes an obstacle in Perris's path when Ned "falls for" May. Perris finds various ways of making life unpleasant for May and succeeds in having Hayes blamed for them. The girls are discredited in the eyes of the womenfolk and are about to be driven from town when Hayes, after a terrific battle with Perris and an accomplice, convinces the town that it is all Perris's work.

Program and Exploitation Catchline: A Tale of How Blue Law Folk Judged Too Hastily When a Troupe of Burlesque Girls Came to Their Ranch to Live.

Exploitation Angles: Play up the idea of a burlesque troupe on a ranch and get this to sell the story for you. Don't arouse expectation to too high a point and you can put it over without a reaction.

"Hero—Pro Tem"

This one reel Gayety Comedy released by Educational is slight in story but breezy and satisfactory as a filler on the program. Henry Murdock, Teddy Sampson and George George, the featured players, are very good in their roles. The story concerns a young wife whose husband does not come up to her ideas of a hero, gained by the constant perusal of highly-colored novels. He rings in a friend to help him satisfy her ideals of a man. Naturally he triumphs in a fist fight and wifie idealizes him until the police intervene and show up the whole scheme. S. S.

"Live Wires"

Fox Presents Two Promising New Stars in a Regular School-Boy Thriller of the College Athlete Type

Reviewed by Edward Weitzel.

There is something so juvenile about the theme and acting in "Live Wires" that it almost defies the footrule of the seasoned reviewer. It is like watching a game of "scrub" baseball in the street between the rival teams of the adjoining blocks. Edna Murphy and Johnnie Walker, the two promising new Fox stars, are both so young and unsophisticated and anxious to please and the story is such a regular school-boy thriller of the college athlete type and the authors have crammed in so many of the familiar old incidents, with the trustworthy old "punch" of an attempt to bribe the hero to throw the football match and his escape from his captors just in time to rush onto the field in the last half and save the game, that it will be a hard heart that will not feel like cheering when that blessed ball is carried past the rival goal. Whatever the age of the author and the director, the spirit of youth in the result of their labors and in the visible members of the under age portion of the cast will make friends for the picture among the knee pants brigade and entertain most of the parents.

Johnnie Walker, the Bob Harding, should make a stunt actor of note. He appears to have nerve enough to tackle anything and hops from a moving train to a swinging ladder attached to an airplane with a fine scorn of his wardrobe and his neck. He has plenty to learn about acting but meets his new job more than half way. Edna Murphy is a lookable and likeable youngster with the fire of ambition in everything she does.

The Cast

Bob Harding.....Johnnie Walker
Rena Austin.....Edna Murphy
Mrs. Harding.....Alberta Lee
James Harding.....Frank Clarke
Slade .....Bob Klein
James Flannery.....Hayward Mack
Austin (known as Melody)...Wilbur Higby
The Coach.....Lefty James
Story by Edward Sedgwick and Charles Emerson Cook.
Directed by Edward Sedgwick.
Photography by Victor Milner.
Length, 4,296 Feet.

The Story

The star on the Central College football team is Bob Harding, who is in love with Rena Austin, telegraph operator at the railway station in his home town. Just before the great match of the year Rena telegraphs Bob that his father has been killed in an accident, and the young fellow goes home. He learns that bad speculation on his father's part has left no more money for college fees. While he is trying to get a job his mother is tricked into giving two sharpers an option on her property for fifteen hundred dollars. Later on Bobfinds that a railroad company will give twenty-five thousand dollars for a small strip of the land. He tries to get the sharpers to give up their option. This they agree to do, if he will go back to college and throw the football game. Bob refuses and is kidnapped by the sharpers. He manages to get to the roof of the barn where he is imprisoned, tap a telegraph wire and notify Rena of his capture. Freed by the police, he boards a fast train for the game, is taken from the roof of the speeding train by an airplane and arrives at the field in time to save his side from defeat.

Program and Exploitation Catchlines: Edna Murphy and Johnnie Walker, the Two New Fox Stars, Have a Lively Juvenile Story in "Live Wires."

Exploitation Angles: This comes too late to make a drive on the schools, but play for the younger element among your patrons. If you can get a local ball team to attend the opening in a body it will help, as will a "live wire cup" supposedly hung up by Edna Murphy for the best sand lots ball team.

Newest Reviews and Comments

"Such a Little Queen"

Constance Binney Gives Charming Portrayal in Realart Production of Comic Opera Plot

Reviewed by Edward Weitzel.

Constance Binney has never done anything better than her acting of the star part in "Such a Little Queen." Unfortunately, the story doesn't ring true. It has a comic opera plot and it is impossible to take any of the situations seriously. The scenario writers have tacked on a melodramatic incident that is out of place in a comedy of this nature, and the other incidents are continually missing fire. Stories about the rulers of mythical kingdoms, who come to the United States and start housekeeping in an East Side flat, may promise all manner of interesting complications but they never seem to be amusing when treated as straight comedy. Stowing away the royal crown in the icebox smacks more of burlesque than anything else, and the sight of the exiled queen paring potatoes while clad in her one royal robe and mashing said potatoes after they are boiled with the royal scepter brings back visions of the Winter Garden shows and their elastic humor. There are occasional scenes that will please, thanks largely to the personality and cleverness of Miss Binney. She looks lovely and gives a charming portrayal of the little Queen of Gzbfernigambia. The supporting company is up to the mark.

The Cast

Anne Victoria of Gzbfernigambia, Constance Binney
Stephen of Hetland.....Vincent Coleman
Baron Cosaco.....J. H. Gilmour
Bob Trainor.....Roy Fernandez
Adolph Lawton.....Frank Losee
Elizabeth Lawton.....Betty Carpenter
Mary.....Jessie Ralph
Boris.....Henry Leone

Stage Play by Channing Pollock.
Scenario by J. Clarkson Miller and Lawrence McCloskey.
Cameraman, Ernest Haller.
Length, 4,942 Feet.

The Story

Anne Victoria of Gzbfernigambia is betrothed to Stephen of Hetland. The two kingdoms join and the union promises to be a happy one, but a revolution in Gzbfernigambia sends Anne Victoria on a rapid flight to the United States, accompanied by the Baron Cosca. Landing at New York with very little except one royal robe and the crown and scepter, the fugitives are befriended by a breezy young American named Bob Trainor, office manager for the wealthy meat packer, Adolph Lawton. Bob helps the Queen and her faithful old Baron to settle in a flat on the East Side and calls frequently to see how they are getting on. His employer is anxious to marry his pretty daughter to a title and has just returned from an unsuccessful search through Europe with her for a Duke or a Count when Anne Victoria arrives at Hoboken. Elizabeth Lawton is really in love with Bob, and becomes jealous of the exiled royal lady. Anne Victoria is very friendly with Bob but when the ruler of Hetland walks in one day and finds her getting dinner and puts on a kitchen apron and helps her all her old regard for him returns. When father Lawton finds out Stephen of Hetland's real title he is determined to secure him as a husband for Elizabeth. Out of money, the royal exiles are forced to accept positions in the Lawton office. At the finish the meat packer has loaned the runaway monarchs enough funds to pay off the national debts of their countries and unite the two kingdoms, and daughter Elizabeth and Bob are engaged.

Program and Exploitation Catchlines: Constance Binney Shows That a Queen Makes a Good Office Hand in "Such a Little Queen," Her Latest Realart Picture.

Exploitation Angles: Sell Miss Binney above the story, but get all you can out of the stage and screen success of the play.

"When Lights Are Low"

Sessue Hayakawa Scores in Highly Artistic Robertson-Cole Picture

Reviewed by Sumner Smith.

There is a wealth of artistry and beauty in "When Lights Are Low," a Robertson-Cole picture, taken from Lloyd Osborne's novel, "East Is East" and starring Sessue Hayakawa. Both the exterior scenes laid in a supposed China and in San Francisco's Chinatown are artistic in the extreme—they delight the eyes while furnishing suitable backgrounds for the players. Opening scenes of a Chinese garden, in which Hayakawa wooes the gardener's daughter, are especially beautiful. The interiors, of which there are many, are equally good.

So much for the settings. As for the acting, Hayakawa's restrained style conveys the impression of the deepest and most poignant emotion. He also dominates in two striking fight scenes. As a Celestial Americanized to the extent of "rolling the bones," he injects real humor. Hayakawa's support, supplied by five Oriental and three American players, is of the highest grade. Goro Kino, Toyo Fujiti and Togo Yamanoto deliver excellent characterizations. Gloria Payton is satisfactory as the gardeners' daughter despite difficulties with her make-up.

The story is good picture material, affording an absorbing while highly melodramatic plot. The imagination must be stretched in a couple of places but the picture is generally convincing. People's tastes are as varied as the casts of their countenances, but this picture impresses the writer as one which should please all audiences.

The Cast

T'Su Wong Shih.....Sessue Hayakawa
Chang Bong Lo.....Togo Yamanoto
Tuang Fang.....Goro Kino
Qwan Yin.....Gloria Payton
Lang See Bow.....Kiyosho Satow
Chung Wo Ho Kee.....Misao Seki
Wung.....Toyo Fujiti
"Spud" Malone.....Jay Eaton
Sergeant McConigle.....Harold Holland

Story by Lloyd Osborne
Adapted by Jack Cunningham
Directed by Colin Campbell
Photographed by Frank D. Williams
Length, Six Reels

The Story

T'Su Wong Shih, prince of the realm, loves Quan Yin, the gardener's daughter, and will not heed his uncle's demand that he marry the daughter of a wealthy Chinese mandarin. His crafty uncle sends him to America for an education, but before he goes he makes Yin his wife. Graduated from college and on a sight-seeing party in San Francisco's Chinatown, they attend the auction of a Chinese slave girl. It is the beloved Yin. Shih wins with a bid of $5,000 but has only $500. His uncle refuses him money and Shih breaks with him. He secures an extension of time of three years from the auctioneer, to raise the money, and goes to work. It is a hopeless task so he takes a chance in a lottery and wins. Threats from a Chinese gangster induce the auctioneer, who has kept Yin, to break faith with Shih, but after a terrific fight with the gangster he gets the girl.

Program and Exploitation Catchlines: Don't Miss Seeing Sessue Hayakawa and a Cast of Oriental Players in "When Lights Are Low," One of the Most Beautifully Scened and Thrilling Pictures Ever Made.

He Was the Prince Charming and She the Gardener's Daughter, and the Story Is How He Renounced Royalty to Save Her from a Fate Worse Than Death.

Exploitation Angles: Play on the beauty of the production and the excellence of the cast. Hammer on the Chinese scenes and plan window displays with Chinese accessories if these can be had. You should be able to sell this play on its merits quite apart from the star.

"The Kiss"

Carmel Myers in Attractive Spanish Story Distributed by Universal

Reviewed by C. S. Sewell.

A pretty story of California during the old Spanish days is the Universal production, "The Kiss," starring Carmel Myers. It tells of the love of a caballero for the daughter of a peon, wherein love triumphs over parental opposition on both sides. Director Jack Conway has produced this picture with fine consistency, the types, costuming, settings, and subtitles being thoroughly in keeping with the theme. There is a tendency, however, to over use Spanish words in the captions to preserve the atmosphere.

The picture for the most part moves along at an even pace, in keeping with the languid life it represents. The action is speeded up in the early part by a rescue from outlaw Indians, and in the big climax ending the picture where the vacqueros, believing the hero has been killed, attempt to storm the house and are held at bay by the girl until the hero himself arrives and publicly announces their betrothal.

Carmel Myers is well cast and attractive as a Spanish senorita, particularly in the heavier scenes, although she exhibits a tendency to overact in some of the lighter moments. Wm. E. Lawrence is pleasing as the hero. George Periolat and P. J. Lockney, as the respective fathers of the young couple, give good performances. The remainder of the cast is entirely satisfactory. There are a number of beautiful scenes artistically photographed. In fact, from an artistic standpoint, the production is above the average.

The Cast

Don Luis Baldaramo.....George Periolat
Andre Baldarama.....Wm. E. Lawrence
Selistino Vargas.....P. J. Lockney
Erolinda Vargas.....Carmel Myers
Carlos.....J. J. Lanoe
Miguel Chavez.....Harvey Clarke
Isabella Chavez.....Jean Acker
Manuel Feliz.....Ed Brady

Directed by Jack Conway.
Story by Johnston McCully.
Scenario by George Piper.
Length, 4,488 Feet.

The Story

It is the day of the fiesta of the harvest and great preparations have been made at the Baldaramo ranch. Don Luis expects to announce the betrothal of his son, Big Andre, to Isabella, the daughter of a neighboring Don. But Andre has other plans. He is in love with Erolinda, the daughter of a peon whom Andre's father has lifted to a position of responsibility. The young couple determine to elope. Erolinda's father learns of this and confronts them in a deserted cabin. Believing his daughter has been dishonored he shoots Andre, whose vacqueros think he has been murdered and attempt to storm the house. Erolinda holds them at bay while a peon produces Andre, who was only stunned. Andre takes Erolinda in his arms and kisses her, and Don Luis and Don Miguel, learning that Isabella is in love with someone else, agree to the betrothal of Andre and Erolinda.

Program and Exploitation Catchlines: Fascinating Story of the Days of the Dons in California Where the Languor of Life Was Oft Interrupted by the Appearance of Adventure.

The Love of a Dashing Caballero for the Daughter of a Peon in Old California Which Culminates in an Exciting Romance.

The Story of a Kiss and What It Meant in the Days When the Spaniards Ruled California.

Exploitation Angles: Sell on the colorful life and locale. Offer it as something different ,and hammer on the romance of the old California days under Spanish rule.

Newest Reviews and Comments

"Wealth"

William D. Taylor's Production Starring Ethel Clayton Is a Smart But Superficial Criticism of American Life.

Reviewed by Edward Weitzel

It is just like a blooming Englishman to come over to the United States and start in grinding out novels intended to show up our many virtues and equally numerous bad points. Cosmo Hamilton seems to have had a jolly time exposing our national weaknesses in his screen stories, and in his latest output for the silent drama he has taken a shot at our worship of the Almighty Dollar. Under the title of "Wealth" he has gathered together characters and situations that reflect more or less cleverly certain social phases he has observed on this side of the Atlantic. His theme is a live one. As the Paramount press book asks: "What more apropos plot could be conceived than one which tells Twentieth Century Americans that money is a curse when it removes the incentive to work?" Mr. Hamilton has turned his spotlight upon this blemish on the cheek of our material prosperity and made out a fairly strong case against us.

In accomplishing this he has chosen his persons of wealth from distinctly third rate material, Mrs. Dominick, his most representative gold spoon user, being decidedly disagreeable from nearly every point of view, a sufferer from neurasthenia and chronic selfishness. Small wonder that her only son scorns to support his wife and himself by the sweat of his brow, with Mama's checkbook his to command. There are scenes where the young wife and mother is made to feel that the mother-in-law joke is anything but funny; and it is even possible to regret that Mary McLeod, the young artist who marries Philip Dominick, does not own a more rigid backbone when she is shut out from her sick baby. At times the tale is irritating rather than entertaining, and a children's hospital fire episode has been pitched into it headlong, but, after a prosy first half, it settles down to business and pulls off a satisfactory finish. Taking one consideration with another it is probably quite as truthful and comprehensive a criticism of American manners as seen through English eyes as an American would toss off under similar circumstances while completing a contract with a British cinema concern. "Wealth" is a smart but superficial analysis of American life.

The acting and the production go a long way toward rendering the theme and its deductions acceptable. Ethel Clayton is very earnest and convincing as Mary McLeod and again displays her fine taste in frocks and headgear. Herbert Rawlinson as Philip Dominick is the true son of his mother and always consistent to the author's portrait. Claire McDowell is another of the faithful, her Mrs. Dominick embodying the exact traits given her by author Hamilton. Released by Paramount.

The Cast

Mary McLeod.....Ethel Clayton
Phillip Dominick.....Herbert Rawlinson
Gordon Townsend.....J. M. Dumont
Oliver Marshall.....Lawrence W. Steers
Irving Seaton.....George Periolat
Mrs. Dominick.....Claire McDowell
Estelle Rolland.....Jean Acker
Dr. Howard.....Richard Wayne

Scenario by Julia Crawford Ivers
Directed by William D. Taylor
Cameraman, James C. Van Trees
Length, 5,131 Feet

The Story

A young artist, Mary McLeod, meets Philip Dominick, a lively young millionaire, on the train when she has forgotten her ticket. He forces her to take his drawing room, and retires to the smoking car. After a short wooing they are married and Mary learns that her husband is content to live on the money given him by his mother. Mrs. Dominick worships money, and wants to separate the couple and marry Philip to a society girl. Mary begs her husband to take her away from the Dominick home but agrees to stay until after her child is born. The grandmother assumes full charge of the little one, but, despite careful nursing, it dies. Through a misunderstanding Mary leaves and returns to her studio. Philip follows her. Awake at last to the curse money has been to him he promises his wife to support her by his own labor, and the reconciliation is completed.

Program and Exploitation Catchlines: Ethel Clayton Finds That Money Is a Curse When as Mary McLeod She Marries a Rich Woman's Son Who Is Satisfied to Live on His Mother's Checkbook. The Story Is Told in "Wealth," a Paramount Release.

Exploitation Angles: Play up the theme of the story and hammer away at that, offering it as "a scathing arraignment of our social institutions by a famous Englishman" and similar lines. That will get it over best.

"The Outlaw of the Wilderness"

Why there is a price on the head of the wolf of the Western plains, and why every man's hand is against him is illustrated in the National Non-Theatrical Motion Picture's, Inc., film, "The Outlaw of the Wilderness."

It follows, by pictures, the depredations of a pair of wolves, showing them hunting other animals that roam the plains and forests, and tells in interesting captions how they prey also on domestic animals. One of the marauders is finally shown caught in a steel-trap, and later on the other is brought down by a huntsman. The pelts of these animals in some states, brings $100 each, the captions reveal. T. S. daP.

"The Lone Trapper"

Scenes of a snow-covered wilderness and mountains and ravines help to set off the interesting episodes in National Non-Theatrical Motion Pictures, Inc., film, "The Lone Trapper."

This picture shows how valuable furs are obtained, the trapper spending months in the northland in bleak winter waiting patiently to snare the valuable animals of the region. How the traps are set and baited, and then the finding of the trapped animals by the trapper on his rounds, are interesting details. Figures are also given showing the worth of the different furs, and finally the return of "The Lone Trapper" to the cabin of his family, loaded down with pelts, after months spent on his hunting expedition. T. S. daP.

"Friday the Thirteenth"

Termed by the producers a "double-header" comedy as two separate themes furnish bases for the laughs, "Friday the Thirteenth," a Hallroom Boys Comedy featuring Sid Smith and distributed through Federated Exchanges, is well up to the standard set by previous releases in this series. As the title implies, superstition forms the basis for a majority of the action, Percy and Ferdie on this double Jonah day meeting with all sorts of trouble with horseshoes, ladders, etc. The action, however, turns naturally into a burlesque scene in a chiropractor or osteopath or some similar office, as a safe falls on Percy and he gets all bunged up. There are several good laughs in the production, and the scene in the doctor's office gives Sid Smith an opportunity for good comedy as well as some of his acrobatic stunts. C. S. S.

"The Bronze Bell"

Ince-Vance Special Is Highly Colored Romance of India Released by Paramount.

Reviewed by Edward Weitzel

Louis Joseph Vance let his imagination run riot when he wrote "The Bronze Bell, a highly colored romance of India, supervised by Thomas H. Ince. The theme is the uprising of the natives against British rule, and the author has created a Hindu prince who renounces his country rather than lead a rebellion against foreign rule, and perhaps plunge the world into another war. Educated in England Har Dyal Rutton is favorably inclined toward the civilization of the Occident and defies his dying father's command and the wishes of his subjects when he returns to India and finds his province ripe for war. He refuses to lead the outbreak, and is overtaken by the vengeance of the Hindu priests. David Amber, an adventurous young chap, who bears a strange resemblance to the Prince, is mistaken for Rutton and has several narrow escapes from death when he goes to India and takes the dead ruler's place.

There is a love story bound up in the quick moving incidents and rapid shift of scenes, but the plot relies mostly upon the hints of the supernatural and the constant air of impending danger which are found in the picture. Of its kind it is a well contrived tale, melodramatic but always something doing. The production is pretentious and preserves the East Indian locale with skill. Courtenay Foote doubles the parts of the Prince and Amber. In build and histrionic ability he meets every requirement. Doris May is a bit too arch as Sophia Farrell, but is attractive and keeps well within the picture. John Davidson gives a careful and impressive character study of Salig Singh, the crafty prime minister who hates the Prince.

The Cast

Har Dyal Rutton } .....Courtenay Foote
David Amber.... }
Sophia Farrell.....Doris May
Salig Singh.....John Davidson
Nairaini .....Clare DuBrey
Chatterji .....Noble Johnson
LaBertouche .....Otto Hoffman
Captain Darrington.....Gerald Pring
Colonel Farrell.....C. Norman Hammond
Dogget .....Howard Crampton
Maharajah .....Fred Huntley

Scenario by Del Andrews and Louis Stevens
Directed by James W. Horne
Length, 5,507 Feet.

The Story

The bronze bell hung in a temple in India, and the priests claimed that it had the power of speech and could strike dead with fire anyone who defied its commands. When Har Dayl Rutton refused to head an uprising against the British and fled to the United States he was surprised to meet there David Amber, a young man who bore a strange likeness to himself. Later, an emissary from the Hindu priests, mistook Amber for his royal master and gave him a token that he must return or suffer death. The East Indian, feeling his end approaching, got Amber to promise to go to India and warn the British of the rebellion that is brewing. Amber is the more willing to go because the daughter of Colonel Farrell is to return to India and the Colonel is the British officer in charge of the troops at Har Dyal Rutton's province. Once in India Amber is readily accepted as the ruler, until he stands in the temple to be tried by the bronze bell. Here he is denounced by Salig Singh, the late ruler's prime minister. Before they can kill him, however, reinforcements arrive, and Amber reaches Miss Farrell just in time to save her from being stabbed by a jealous native woman of high rank. David and Sophia then and there acknowledge they cannot be happy unless they marry.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts—Special Cast—Seven Reels). R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of The Night (William Russell). R-845.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748; C-803.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749.
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight From the Shoulder (Buck Jones). R-112.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.
(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.

CLYDE COOK COMEDIES.
(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

MUTT AND JEFF CARTOONS.
(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin).. 5,016 Ft. R-846.
Too Wise Wives (Lois Weber Production). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol. 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.
Too Wise Wives (Lois Weber Production). R-430.

June

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.) R-112.
One a Minute (Douglas MacLean). R-746.
The Bronze Bell (Ince—Vance Production).
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Lost Romance (DeMille Production). R-325.
The Woman God Changed (Cosmopolitan). R-538; C-803.
Too Much Speed (Wallace Reid). R-750.
The Golem (German Production). R-116.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.
(Two Reels Each).

Mar. 27—Out West.
April 3—The Bell Boy.
May 8—Moonshine.
June 12—The Cook.

PARAMOUNT-BURTON HOLMES' TRAVEL PICTURES.

May 1—A Polynesian Odyssey. R-328.
May 8—The Galata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia. R-641.
June 5—The City of Algiers.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.

VANDENBURGH SERIES.
(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial Juanita Hansen is star of "Yellow Arm" Serial.

Releases for Week of May 15.

No. 9 of The Avenging Arrow (The Auction Block).
No. 2 of The Sky Ranger (The Sinister Signal).
No Children (One Reel—"Snub" Pollard Comedy). P-204.

Releases for week of May 15.

The Lure of Ekypt (Six Parts). R-91; C-699.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy). R-428.

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Ranger (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard). R-643.

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539; C-699.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism).
Blue Sunday (Snub Pollard—One Reel Comedy). R-643.

Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy). R-642.

Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy). R-848.
The Goose That Laid the Golden Egg (Cartoon—2/3 Reel—Fable Pictures, Inc.) R-116.

Week of June 26

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard one reel comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2/3 reel cartoon).

PATHE.

Releases for Week of July 3.

No. 10 of the Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-Reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clery (Six-Reel Drama—Brunton). R-114.
The Rooster and The Eagle (Two-third Reel Cartoon Fable).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.

CURRENT FILM RELEASE DATES

"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts) R-322.
What's a Wife Worth? (Cabanne Production —Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115.

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.

GOLDWYN-BRAY.

Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.
(One Reel.)

Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

Indigo Sunday V; Vol. 49, P-630.
Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.

ASSO. PRODUCERS

Devotion.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford —Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48. P-827.
The Foolish Matrons. R-114.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin).

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.

EDUCATIONAL FILMS CORP.

Selig-Rork.

The Northern Trail. R-111.
The Policeman and the Baby. R-111.
Kinograms (Sundays and Thursdays).

Chester Comedies.
(Two Reels.)

Ready to Serve.
Snooky's Wild Oats. R-112.

Christie Comedies.
(Two Reels.)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Southern Exposure.
Man vs. Women. R-751.
Scrapply Married. R-845.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.

The Three Jokers. R-328.
Bang. R-643.
Robinson Crusoe, Ltd. R-111.

Vanity Comedies.

Rocking the Boat. R-541.
Spooners. R-746.
How She Lied. R-112.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

One Peek Was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.

Money Talks. R-430.
Sweet Revenge. R-643.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Miscellaneous.

Golf (Slow Motion).
Dixie. R-643.

Punch.

The Love Egg. R-111.

REALART PICTURES

She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846.
The Land of Hope (Alice Brady). R-114.
Such a Little Queen (Constance Binney).
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone).
Don't Call Me Little Girl (Mary Miles Minter). R-113.
A Private Scandal (May McAvory). R-847.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).
The Devil's Passkey (Seven Reels).
Under Crimson Skies (Elmo Lincoln—Seven Reels).

JEWEL COMEDIES

A Monkey Hero (Joe Martin).
Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

SPECIAL ATTRACTIONS

The Wallop (Harry Carey). R-207; C-267.
Wolves of the North (Eva Novak). R-323; C-1387.
Cheated Love (Carmel Myers). R-430.
The Man Tamer (Gladys Walton). R-538; C-699.
Thunder Isalnd (Edith Roberts). R-845.
The Beautiful Gambler (Grace Darmond). R-641.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey). R-115.
The Kiss (Carmel Myers).

SERIALS

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).

WESTERN DRAMAS
(Two Reels Each.)

Fighting Blood (Jack Perrin).
The Wild, Wild West (Hoot Gibson).
Bandits Beware (Hoot Gibson).
Stand Up and Fight (Jack Perrin).
The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).
The Movie Trail (Hoot Gibson).

CENTURY COMEDIES
(Two Reels Each.)

A Dollar's Worth (Harry Sweet).
For Sale (R-205).
Custard's Last Stand (Zip Monty).
On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).
Society Dogs (Brownie).

STAR COMEDIES
(One Reel Each.)

Rubbing It In (Billy Fletcher).
Hearts and Flour (Dorothy Wolbert).
Rubes and Boobs (Billy Fletcher). R-639.
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).
The Skylark.

FEDERATED EXCHANGES

Ford Weekly.
Screen Snapshots.

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

His First Honeymoon.
Bride and Gloom.
In and Out.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
Their Dizzy Finish. R-641.
Circus Heroes. R-848
A Chile Romance. R-111.

Serial.

Miracles of the Jungle.

PIONEER FILM CORP.

Idle Hands (Gail Kane and J. Herbert Frank). C-R. P-1002; R-210.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara—Six Reels). R-639.
The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victory Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.

CURRENT FILM RELEASE DATES

Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Broken Gate. R; Vol. 48, P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End R-113

RENCO FILM CORRORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R; Vol. 49, P-878; C-947.
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-748; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847.
Over the Wire (Alice Lake). R-116.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.

(Two Reels Each)

Now or Never.
Among Those Present.

FIRST NAT'L EXHIBITORS

Mama's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark). R-640; C-699.
Lessons in Love (Constance Talmadge). R-206; R-803
In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641. C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production).
Stranger Than Fiction (Katherine MacDonald).

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L. J. SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

The Wonderful Chance. R-210.
Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.

(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC

The Great Shadow (Six Reels).
Man's Plaything.

SERIALS

The Whirlwind.
The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.
The Silver Car. R-541; C-47.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.
Closed Doors. R-433; C-803.
Peggy Puts It Over.

LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy

JIMMY AUBREY COMEDIES.

Two Reels

The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.
Kineto Reviews.

(Released Through National Exchanges, Inc.)
(One Reel)

Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

NATIONAL EXCHANGES.

Welcome Children. R-324.
Kineto Reviews (One Reel a Week).
The Great Reward (Burston Serial). R-325

MARION FAIRFAX.

The Lying Truth.

MARC KLAW, INC.

J' Accuse. C-495.

MANHATTAN FILM CORP.

Monster of Fate. R-537.

PERRY PLAYS, INC.

Heedless Moths (Audrey Munson). R-748.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

HARRY LEVEY.

The Solar System (Five Reels). R-752.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) R-113.

ARROW FILM CORP.

Features

Dead or Alive (Jack Hoxie). R-846.
The Tame Cat.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Man Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Muriel Ostriche Productions (One a Month).

ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons)

Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.

(One Reel.)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Tusun Comedies.

Cabareting Under difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.

(One Reel)

Some Party.
Well! Well!

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
Kazan (Seven Reels—Curwood Story). R-85.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)

(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-inLaw?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.

REELCRAFT PICTURES CORPORATION.

Aladdin.

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

Franey.

The Janitor.
The Plumber.

Paragon.

Fowl Bird.
Under Dog.
Snip.
Cop Blue Jay.
Yap.

Bud and His Buddies.

Cuba.
Sour Gun Bosco.
Nifty Jippers.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol 48, P-150; C-R, P-282.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WILK AND WILK.

(Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

PROJECTION

By F. H. RICHARDSON

New England Projectionists' Convention

Nat Bregstein, of Moving Picture World force, sent us the following communication a few days ago:

Dear Mr. Richardson: Knowing that you are laid up for repairs, and receiving an invitation from Brother Burke, president of the Boston Projectionists Local, to attend the district convention in Brockton, Mass., May 29, I concluded to accept and see how the projectionists do things.

I quickly discovered that they know how to start things going and finish them. The official pow-wow was full of fireworks. Fifty-three delegates were present, representing the projectionists and stage hands of New England. International President Lemke also was on deck.

The Convention was held at Pythian Hall, and from local headquarters to that place the natives were given a look-see at the beautiful badges worn by the delegates.

Around noon the boys got down to business, and from remarks by various speakers it is no difficult thing to understand that the projectionists not only know what they want, but generally get about what they want about when they want it.

I am of course not expected to give out the actual business transacted, but am inclosing a photo of all the delegates. Providence was selected as the district convention meting place next year.

Not a Union Fire

The glass talking machine is awarded to the delegate who had a speech on his chest and waited until the convention was adjourned to spill it.

During the banquet, the Mayor of Brockton delivered some of the chin goods and the chief of the fire department also spoke. His oration, however, was interrupted by the ringing of the fire bell. The chief was about to leave at a gallop when someone informed him it was not a union fire, whereupon he continued his speech.

George Berry, Power's projectionist of Providence, R. I., was in attendance at the convention. Several of the boys asked the World representative about our old friend, Billy Frank, now assistant manager of the Projection Machine Company. We informed him that William was busy flat hunting.

It will be clearly understood that the editor of this department isn't responsible for the aforesaid notes concerning the New England convention. He is sorry that he was not there himself, but agrees with the writer upon at least one thing, viz.: projectionists usually know what they want and how to go about getting it, or at least some of it.

Undoubtedly these district conventions do a lot of good. If I am still in the land of the living when the convention is pulled off at Providence next summer, and the boys want us to, we'll undertake to be on the job. Meanwhile, please aim any bricks heaved at the author of the report of this convention in the general direction of Friend Bregstein.

Wants the Answer

Herman Bobbe of New York City asks:

Will you give me some clear understanding as to how many amperes I get when I connect one 110 volt, 25 ampere, and 110 volt, 40 ampere rheostat in series on 220 volt supply? In the third edition of the handbook you give 220 minus 48, divided by the amperage.

I do not get the right amperage, so let me know why. I attended two different "moving picture operating schools" and both gave me different answers. One told me 31 amperes and the other 42. I have also asked a few projectionists who could not tell me the right answer.

Figures Approximately Correct

The figures you quote from the handbook are approximately correct, but they give you the required number of open resistance. By the application of Ohm's law we get the result in amperage by dividing the impressed voltage opposed by the rheostat. Resistance is offered (voltage of the supply lines) by the Ohm's resistance opposed thereto.

In projection work, not all the resistance is by the rheostat, by the circuit, the arc lamp and the arc, but for practical purposes we disregard everything but the resistance opposed by the rheostat and by the arc itself, because the resistance of the projection circuit and the lamp are too small to be taken into account, where the figuring is in any event approximate only.

And now to consider your proposition: First, we must ascertain the resistance offered by each rheostat. The arc resistance is a variable quantity, and the only way to get correct results would be to measure the resistance of the arc, which of course could not be done, since at the time of figuring the arc would not be in existence. We would, therefore, not knowwhat its exact resistance would be.

Voltage Varies

D. C. arc voltage varies from about 48 to 60. The old practice was to take 48 as the arc voltage constant, I think, we might now perhaps better substitute 55, although the actual figure may, as we said, be anything from 48 to 60.

The office of the rheostat is to reduce or break down the voltage to the arc voltage, therefore if we subtract the arc voltage from the line voltage, we have, as a result, the voltage which must be consumed in the rheostat. One rheostat is 110 volt, 25 ampere and the other 110 volt, 40 ampere. Query: What is their combined resistance in series?

To find the resistance of the 110 volt, 25 ampere rheostat, we subtract from 110, which leaves 55 as the voltage which the rheostat is expected to break down or consume when delivering 25 amperes. We next divide 55 by 25, which gives us 2.2 Ohms as the actual resistance of the rheostat.

By the same process, we find the resistance of the 40 ampere rheostat to be 1.375 Ohms, hence the resistance of the two coupled together in series would be approximately 2.2 + 1.375 = 3.5 + ohms.

We, therefore, will have 3.5 ohms resistance opposed to 220 volts — 55 = 165 volts, and 165 divided by 3.4 = 44 + amperes, so that the combination could not be used, since the wires or grids of the 25 ampere rheostat would be to small for that amperage.

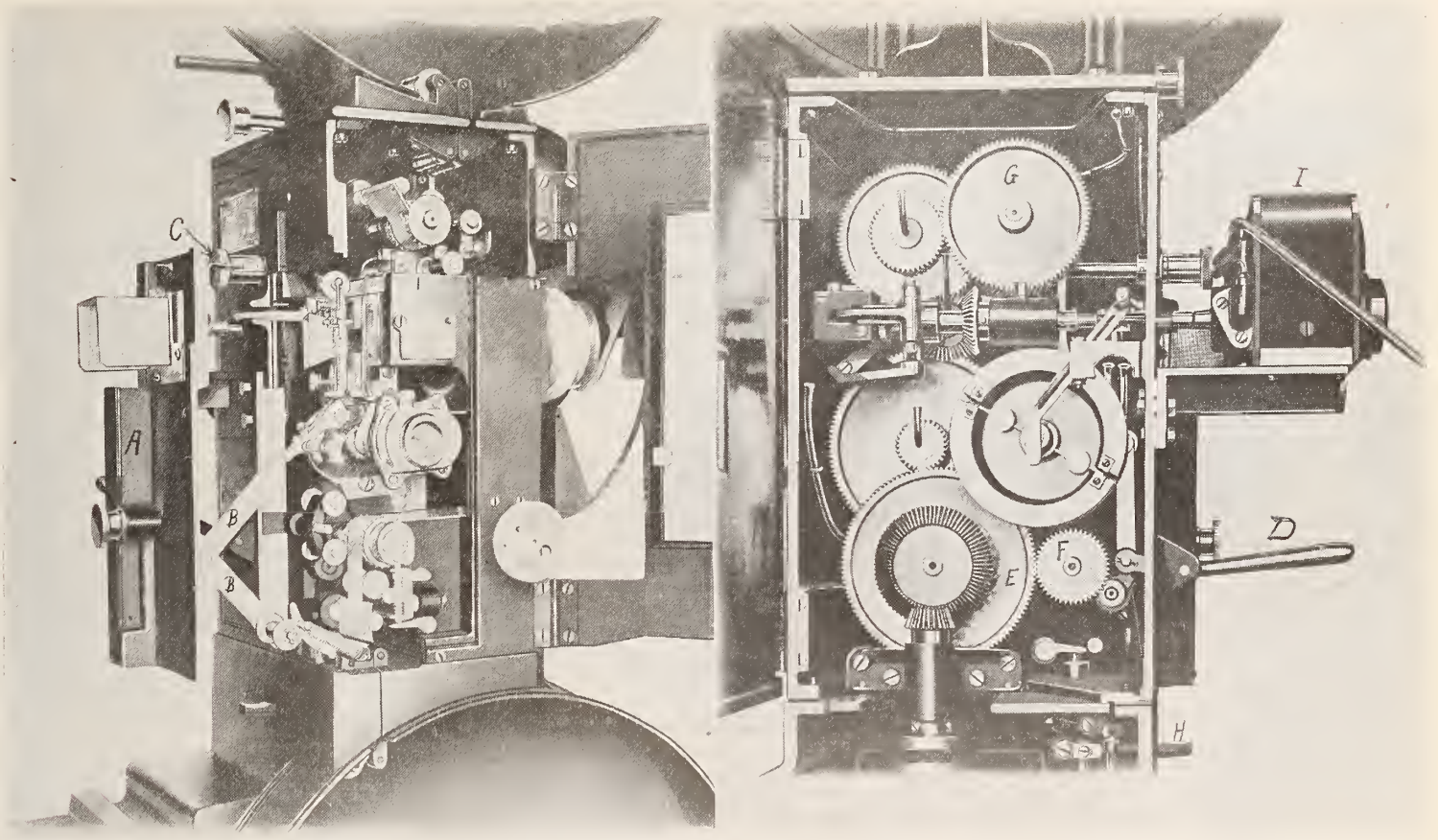
All this sounds very complicated, but once you understand the principle involved the thing really is very simple. You should, however, clearly understand that in matters of this kind the results will of necessity approximate only.

It is practically impossible to figure such things closely, because the element of arc resistance must be estimated.

Note: The 42 ampere answer would be approximately carried if 48 wire taken as the arc voltage constant.

HERE THEY ARE

Projectionists and Stage-Hands Delegates to the New England district convention, Brockton, Mass., Sunday, May 27, 1921



ILLUSTRATIONS ONE AND TWO
Showing in detail the mechanism of the U. T. E. Proctor projector

U. T. E. Proctor Projector.

Well, boys, here it is. Look it over and see what you think of it! It is the youngest member of the projector family, but for a baby it is pretty well "growed up." It has been several years in development. It is the new U. T. E. Proctor Projector.

In illustration one we have a view of the right side of the mechanism with the door of the casing open. A is the front cover of the inclosing casing, which is pulled straight back, as shown, for threading. It is held by lazy tong BB. The film is held to the upper and to the lower sprocket by means of two idler rollers, and is held to the intermittent sprocket by means of idler shoes.

At the bottom of the mechanism we see two parts with coil springs. These parts constitute an arrangement by means of which the light is cut off and the projector automatically stopped in case the film breaks. The magazines are sufficiently large to accommodate a two thousand foot reel with sufficient space to spare to allow of grasping the edges of the reel for removal.

There are two tension adjustment screws, one at the top and one at the bottom of the gate. Thumb screw C controls the focusing of projection lens.

Intermittent a Complete Unit

The intermittent is made as a complete unit. By this we mean that the intermittent movement in self-contained and is detachable. It may be removed by taking out three very accessible screws and, by an ingenious arrangement, a new intermittent may be installed, without in any way disturbing the timing of the revolving shutter. The whole operation of removing an intermittent unit and replacing it with another, all ready to run, should consume considerably less than five minutes.

In illustration two we see the left hand side of the mechanism, with the casing door open. The location of framing handle D is shown; the various oil tubes; the automatic fire shutter governor in the center of the fly-wheel; the shutter driving mechanism, and the driving gears of the mechanism. Gear E is driven by the pinion attached to the upper end of the speed control friction disc shaft. F is the lower sprocket driving gear, and G the gear which drives the upper sprocket.

H is a brake lever by means of which the projector speed may be slowed up for short titles, etc., without disturbing the speed adjustment of the projector.

Part I is not an integral part of the machine, but an accessory. It is the driving mechanism for an instrument which records the speed of projection.

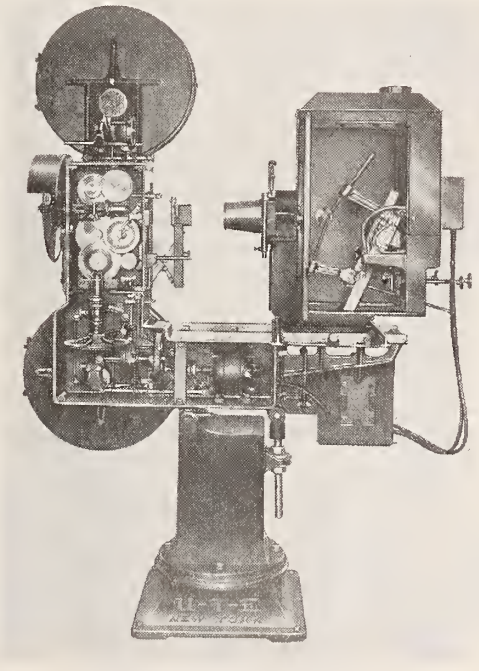


ILLUSTRATION THREE
Showing the U. T. E. Proctor projector in its entirety

The Mechanical Line-Up

Illustration three shows the whole mechanical line-up, from the driving motor to the top of the mechanism. Illustration two extends down to a point about opposite the top of the lower magazine in illustration three.

The revolving shutter has a metal guard, and its spindle and driving mechanism is constructed as a removable unit, the same as is the intermittent movement. The revolving shutter shaft is about ½ inch in diameter, and there is an arrangement by means of which its length may be extended, if necessary, in order to reach the aerial image.

When the slide carrier is not in use it lifts up out of the way. The lamp is of rugged construction and has all the necessary adjustments. Wires from the projector table switch lead to a junction box attached to the back of the lamp house. From this junction box asbestos covered wires lead to the lamp. These short wires are extremely flexible and may be removed and replaced with new ones without in any way interfering with the other wires—a good stunt.

Tilting Arrangement

The arrangement for tilting the projector to any desired angle may be seen in illustration three. It is simple and effective.

The stereopticon attachment may be seen in illustration three. It swings up out of the way when not in use. Personally, it is something that we believe should be done away with on all professional projectors. It is a nuisance, for which there is no real necessity.

For the projection of slides it is only necessary to install a stereopticon, which need not be at all costly. However, until such time as projector manufacturers get together and agree to simultaneously discard the stereopticon attachment, it will doubtless be continued.

And there you are, gentlemen. We welcome the U. T. E. Proctor Projector into the field because it is a good projector, well designed and well constructed. Mr. Proctor, its designer, is entitled to much credit. He is a man of ability and ideas. The United Theatre Equip-

ment Corporation is to be congratulated that it enters the field with a projector which meets the exacting requirements of today.

We now have five professional projectors on the market in this country, every one of which we consider superior to any foreign built projector it has been our privilege to examine.

Criticism Criticised

Not long ago we received a letter from a Canadian projectionist who had visited Vancouver, Alberta and some other cities. He criticized theatres and projection in Vancouver to some extent, spoke highly of the work in Alberta, and, if we remember rightly, one theatre in Lethbridge. We did not print this criticism because, as I have before set forth in the department, we have found that such criticism merely serves to stir up a lot of argument, and it is usual for the editor to be left holding the bag, because he has no means of knowing positively who is right and who is wrong.

In order to straighten the matter up and see if there were any just grounds for criticism, we sent a copy of the letter to Vancouver. We now have before us a letter from Marvin Thoreau, projectionist of Allen Theatre, Vancouver, who, first having made clear the fact that he writes for himself only, and not for Local 348, says:

At the last meeting of Local 348, the copy of a letter you received from a Saskatchewan projectionist was read. To say that this letter was inconsistent is putting it mildly. How did its writer know what kind of equipment our boys were working with? How did he know what amperage, etc., what grade of carbons and what kind of screens they were using, to say nothing of other things which may operate to injure screen results? How could he judge the quality of our provincial examination? Would you, Brother Richardson, judge the quality of an examination by dropping into a few theatres where projectionists who had passed the examination were working and that, too, without coming up to the projection room to examine into all matters connected with the work? I'll say you would not!

Barring a Few Things

Barring those things due to general carelessness, such as travel ghost, flicker, framing, change over, handling of the arc, is there such an awful lot by means of which to judge a man's technical knowledge by merely watching his show?

Please understand I grant that a real expert projection engineer might know precisely what caused many things which might be wrong, but I doubt if the Saskatchewan Brother has the knowledge necessary to do that.

Inquires have been made, but no one who can remember this man having visited a projection room; also the officials seem to have no record of his having tried the examination. If he did try he certainly did not pass.

Most of our men are hampered by more or less inferior equipment and insufficient current. Of the two houses he did compliment, one has a lighting system which you, during your visit here, said was ideal. The other is kept practically dark and the orchestra plays without light most of the time, thus putting their screen in an enormous shadow box, with no light within eighty feet of it.

Had he visited a few of our projection rooms he would have found us anything but unprogressive. Practically all the men have done everything within their power to make their equipment modern. I believe every one of our large houses, and most of the small ones (including suburban), have lens ports stopped to the size of the light beam, revolving shutters properly designed and at the proper point of the beam, condenser according to lens table, and at least the front wall painted black.

Slow Rewinds

Most of our rewinds are slow, and many are the ingenious devices the boys have constructed to make their equipment handle with greater ease. Personally, I am of the opinion that if a census were taken as to the Handbook, the lens chart and the projection department students, our Local would be about ninety-nine and ninety-nine one hundredths per cent. to the good.

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MOVING PICTURE WORLD
516 FIFTH AVENUE
NEW YORK

This man says he visited the new Allen, where he expected so much and found so little. He says the pictures went in and out of focus several times. This caused a big laugh, because projectionists know that ninety-five per cent. of the out of focus troubles of today are in the films themselves. I have run many pictures, and you no doubt have witnessed the same in New York, which had certain scenes entirely unfit for projection. This same man says the orchestra lights were absolutely murdering the picture at the Allen. This, Brother Richardson, is in some ways a fact, but he failed to note the main cause of so much light on the screen, viz.: our theatre is decorated in extremely light colors—white, with a little pink and light blue. Near the screen everything is white, except a four-inch strip of black at the top and bottom of the picture and at the sides about eighteen inches of black border, which helps a little. We have ten mirrors, about five feet wide and fifteen feet high, on the sides of the auditorium. These are very pretty, but they certainly do their share in reflecting light. At the time of the Easterner's visit we had our orchestra stands badly placed. Now, however, we have a real progressive manager, George Clark, and believe me he is willing to do anything to improve projection. We have altered the lights burning during projection, and all of the orchestra lights are now muzzled.

Condenser Beam Enclosed

In the projection room we have Power's 6B's, with type "E" lamp houses. We use two type "S" Simplexes in the reviewing room. We have our condenser beam enclosed, long shutter spindle to reach the aerial image, condensers calculated to per Griffiths latest method, lamp houses ventilated and illuminated, and the projection lens are of a well-known make and large in diameter, but they require too much stopping down to be much good.

Some day I hope to bury them and install the new three combination projection lenses. I have constructed my own arc control which gives perfect satisfaction.

My working mate, Michael Curry (we have no chief, and under our circumstances see no reason for one), and are re-arranging many things. This is a new theatre and Rome was not built in a day. To get satisfactory results we find it takes a lot of thinking and much experimenting.

In closing, Brother Richardson, let me say just this: when anyone says any first-class Vancouver theatre is getting poor projection he tells that which is not true. We may make mistakes, being only human, but take it from me, Vancouver projection will average as high, if not higher than any city of its size anywhere."

Answer Is Simple

I suppose you wonder why I have given space to Vancouver's letter without having printed the criticism. The answer is simple. I want to illustrate the point I have made that the printing of criticism, no matter what may have been intended by its maker, merely brings on an argument, with the editor in no position to say this one is right or that one is wrong.

In the matter of Vancouver, however, I believe what Brother Thoreau has said is fact. Very likely there are faults in projection in Vancouver, but it does not necessarily follow that those faults are chargeable to the projectionist who may be and probably is hampered by conditions over which he has no control.

I have said before, and I repeat: I believe members of Local 348, Vancouver, are, as a body, among the best men in the profession when it comes to knowledge of technical things relating thereto. Is is, of course, quite true that some of them may be careless and permit travel ghost, out-of-frame, etc., faults. It is also true that carelessness is often encouraged by a theatre manager who creates conditions making high-class work impossible.

The editor of this department is an honorary member of Local 348 and is deeply appreciative of that membership. He carries a good many honorary membership cards in Locals and projection societies, but values none more highly than that of 348.

With regard to Saskatchewan's criticism, we believe it was made honestly enough, but that the good Brother, lacking experience in such matters, failed in his purpose because he described only those things he actually saw, without examining into or investigating the reasons for the faults he saw. I think, myself, that Vancouver projection will compare favorably with any other city of its size.

The
MOVING PICTURE WORLD
Is the Buyer's Guide
of the Film Industry
Progressive Exhibitors
CONSULT IT
Wise Manufacturers
ADVERTISE IN IT

Oil Pan for Power's

The Service Products Company, Oakland, Cal., are putting out a device which seems to be servicable and practical. It consists of a pressed steel pan something like 5/16 inches deep, designed to be placed under the Power's mechanism.

There are suitably located holes through which the anchoring bolts pass, and the pan is just a little larger than the base of the mechanism and is shaped along the same outline, except in front, where it extends out about two inches, with a sort of snout in the bottom of which a hollow tube is soldered. On the bottom of this tube is a provision by means of which a receptacle can be held.

The idea is that this pan will catch the surplus oil, which will train down through the tube into the receptacle.

It is rather a sad commentary that there are projectionists sufficiently careless or stupid in the matter of oiling their projectors that a device of this kind is necessary.

The fact remains, however, in many instances it is necessary, unless the oil is to run on down and over the lower magazine. We can recommend the device to all projectionists who use a Power's projector and a surplus of oil. The pan will only raise the projector mechanism about 1/32 inches, so that the optical line-up will not be, to any extent, interfered with.

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BEAUTIFUL seat coverings—the final touch to a beautiful theatre.

Whatever your scheme of interior decoration there is a type of Craftsman Fabrikoid upholstery perfectly adapted to it. Fabrikoid comes in attractive blues and grays—beautiful shades of green—rich browns and reds. And in many different grains—the Moorish two-tone finish is very popular with decorators.

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We will gladly furnish you with samples of Fabrikoid and the names of theatre seat manufacturers who use it. Write to the nearest branch office.

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Better Equipment

Conducted by E. T. KEYSER

Over Seven Million Dollars Is to Be Expended on These New Picture Houses

HOW does this strike you as a "buy it now" campaign? Seven million two hundred and eighteen thousand dollars to be spent on the following picture theatres now planned or under course of construction. It is a mighty good indication of what the exhibiting end of the motion end of the industry is doing to keep money in circulation.

One of these houses will cost one million and a half. One will cost a million, another will cost half a million. Two houses will cost four hundred thousand each. One will cost three hundred thousand, two will cost two hundred and fifty thousand each, one will cost two hundred and twenty-five thousand, two will cost two hundred thousand each, one will cost one hundred and eighty thousand, two will cost one hundred and fifty thousand each, one will cost one hundred and twenty-five thousand while six will cost one hundred thousand each.

When we get below the hundred thousand dollar mark, the expenditure runs as follows: One house will cost eighty thousand, three will cost seventy-five thousand each, two will cost fifty thousand each, one will cost forty-five thousand, two will cost forty thousand each, one will cost thirty-five thousand. Then there are three at thirty thousand each, two at twenty-five thousand, one at twenty thousand, one at fifteen thousand, two at ten thousand and one at eight thousand.

And the above includes only those houses in the list for which a definite amount of expenditure is named. The total amount that these picture theatre building activities represent is far greater than the seven-odd million dollars itemized above.

Is it any wonder that the picture house of today represents one of the finest fields for cultivation by those who have building products or mechanical equipment to place on the market?

Picture Theatres Projected

GRIDLEY, CAL.—James McNichols has purchased business of Fink Theatre.

WILMINGTON, DEL.—National Non-Theatrical Motion Pictures, Inc., has been organized with $650,000 capital to produce and exhibit pictures.

CHICAGO, ILL.—F. W. Bara, care Anthony Charvat, 2621 South Millard avenue, will erect two-story brick film development shop and garage, 32 x 34 feet, on Komesky avenue, near 13th street, to cost $8,000.

BALTIMORE.—Edmonson Amusement Company, 2100 Edmondson avenue, will erect moving picture theatre at 12 and 14 East 25th street. Address Louis Slichter, president.

ANN ARBOR, MICH.—Michigan Union Building, which was badly damaged by fire two years ago, will be converted into theatre.

SAULT STE. MARIE, MICH.—W. George Cook, manager Temple Theatre, is erecting new Strand.

KEARNY, NEB.—B. B. Peirce has purchased Kearny Opera House for $50,000.

NORFOLK, NEB.—C. J. Kreuger and F. L. Sartiers, Stanton, have purchased Auditorium and Lyric theatres from Frank Flynn and Arthur Mapple.

MONTCLAIR, N. J.—H. H. Wellenbrink, 636 Bloomfield avenue, has plans by Reilly & Hall, 405 Lexington avenue, New York, for three-story brick moving picture theatre and office building, 150 by 153 feet, to be erected at Bloomfield avenue and Seymour street, to cost $400,000.

NEWARK, N. J.—Beacon Corporation, 984 Broad street, has plans by W. Albert Swasey, 11 Park avenue, New York, for two-story brick, limestone and terra cotta theatre, 100 by 160 feet, to cost $1,000,000.

TOMS RIVER, N. J.—Trace Theatre Company, Inc., has plans by G. B. Webb, 1358 Broadway, New York, for rebuilding three-story brick theatre.

WEST HOBOKEN, N. J.—Roosevelt Theatre Corporation, 150 Summit avenue, has plans by W. E. Lehman, 738 Broad street, Newark, for moving picture theatre to be erected at southeast corner Summit avenue and Courtland street, to cost $225,000.

WEST ORANGE, N. J.—Weiss & Segschneider will build one-story brick and cement block addition to moving picture theatre at 33 Freeman street, to cost $15,000.

BABYLON, N. Y.—Active Amusement Company contemplates erecting theatre on Deerpark avenue, to cost $75,000

BROOKLYN, N. Y.—Lubroth & Lubroth 64 Court street, are preparing plans for one-story brick and terra-cotta trim moving picture theatre, 60 by 100 feet, to be erected on 65th street, to cost $40,000.

BROOKLYN—Maurice Quinlan, 2781 Fulton street, has plans by Abraham Farber, 1746 Pitkin avenue, for one-story brick theatre, 80 by 90 feet, at southeast corner Sheffield and New Lots avenue, to cost $35,000.

CANTON, N. Y.—M. Byron Rogers has plans by Lansing & Green, Sherman Building, Watertown, for two-story brick moving picture theatre, 54 by 130 feet, to be erected on Main street, to cost $30,000.

MALONE, N. Y.—Feehan & Kirk have acquired Hogle Theatre site on Main street for erection new theatre, with seating capacity of 1,000, to cost $75,000.

MAMARONECK, N. Y.—John Lynn, White Plains, has purchased site on Mamaroneck avenue for erection contemplated theatre.

MIDDLETOWN, N. Y.—Jardin Company, Inc., 507 Fifth avenue, New York, has contract to erect theatre at 62 North street for Middletown Theatre Company, Inc., to cost $180,000.

NEW YORK.—Brighton Construction Company has purchased site on Sheepshead road, Brighton station, for erection theatre, to cost $100,000.

NEW YORK.—William Harawitz has plans by Nathan Langor, 81 East 125th street, for two-story brick moving picture theatre, 43 by 100 feet, to be erected at 1703-5 Third avenue, to cost $30,000.

NEW YORK, N. Y.—Jonas King has leased site at 2180 Third avenue for erection of moving picture theatre.

NEW YORK.—Samuel Minskoff and S. & L. Building Company have plans by Irving Margon for one-story theatre and store building to be erected at northeast corner Jerome avenue and Kingsbridge road, to cost $80,000.

NEW YORK.—Cosmopolitan Theatre Company, Inc., has plans by E. Schoen for theatre to be erected at 1569 First avenue and 340-52 East 82d street, to cost $200,000.

NEW YORK, N. Y.—Manfreed Amusement Company has plans by M. Deutsch, 50 Church street, for theatre, to cost $40,000.

NIAGARA FALLS.—Cataract Amusement Company, 31 Falls street, has plans by Henry L. Spann, 152 West Chippewa street, Buffalo, for three-story brick and terra-cotta moving picture theatre, store and office building, to be erected at 31 Falls street.

NIAGARA FALLS, N. Y.—H. Lumberg, 36 Falls street, has plans by I. M. Lewis, 503 Congress Building, Detroit, Mich., for one and two-story brick theatre and store building, 99 by 208 feet, to be erected on Third street, between Niagara and Ferry streets, to cost $500,000.

TROY, N. Y.—Herman L. and Abraham Symansky will erect moving picture theatre at 73-75 Third street.

GRAND FORKS, N. D.—C. W. and W. F. McKallor have taken over Orpheum Theatre.

CANTON, O.—Abrams Company has been organized by A. H. Abrams to erect theatre at Market and Court avenues, to cost $300,000.

CLEVELAND.—Thomas Urbansky, leather manufacturer, has plans by Henry Hradilek, Park Building, for theatre and commercial building to be erected at West 34th and Lorain streets, to cost $200,000. Building to be completed by September 15.

CLEVELAND.—I. Lieberman and Isaac Miller, 6411 Central avenue, have plans by A. F. Janowitz, 323 Permanent Building, for one-story brick and terra-cotta trim moving picture theatre and store building, 110 by 143 feet, to be erected at East 123rd and Tuscora streets, to cost $100,000.

CROOKSVILLE, O.—Fred E. and F. R. Gross, who recently purchased opera house, plan to make extensive improvements.

DAYTON, O.—Mecca Amusement Company has plans by Howard Germa, Schwind Building, for theatre to cost $75,000. Address Julius Leopold.

JAMESTOWN, O.—David Vanard has plans by H. W. Owens, Xenia, for one-story brick and stone-trim moving picture theatre, 29 by 100 feet, to cost $10,000.

OXFORD, O.—W. W. Boyd, president Western College, announces work will soon start on Nature Theatre.

TIFFIN, O.—Tiffin Amusement Company will erect theatre in heart of business district. Charles Stofer will be manager.

YOUNGSTOWN, O.—Charles Shutrump & Son, Home Savings & Loan Building, will convert old Y. M. C. A. Building at Champion and East Federal streets into brick and stone trim fireproof moving picture theatre

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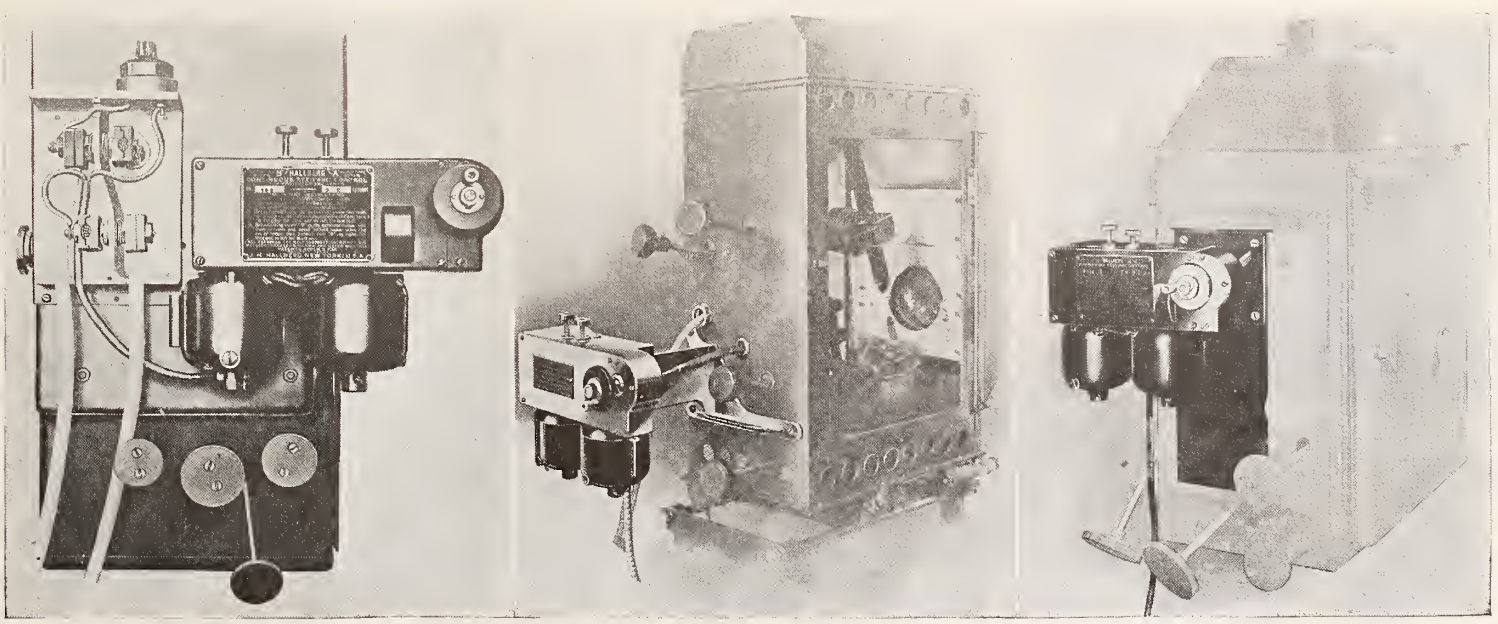

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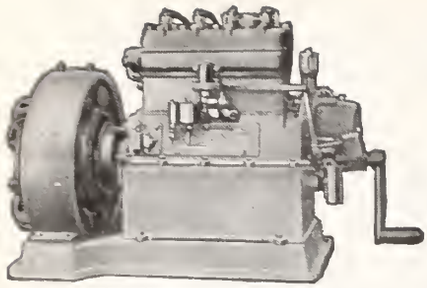

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YOUNGSTOWN, O.—Charles H. Miles, 411 Fitzgerald Building, 1142 Broadway, New York, has plans by Eugene De Rosa, 110 West 40th street, for three-story theatre and store building, 300 by 400 feet, to be erected on Market Court, to cost about $1,500,000.

YOUNGSTOWN, O.—Meritzer & Wintraub have plans by Jamison & Katsaris, Home Savings and Loan Building, for two-story brick, stone or terra-cotta trim moving picture theatre, store and office building, 50 by 100 feet, to be erected at Myrtle and Market streets, to cost $30,000.

OKLAHOMA CITY, OKLA.—Sunset Picture Production Company will erect studio. Address Ray Flohoe, president.

SAPULPA, OKLA.—George Shilkett, owner Rex Theatre, Nowata, has purchased moving picture theatre here.

ALTOONA, PA.—A. Jackson, 33 North Eighth street, Lebanon, has plans by J. A. Dempwolf, Casset Building, York, for one-story brick and reinforced concrete moving picture theatre, to cost $150,000.

ARDMORE, PA.—Stuckert & Company, Philadelphia, has contract to erect moving picture theatre on Lancaster pike, with seating capacity of 2,000, for Main Line Amusement Company, to cost $400,000. Will be known as Ardmore Theatre. Pipe organ costing $40,000 will be installed.

BRADDOCK, PA.—Ben Burle, moving picture exhibitor, plans to erect quarter million dollar theatre at 840-46 Braddock avenue.

BROWNSVILLE, PA.—Joseph Asa has plans by Emil Johnson, Fayette Title & Trust Building, Uniontown, for three-story brick and hollow tile theatre and dance hall, 50 by 100 feet.

GLENSIDE, PA.—Glenside Realty Company has plans by Seeburger & Rabenold, 1524 Chestnut street, Philadelphia, for one-story brick moving picture theatre, 65 by 108 feet, to be erected on Mt. Carmel avenue.

LEWISTOWN, PA.—Joseph M. Shverla has plans by John B. Harmon, 48 North Queen street, Lancaster, for interior alterations and an addition, 8 by 25 feet, to one-story moving picture theatre, to cost $25,000.

LUZERNE, PA.—Louis Marinos, 27 Main street, will erect one-story brick and stone trim moving picture and vaudeville theatre, 50 by 120 feet, to cost $50,000.

PHILADELPHIA—New York Amusement Company has plans by E. Allen Wilson, 1208 Chestnut street, for one-story brick moving picture theatre to be erected at northeast corner Fifth street and Wyoming avenue.

PHILADELPHIA, PA.—H. H. Kline, 1612 South Fourth street, is preparing plans for two-story brick and terra-cotta moving picture theatre, 75 by 150 feet, to be erected at 12-18 Susquehanna avenue.

PHILADELPHIA, PA.—Julius Dombro and Morris Cristol have purchased West Allegheny Theatre, 25th street and Allegheny avenue, for close to $75,000. It is a one-story building, 71 by 108.10, with seating capacity of 1,000. New owners will operate house.

PITTSBURGH—L. Naffah Covode has plans by Charles Geilser, Apollo Building, for two-story brick moving picture theatre, 40 by 105 feet, to be erected at 6249 Frankstown avenue.

ST. CLAIR, PA.—R. W. Fineman contemplates remodeling theatre on Arlington avenue and building an addition, 35 by 120 feet.

SELINSGROVE, PA.—Hendricks & Decker have plans by William H. Lee, 32 South 17th street, Philadelphia, for one-story brick moving picture theatre.

STATE COLLEGE, PA.—Maurice Baum, care Baum Store, has plans by H. S. Bair, Vandergrift Building, Pittsburgh, for brick, tile and terra-cotta trim moving picture theatre, 115 by 68 feet, to be known as Cathaum.

SUSQUEHANNA, PA.—J. J. Ryan, Hogan Opera House, has plans by Leon Lempert, Cutler Building, Rochester, N. Y., for one-story brick moving picture theatre, to cost about $50,000.

WASHINGTON, PA.—W. A. Hatt, Altoona, has contract to erect one-story Jefferson Theatre on Main street, for Spero Kesmos, Main and Pine streets, to cost $150,000.

WELLSBORO, PA.—Arcadia Theatre Company has plans by Harry M. Haskill, Elmira, N. Y., for up-to-date moving picture theatre.

PROVIDENCE.—Broadway Theatre Corporation has been organized with $250,000 capital.

NEWPORT, R. I.—Picture Company has plans by J. D. Johnston for theatre, 70 by 130 feet, to be erected on Pelham street, to cost $125,000.

PROVIDENCE, R. I.—Falcigilia Amusement Company plans to erect theatre on Charles street, near Hopkins Park, with seating capacity of 3,000, to cost $250,000.

WEST WARWICK, R. I.—E. Turgon, 86 Weybossett street, Providence, has contract to erect theatre for Black-Spitz Theatre, Inc., care A. A. Spitz, Caser Misch Building, Providence, to cost $100,000.

BATESBURG, S. C.—Board of Trustees of Consolidated High School will purchase moving picture equipment.

HURON, S. D.—Donald J. Harris, Highmore, has taken over Lounge Theatre from Roy Ramsell.

MITCHELL, S. D.—W. L. Tanner has purchased Gale Theatre from Albert Staehle and plans to make improvements.

AUSTIN, TEXAS.—Scott Yeamans has contract to erect one-story moving picture theatre, 30 by 120 feet, at Guadaluyse and 24th streets, for John Gracy and Hall Hailey, care Gracy Abstract Company, to cost $7,000.

CORPUS CHRISTI, TEXAS.—J. Novy and M. Ginsburg, Dallas, will erect moving picture airdome on Chaparral street, with seating capacity of 500.

CUERO, TEXAS.—South Texas Theatre Company has been organized with E. T. Peters, Eleanor N. Peters and Joe M. Estes.

DALLAS, TEXAS.—Dr. G. M. Grisby will erect moving picture theatre at Elm street and Haskell avenue, to cost $25,000.

DALLAS, TEXAS.—W. T. Alcorn will erect moving picture theatre at 5439 East Grant street, to cost $10,000.

SAN ANTONIO, TEXAS.—Henry T. Phelps is preparing plans for theatre, with seating capacity of 3,000, to cost $250,000.

GRAHAM, VA.—W. F. Baugh has contract to erect theatre for J. L. Longworth and others, with seating capacity of 500.

NORFOLK.—James, Joseph and Andrew Williams, 57 Chesapeake avenue, South Norfolk, will erect one-story brick and terra cotta trim moving picture theatre, 30 by 110 feet, to cost $20,000.

SEATTLE.—Buren & Hohr have plans by E. W. Houghton, Lumber Exchange Building, for new fireproof theatre to be erected at 5414 Fourteenth avenue, N. E., to cost $100,000.

HUNTINGTON, W. VA.—William Napper has contract to erect three-story theatre, store and office building, 50 by 160 feet, at 14th street and Washington avenue, for Mullen Brothers, to cost $45,000.

MARTINSBURG, W. VA.—Central Theatre Company has been organized with $150,000 capital by Dr. S. N. Myers, J. R. Poland, W. J. Worthing and others to erect theatre on site old Central Opera House, on West Main street.

MARTINSBURG, W. VA.—A. C. Irons, Queen and Burk streets, has plans by Sparklin & Zink, Munsey Building, Baltimore, for theatre, to cost $100,000.

ANTIGO, WIS.—Harvey Hanson has plans by H. T. Leibert, 47 Mack Building, Milwaukee, for moving picture and vaudeville theatre and store building, with seating capacity of 1,500, to be erected at Fifth and Edison streets, to cost $100,000.

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An inspection of the Palace interior indicates the extremes to which Mr. Loew has gone to provide comforts of the most ultra-modern nature for the convenience of his patrons. Luxurious lounge rooms for the men, dainty dressing rooms for the ladies, spacious promenades with enticingly soft divans placed in convenient nooks. Even the chairs used are of special design for the Loew-Palace and are upholstered in such a manner as to afford comfort to every patron however large or small. The carpet was woven especially for the Lowe Palace after a special design and with a special color in accordance with the requirements of the interior decorators.

Especially noticeable about the Loew Palace is its utter absence of garishness so usual in the modern picture theatre. Bizarre colors are noticeable by their absence. Beautifully paneled woods, delicately veined marbles, soft lights, luxuriously upholstered chairs and divans are the striking points of this beautiful theatre. A magnificent marble staircase is perhaps the most prominent of the theatre's many striking features.

A Great Vista

Once in the theatre a great vista of seats stretches before the eye. In the balcony (there is but one) provisions have been made for a number of luxurious loges at the front. A few boxes are at each side of the main auditorium and there is not one seat in the auditorium and balcony from which a perfect view of the stage and picture screen may not be obtained.

The house occupies a lot fronting eighty-eight feet on Union avenue, just west of Main street and has a depth of one hundred and ninety-eight feet. It was built by the Fleischmann Construction Company.

Entry is made from Union avenue through a most attractive and dignified lobby, with an artistically designed ticket booth just inside the street line and beyond the marquise. Entering through plate glass doors the patron finds himself within the lobby proper, where the effect upon the eye is most pleasing. This lobby is twenty-five by twenty-five feet with marble steps leading up on either side to the mezzanine and from thence to the balcony and loges.

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From the entrance to the inner doors extends a continuous double brass railing to separate the incoming from the outgoing crowds. These railings are provided with three telescoping gates or slide bars in this railing for the convenience of employes.

Detachable velour ropes and brass standards serve the same purpose just inside the inner doors. From these ropes the double brass railing continues upward to equally divide the stairway and prevent crowding. These fittings were supplied by the Newman Manufacturing Company of Cincinnati.

The Palace Theatre has also been equipped by the House of Newman with box office grilles of brass, and the customary door hardware in addition to a ticket-takers' rail. The interior of the house has been equipped with brass railings for the numerous boxes, also a special facia railing for the stage.

Upon the mezzanine are found comfortable lounge seats, a writing desk with post cards and writing materials at hand, ladies rest rooms with a maid in attendance and the men's club room and lavatory where the male patron may rest, smoke or secure telephonic communication.

Most of Seating on Ground Floor

The seating capacity of the house is approximately 2,750, the majority of the seats being upon the ground floor, the one balcony containing less than half of the seats. Two tiers of three boxes each are on each side of the theatre, while loges form the front of the balcony. The building is constructed of brick and is rendered as fireproof as possible.

A feature of the house is the spaciousness of

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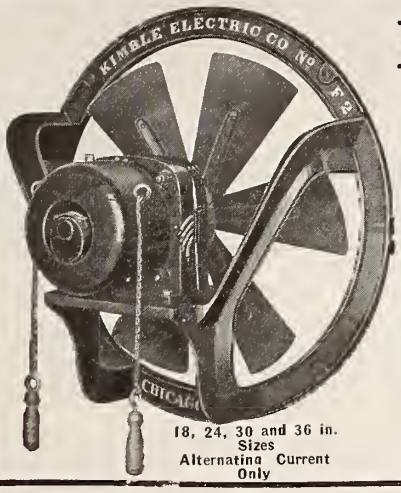

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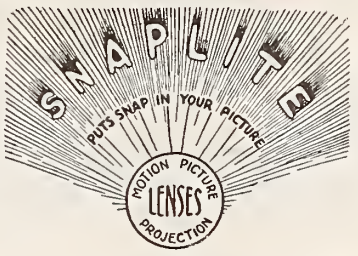

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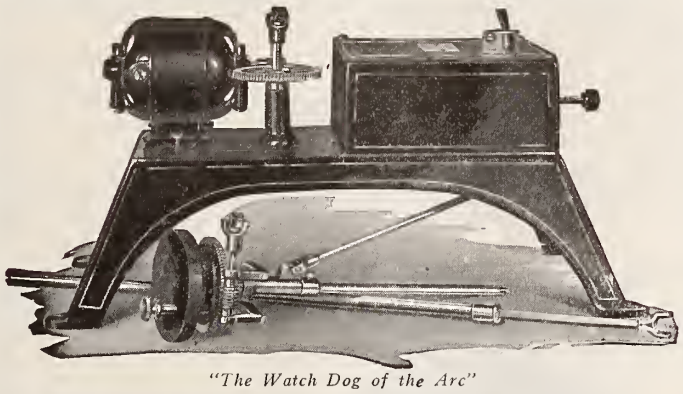

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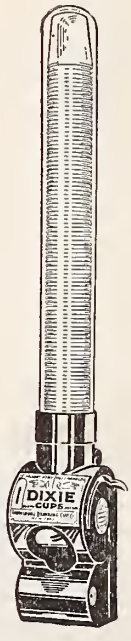

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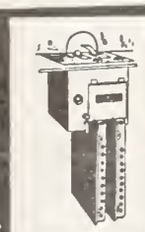

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Rothacker-Aller West Coast Laboratory Is Second of World-Wide Chain Planned

[illegible] Mr. Rothacker had [illegible] staff of technical experts to New York, passing the word to the East Coast plant.

The two plants are now [illegible] and the hair will later be [illegible] is expected to mean much to producers, distributors and exhibitors with respect to release prints. For one thing, it will mean [illegible] saving in the matter of timing a feature negative. For example, a West Coast negative may be timed in the Rothacker-Aller laboratory as produced, and when the finals ones are edited, the West Coast plant will be in position to begin release printing immediately.

If the printing is to be done in Chicago, New York or London, the time cards on the West Coast will be shipped with the negative and quality printing can be begun the day of the negative's arrival. This is possible only among standardized laboratories operating under identical conditions and using the same equipment, processes and formulas.

With a Capital "S"

In the new Rothacker-Aller laboratory "Service" will be spelled with a capital "S," just as it always has been at the Chicago plant. A [illegible] client photograph de[illegible] all times at the disposal of clients.

The private offices of Mr. Rothacker and Mr. Aller are at the right of the lobby on the second floor, which is tastefully decorated in mission. At the left is the bookkeeping department. Immediately in front is the film receiving and delivery window.

The manager of this receiving and delivery department admits directors, cameras and others to the hallway connecting the theatres for the screening of rushes, the changing rooms, cutting rooms, etc. This is the only part of the laboratory where others than employees may enter without passing through the [illegible] contract will have the benefit of expert advice from the laboratory viewpoint. There is a mechanical department equipped with drill presses, lathes and milling machines for the repair for customer's cameras.

A reserve battery of Bell & Howell cameras are held in the vaults for the use of producers in an emergency such as injury to their own equipment. An extra rush first print job can be delivered in an incredibly short time, while the ordinary routine "rushes" will go to the producer in six to eight hours. Theatres, cutting rooms and camera changing rooms are at [illegible] private office of Mr. Aller. The advantage both to laboratory and producers of having other than employees in the laboratory proper has been proven in many plants.

POINTS OF EFFICIENCY

In order to operate a laboratory in a way worthy of bearing their names, Mr. Rothacker and Mr. Aller knew that the very best equipment must be installed.

If the machine desired could not be obtained on the market Mr. Aller designed one and had it made to order. The inventive genius of Mr. Aller is reflected in every department of the laboratory in labor saving devices perfected by him. Mr. Aller is the inventor of the negative numbering device used by the Eastman Kodak Company and a number of improvements on cameras, printing machines, finishing machines and other laboratory equipment.

One of the most vital features of the laboratory is the air conditioning, heating and ventilating system. The building is so constructed that the temperature cannot be changed except by the automatically operating thermostat. The windows can not be opened.

Progress
DEPEND UPON POWER'S

Power's Projectors Used in the Rothacker-Aller West Coast Laboratory

ARCHITECT'S DRAWING OF THE ROTHACKER-ALLER LABORATORIES IN LOS ANGELES

THE NEW YORK PUBLIC LIBRARY

MOVING PICTURE World

FOUNDED IN 1907
BY J. P. CHALMERS

Published by CHALMERS PUBLISHING COMPANY
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Announcing Our First 18 Productions

While 1,500 delegates in convention and several thousand exhibitors at home have been fighting the battle of screen independence, the F. B. Warren Corporation has organized itself into the largest independent distributing company in the industry and procured for exhibitors the powerful producers and productions that make independent theatres possible.

We take pride in announcing the first highly successful producers who have chosen our distribution as their agency of contact with the exhibitors of the world.

We now announce:

REGINALD BARKER PRODUCTIONS: *Four of them.* One of the industry's ablest and greatest directors. A man of vision, power, refinement and dramatic intelligence. His power and skill are freshly demonstrated in "The Old Nest," just launched by Goldwyn as its greatest picture of the year. A wonderful picture! Mr. Barker will make even bigger productions to be released through our company, with his first release in October.

LOIS WEBER PRODUCTIONS: *Four of them.* This brilliant, able woman was making pictures that grossed upwards of $500,000 each four years ago when no pictures except "The Birth of a Nation," "Quo Vadis" and "Cabiria" were grossing half of that amount. She has now set out to excel everything she has done before. Her production, "The Blot" is our first release on September 4.

VICTOR SCHERTZINGER PRODUCTIONS: *Four of them.* Remember "His Mother's Boy," "String Beans," "Nine O'clock Town," "Mr. Barnes of New York," "The Hired Man" and a score of other human pictures? He made them and in addition wrote several of the stories. It was pictures like these added to the splendid Charles Ray personality that established Ray's deserved success. Our first Schertzinger release, "Prosperity?" is set for September 25.

INTERNATIONAL BIG 4: One great production from each of four European countries —Norway, France, Italy and perhaps England. Each a production that will gross upwards of $300,000. Our first release is Charles Dickens' "Our Mutual Friend," in early October. Produced by Nordisk Films of Copenhagen.

QUO VADIS. We have been selected by George Kleine and associates to distribute the revival of this tremendous Cines production, completely re-edited by one of the greatest of American screen dramatists. This production was the first picture ever played in America at advanced prices, and in 1914 ran twenty-two weeks at the Astor Theatre, New York.

GOOD AND EVIL. A magnificent panorama-drama starring *beautiful Lucy Doraine.* Produced by Sascha Films in Prague, Bohemia. A cast of 10,000 persons in a picture greater in magnitude than "Passion" or "Deception"; a modern society drama; rich, opulent, colorful and *clean.* Released in September.

MOONGOLD. The most successful short-length feature ever made in America. A Will Bradley production that is just finishing a five weeks run in the three Famous Players-Lasky Theatres in New York.

This one announcement embraces eighteen smashing big, feature-length productions and one established short-subject success. We have closed other producers who will be announced in a few days at the expiration of their present contracts.

We will release a minimum of 30 big productions in our first year; one release each week from September to June, starting Sunday, September 4. We also will release other short-reel attractions on regular weekly schedule.

500 big theatres in the United States are playing our attractions September 4 for INDEPENDENCE WEEK.

F. B. WARREN
CORPORATION
1540 Broadway New York City

Famous Players-Lasky British Producers, Ltd.
Present

A PAUL POWELL PRODUCTION

"The Mystery Road"

With DAVID POWELL

THE road of life—where did it lead?

Veiled in mystery, alluring with hopes and dreams, it stretched before them. For the man it led through a hundred mad adventures, for the girl it led through all the sweet imaginings of youth.

Then their roads crossed! What happened then makes one of the most stirring stories ever written.

Staged in England, France and Monte Carlo, acted by an exceptional cast, and produced by a famous American director.

By E. Phillips Oppenheim. *Photoplay by Margaret Turnbull*

A Paramount Picture

4TH ANNUAL Paramount WEEK SEPTEMBER 1921

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK.

4TH ANNUAL Paramount WEEK SEPTEMBER 1921

THOMAS H. INCE Presents

DOUGLAS MacLEAN

in

"Passing Thru"

HE couldn't keep his hands off when he saw other people in trouble. And he got them out—but he got himself in!

You'll rejoice and worry and exult with this reckless, carefree lad, the most lovable character MacLean has ever portrayed. Also you'll laugh your head off at the funniest mule in pictures.

It's a picture with a kick like a mule's hind leg, and enough fun to make a horse laugh!

By Agnes Christine Johnston. Scenario by Joseph Franklin Poland. Directed by William A. Seiter.

Photographed by Bert Cann. A Thomas H. Ince production

A Paramount Picture

4TH ANNUAL Paramount WEEK SEPTEMBER 1921

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

4TH ANNUAL Paramount WEEK SEPTEMBER 1921

Sunday, July 3, 1921 Wid's DAILY

Splendid English Production In Romantic Setting

"CARNIVAL"

Knoles Production—United Artists

DIRECTOR ..... Harley Knoles
AUTHORS ..Matheson Lang and H. C. M. Harding
SCENARIO BY.....Adrian Johnson and Rosina Henley
CAMERAMAN ..... Philip Hatkin
AS A WHOLE.....Well balanced drama in old world setting. A satisfying entertainment
STORY ..... Adapted from the play "Carnival"
DIRECTION ..... Splendid
PHOTOGRAPHY ..... Excellent throughout
LIGHTINGS ..... Very good in parts
CAMERA WORK ..... Good
PLAYERS.....Matheson Lang does fine work. Support very good
EXTERIORS ..... Real Venice
INTERIORS ..... Good. Some big sets
DETAIL ..... Lot of money spent
CHARACTER OF STORY.....Modern Othello with tragedy avoided
LENGTH OF PRODUCTION ..... 7,300 feet

"Carnival" is a well balanced and very satisfying production, by far the very best that has come over from England since the war. First it was German films but now it threatens to be British.

The success of this production is due to a variety of attractive combinations. The acting stands out as excellent work and the support is very good. The story is quite plausible and is given a very attractive setting in the tragic city of Venice with its many gondolas, that do the work of our trolley cars in a more romantic manner. Besides this there are several very spectacular scenes employing hundreds of extas that are well registered and beautifully photographed. The picture has also a good balance between love, sex, jealousy and incident. There is also a relation between plot-development and characterization.

The story deals with an Italian Shakesparian actor in Venice, his attractive wife and her lover. Silvio Steno, the actor, has been neglecting his wife for his work and she has been accepting the attentions of his best friend. He soon finds out that something has been going on behind his back and the poison of jealousy gnaws at his nature. The climax comes during a performance of Othello. Just before the bedchamber scene Steno discovers that his best friend has been paying attention to his wife and they had been to the Carnival the evening before. His wife plays the part of Desdemona and from this moment on the play is taken out of Shakespeare's hands and becomes a reality. The curtain is rung down and in the blue room of the theater the wife explains the circumstances, and it all ends with a very satisfying clinch.

There are many very beautiful scenes and unusual effects in this production. Some of the photography is excellent and the night effects all well done. Especially beautiful lightings were given to the scenes in the nursery at night and big carnival shots where the light is played among the dancers. In some of the early scenes, however, the lighting was too diffused and uninteresting, and also in the stage-upon-the-stage the bed chamber of Desdemona should certainly have received a more dramatic lighting effect.

Matheson Lang plays the part of the Italian actor with a good deal of thought and care. His facial expressions are well registered and get over his thoughts, thus reducing the number of titles. Hilda Bailey plays his wife in a satisfactory manner though she does not build up the character in as convincing a manner as accomplished by the star. The supporting cast all do good work and include Ivor Novelle, Clifford Gray, Duchess D'Ansola, and Twinkles Hunter.

This production as a whole makes a very satisfactory feature and stands up well alongside of some of the season's best.

Don't Hesitate—It Will Please Them

Box Office Analysis for the Exhibitor

Judging from the applause that followed the showing of this at the Capitol Theater, New York, it don't seem that you can go wrong in placing it before your people. It is not very often that an audience in New York applaud a picture, especially in hot weather, and when they do it is significient.

Lay stress on the foreign settings, and the theme. Use the lines "A Modern Othello." "A story laid in Venice" or "See the Power of Jealousy."

Stage life is always attractive and the romantic settings will be well appreciated by your women patrons. You can safely talk about the star for his acting is sure to satisfy and there will certainly be more pictures featuring him.

Anything gay like streamers, toy balloons, and flags hung around the entrance will attract and at the same time symbolize the "Carnival." This feature presents many exploiting angles and is the kind of a picture your people want and will enjoy.

GOLDWYN PRESENTS
for 1921 - 1922

A Reginald Barker Production
THE OLD NEST
RUPERT HUGHES'
Heart-Gripping Story of the Home

A Frank Lloyd Production
THE INVISIBLE POWER
By Charles Kenyon
The Drama of Life's Hidden Force

Gouverneur Morris'
ACE OF HEARTS
Directed by Wallace Worsley
The Gripping Tale of "The Man Who Lived Too Long"

TOM MOORE *in*
BEATING THE GAME
By Charles Kenyon *Directed by* Victor Schertzinger
The Story of a Crook Who Became Mayor
A Frank Lloyd Production

BETTY COMPSON *in*
FOR THOSE WE LOVE
By Perley Poore Sheehan *Directed by* Arthur Rosson
A Beautiful Story of a Great Devotion

RUPERT HUGHES'
DANGEROUS CURVE AHEAD
Directed by E. Mason Hopper
The Picture They've All Been Waiting For

(Leroy Scott's Story of an Underworld Passion Flower
THE NIGHT ROSE
Directed by Wallace Worsley

WILL ROGERS *in*
DOUBLING FOR ROMEO
By Elmer Rice, Will Rogers and William Shakespeare
(*one of these boys was famous*)
Directed by Clarence Badger

A Frank Lloyd Production
THE GRIM COMEDIAN
By Rita Weiman
A Dramatic Tale of the Irony of Fate

The Adventures of an Amateur Vamp
ALL'S FAIR IN LOVE
Adapted from the Stage Success, "The Bridal Path"
By Thompson Buchanan *Directed by* E. Mason Hopper

A Frank Lloyd Production
THE MAN FROM LOST RIVER
By Katharine Newlin Burt
A Strong Story by the Author of "The Branding Iron"

Messmore Kendall Presents
VIVIAN MARTIN *in*
PARDON MY FRENCH
By Edward Childs Carpenter *Directed by* Sidney Olcott
A Comedy Adapted from "Polly in the Pantry"

WATCH GOLDWYN!

Strongest product in history of Company for 1921-1922

THE exhibitor who books solid with Goldwyn is taking the safe and sane course in motion-picture booking.

Nineteen Goldwyn negatives for presentation in 1921-1922 have been already completed.

The remainder of a year's product is now in production.

If you will weigh in your mind the resources of such advance preparation, you will understand that Goldwyn is out to give the industry the greatest profit-making service.

IN each Goldwyn branch office you may judge for yourself the excellence of the photoplays which Goldwyn presents for the new season.

GOLDWYN PRESENTS
for 1921 - 1922

ASK the resident manager of your territory to explain to you the advantages of the twenty-seven million readers of Goldwyn advertising.

Read your copy of the brochure entitled, "Announcing Goldwyn Pictures for the Season of 1921-1922".

Watch Goldwyn!

Reserve

September 11

for

THE OLD NEST

and

October 2

for

DANGEROUS CURVE AHEAD

(watch for further announcement)

Ask about these two Goldwyn productions featured for the season's opening months

TOM MOORE *in*
FROM THE GROUND UP
By Rupert Hughes *Directed by* E. Mason Hopper
A Funnier Picture than "Hold Your Horses"

The Most Gigantic Spectacle of All Times
THEODORA
By Victorien Sardou

Mary Roberts Rinehart's
Story of Young Love and Laughter
THE GLORIOUS FOOL
Directed by E. Mason Hopper

Gabrielle D'Annunzio's
THE SHIP
Directed by His Son, Gabriellano
A Gigantic Spectacle of the Birth of a People

WILL ROGERS *in*
A POOR RELATION
By Edward E. Kidder *Directed by* Clarence Badger
From the Famous Sol Smith Russell Play

A Reginald Barker Production
THE POVERTY OF RICHES
By Leroy Scott
A Drama of Money and Marriage

A Great Drama of the Melting Pot
HUNGRY HEARTS
By Anzia Yezierska *Directed by* E. Mason Hopper

Hall Caine's
THE CHRISTIAN
One of the Greatest Stories Ever Told

The Story of a Crowd — A Study in Fear
THE SIN FLOOD
By Henning Berger *Directed by* Wallace Worsley

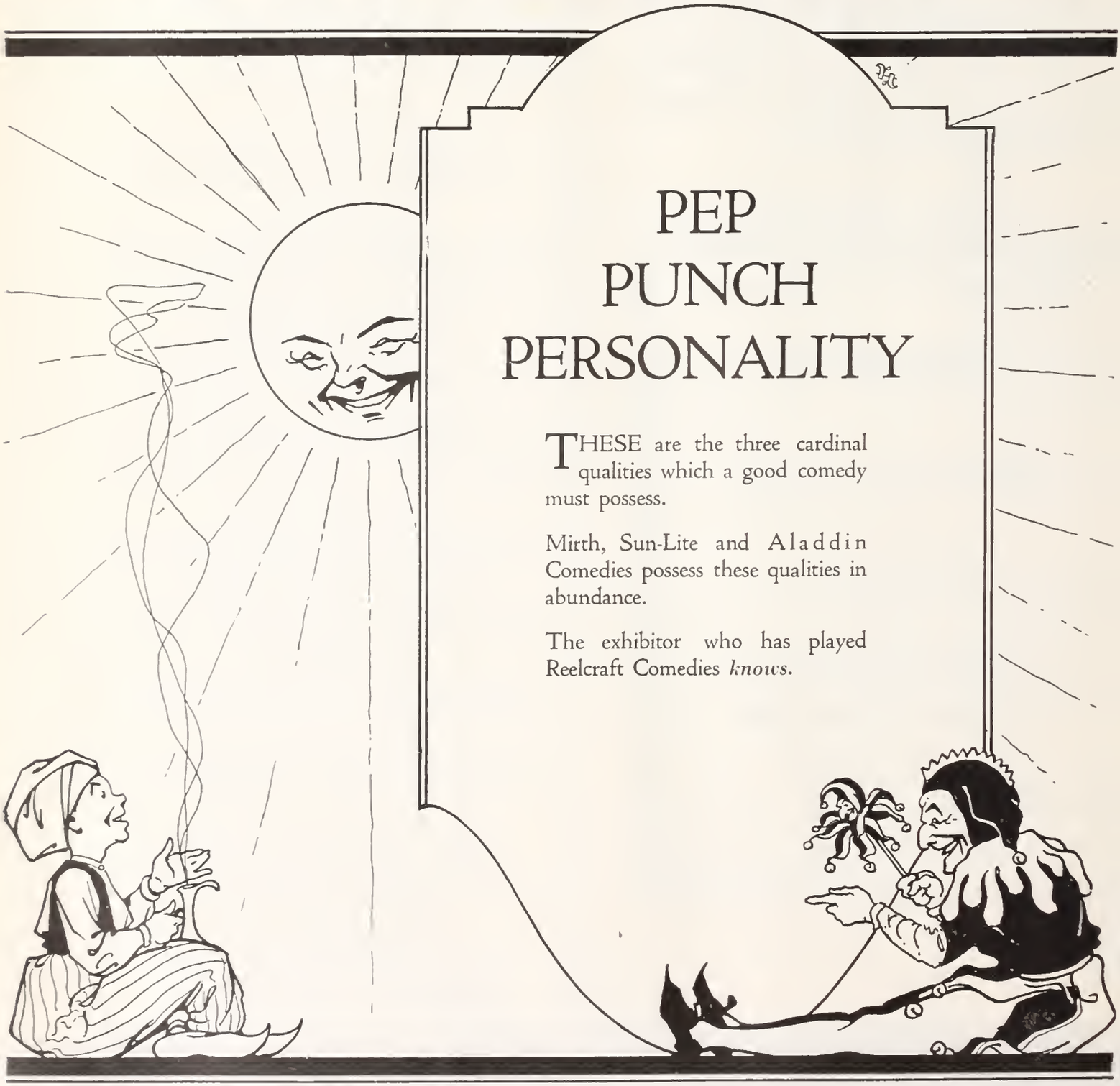
TOM MOORE *in*
THE MAN WITH TWO MOTHERS
By Alice Duer Miller *Directed by* Paul Bern

RUPERT HUGHES' Own Production
THE WALL FLOWER
Watch For It!
Personally directed by Rupert Hughes

A Powerful Drama of Marriage and Disillusion
GRAND LARCENY
By Albert Payson Terhune,
Directed by Wallace Worsely

Alice Duer Miller's
SHE GOT WHAT SHE WANTED
Directed by E. Mason Hopper

MIRTH · SUN-LITE · ALADDIN
COMEDIES



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Mirth, Sun-Lite and Aladdin Comedies possess these qualities in abundance.

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R. C. CROPPER, PRESIDENT

The Minneapolis Convention Accomplished Great Things

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This means everything to an organization such as *Associated Producers*, who have no axe to grind and whose success depends entirely upon the good will of all exhibitors.

Our whole aim is to produce the best pictures our ability will permit and to market our product upon an equitable basis.

Producers such as Thomas H. Ince, Mack Sennett, Maurice Tourneur, J. Parker Read, Jr., Allan Dwan and J. L. Frothingham deserve the whole-hearted support of the exhibitors, because they are putting forth a sincere effort to create great motion pictures.

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¶ "Adventures of Tarzan" will bring them back to see the next episode.

¶ "Adventures of Tarzan" is censor proof.

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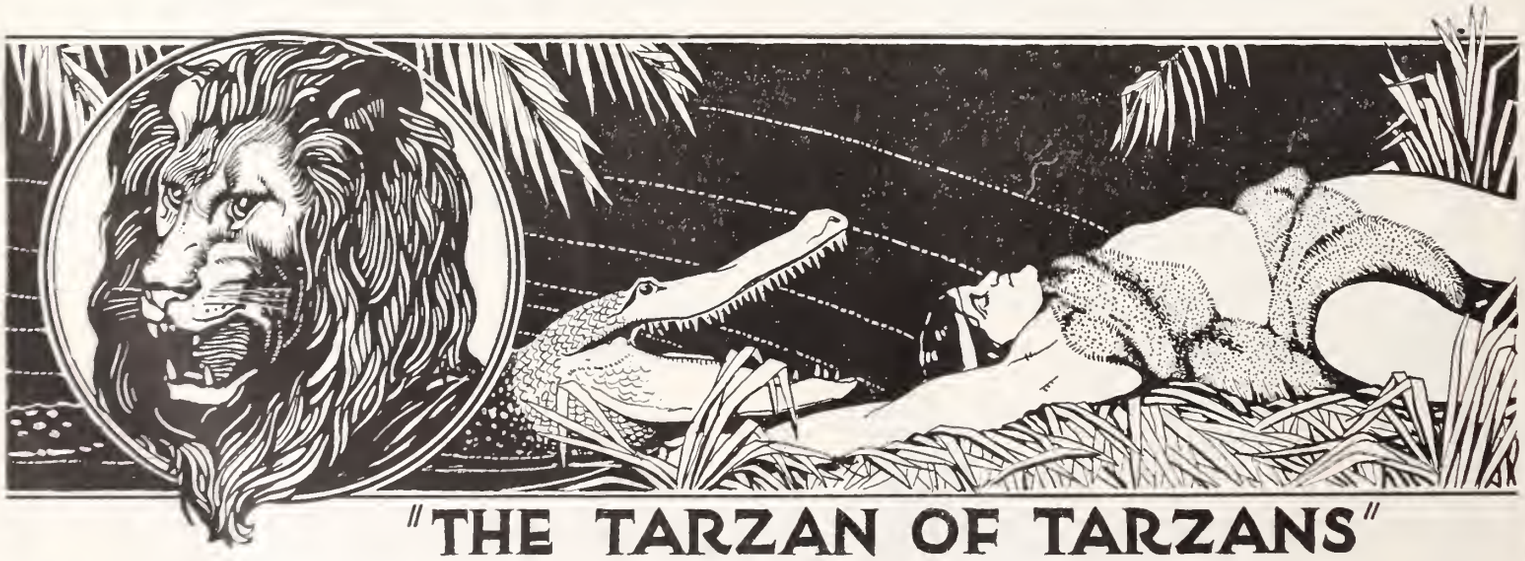
Directed by Robert F. Hill from the concluding chapters of "The Return of Tarzan" by Edgar Rice Burroughs

Produced by Great Western Producing Co. for Weiss Brothers' Numa Pictures Corp.



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Educational Pictures

"THE SPICE OF THE PROGRAM"

"GOD'S COUNTRY

GOD'S COUNTRY AND THE LAW" is a vigorous story of primitive men and stout hearted, beautiful women---of red blooded adventure, surprise and suspense, mystery and thrills, staged in that great outdoor play ground of the gods--the North woods.

It is a gem of the genius of JAMES OLIVER CURWOOD. A born thriller, it travels breathlessly along. It is studded with smashing incident that keeps the suspense and anticipation on edge until the unexpected climax smites you. Made in the heart of the Maine woods, the greatest outdoor spot on the American continent, it has a background in deep rich colors and splendid hues that breathes the breath of life into it.

An Independent Production

by **James Oliver**

AND THE LAW"

hese independent exchanges have already closed:

For Ohio
PHIL SELZNICK PRODUCTIONS
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hington, Oregon, Idaho, Montana, Colorado, Utah, Wyoming, New Mexico
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New England States
INDEPENDENT FILMS CO.
Boston, Mass.

Kansas and Western Missouri
PHOENIX FILM CORPORATION
Kansas City

Eastern Pennsylvania, So. New Jersey
ROYAL PICTURES, Inc.
Philadelphia, Pa.

Michigan
STRAND FEATURES
Detroit, Mich.

California, Arizona, Nevada
PROGRESS FEATURES
San Francisco

Iowa and Nebraska
REELCRAFT FILM SERVICE
Davenport, Ia.

W. Penna. and W. Virginia
COLUMBIA FILM SERVICE
Pittsburg, Pa.

Minnesota, No. and So. Dakota, Wisconsin
BENJAMIN FRIEDMAN
Minneapolis

United Kingdom
INTEROCEAN FILM CORP.

Curwood

The Call of the North!

AND a clarion call it is that this splendid, vigorous story of the North woods sends out from the screen.

"God's Country and the Law" has been made in the bold, broad strokes of that master-craftsman—JAMES OLIVER CURWOOD. The magic of the motion picture turns the warm and glowing pages of this masterly story into a pulsing, living drama, whose sheer charm and realism carries one away to that vast country "up there"

It is the call of the North—and everybody answers it.

Distributed by

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W. E. SHALLENBERGER, PRES.

220 WEST 42nd ST.~NEW YORK

Directed by Sidney Olcott

GENE EMMICK

of Progress Features, San Francisco, Says:

"God's Country and the Law" will be given a first run here in 'Frisco.

"We have placed all of the Curwood series in every key point outside of 'Frisco.

"The Turner and Dahnken circuit has signed for all the Curwood productions.

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CHARLES M. SEAY, MANAGING DIRECTOR

SELZNICK PICTURES
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Presents

CONSTANCE TALMADGE

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"UP THE ROAD WITH SALLIE"

by FRANCIS STERRETT
Directed by
WILLIAM D. TAYLOR

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Playing to Capacity at Theatres Like Loew's Splendid State in Cleveland ~ ~

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Timely Bookings for Quick Returns During the Summer Months

Show these four intensely dramatic photoplays in the hot months of July and August and the box-office will show cold-weather results in dull business months. There are no better box-office attractions available for your summer program

SESSUE HAYAKAWA

in

"BLACK ROSES"

By E. RICHARD SCHAYER

"Black Roses" is a crook story in which the craftiness of a Japanese gardener is pitted against a couple of blackmailers. Has many dramatic incidents and holds the interest of the audience by reason of being forcefully acted and well staged.

Sessue Hayakawa, the star, has won an enviable position as an actor in the silent drama. He is ably supported in "Black Roses" by Tsuri Aoki, his wife, Myrtle Stedman and a notable cast directed by Colin Campbell. The photography is excellent. This is a production that will please your audience and increase your box-office receipts.

"WHAT'S A WIFE WORTH"

Written and Directed by William Christy Cabanne

"What's a Wife Worth," a leaf from a woman's soul, reaches tremendous heights of drama and romance and withal has that underlying current of philosophy and truth that makes the productions of this prominent author-director, William Christy Cabanne, so distinctive.

Mr. Cabanne has chosen his cast with the greatest care.

The two principal roles are played by that capable juvenile lead Casson Ferguson and the sweet faced and clever Ruth Renick.

Beautiful Virginia Caldwell, lovable Cora Drew, and others equally well known among the lovers of the screen drama, complete the cast. Your audience will like this photoplay.

"BEACH OF DREAMS"

By H. DE VERE STACPOOLE Produced by HAWORTH with an all-star cast

Adapted from one of the best adventure novels of a decade, the "Beach of Dreams" is a thrilling picturization of the problems of a rich young society woman who is cast away on an island where her only companions are three ordinary sailors.

The all-star cast of this production includes Edith Storey, Noah Beery and others well known for their sterling performances. The photography is beautiful. This is an "Audience" picture your patrons will like.

J. N. Naulty and Gardner Hunting Present

"IF WOMEN ONLY KNEW"

Based on Balzac's Meditations on Marriage

"If Women Only Knew" is a story full of action, emotion and laughter, splendidly directed and beautifully photographed. It is an unusual production through its realistic conception of human characters who are neither heroes nor villains, in the fictional sense, but draw their attractiveness from the fact that they are types met in every day life.

"If Women Only Knew" is an American story although based on a French classic. The characters are all American.

Carefully cast and directed by E. H. Griffith "If Women Only Knew" gives opportunities that seldom come to most screen actors and actresses.

Exhibitors will find this an excellent summer box-office attraction.

All four productions have excellent entertainment and educational values, beautiful scenes, splendid action. Wonderful photographic effects, artistic direction.

Book these Superior Motion Pictures at nearest Branch Exchange

R-C PICTURES CORP.

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For the new theatrical

William Fox makes the important announcement that for those theatres which can give these productions the extended run at advance admission prices which they deserve, he will release direct to the exhibitors of the United States and Canada

OVER THE HILL,

the most wonderful picture of all time, which has played one solid year in New York,

A CONNECTICUT YANKEE

IN KING ARTHUR'S COURT,

the screen presentation of Mark Twain's greatest work, the sensation of New York, London and Los Angeles

and other great special productions now finished and ready for exhibition each of which will have a special engagement in New York at a Broadway theatre prior to its release.

These attractions, together with others to be announced, twelve in all, will furnish an entire year's program at First-Run Theatres in the larger cities, for extended runs at advance prices.

season of 1921~1922

The first six of the series of twelve special super features to be released by Fox Film Corporation during 1921-1922:

OVER THE HILL

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

SHAME

PERJURY

FOOTFALLS

ZANE GREY'S The LAST TRAIL

These special productions will be sold individually. Exhibitors' applications will be considered in the order of their receipt.

Address

SPECIAL FEATURE DEPARTMENT

FOX FILM CORPORATION

West 55th Street, New York City ~ ~ Telephone, Circle 6800

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DESIGNERS ENGINEERS AND MANUFACTURERS OF

HEATING, VENTILATING, DRYING & BLOW-PIPE APPARATUS.

1424 So. VANDEVENTER

ST. LOUIS,

June 4th, 1921.

Moving Picture World,
516 Fifth Avenue,
New York, N.Y.

Attention: Mr. E. T. Keyser.

Gentlemen:-

Replying to yours of June 2nd will advise that we have recently instructed our advertising agents to continue our advertising in your paper for the next four months.

We are very well satisfied with the results we have received through this publication.

Thanking you very kindly for your attention in this matter, we are,

Very truly yours,

SKINNER BROS. MFG. CO., INC.,

M. G. Skinner

V.P. & Secy.

MGS.Z

E. J. Weisfeldt, Strand Theatre, Milwaukee is finding no trouble in breaking box-office records because he plays First National pictures. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Reggie Found Marriage a Dog's Life!

And Reggie was good and sore. We leave it to you, now wouldn't it make you mad just when you had won a bride and thought you had her all to yourself if she spent her time loving Pinkie—huggin' and kissin' him, when you wanted the job yourself. Pinkie was cutting Reggie out and he sure yearned for that Dog's Life!

Your patrons will laugh and laugh and laugh at the comic situations in Joseph M. Schenck's presentation of

CONSTANCE TALMADGE

in

"Wedding Bells"

Adapted by Zelda Crosby from Salisbury Field's rollicking stage success.

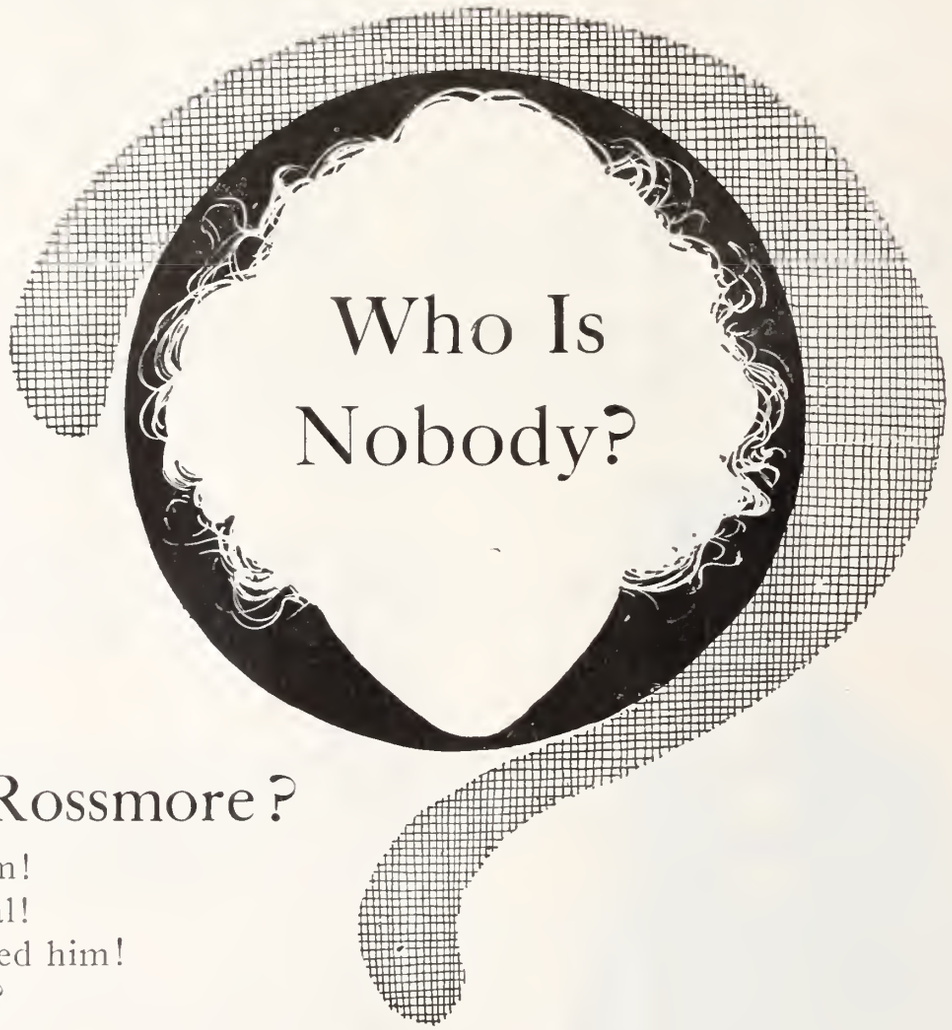
A Chet Withey Production; Photographed by Oliver T. Marsh; Tech. Director, Willard M. Reineck; Foreign Representative, David P. Howells, Inc., 729 Seventh Ave., New York City.

A First National Attraction

FIRST NATIONAL PICTURES

Earl Snell, Majestic Theatre, Reno, Nevada.—I know that the future of my theatre is insured by the franchise. It's a great buy. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere



Who Killed John Rossmore?

Somebody shot him!
The bullet was fatal!
Yet "Nobody" killed him!
Who **is** "Nobody"?

A Mystery Tale That Will Fascinate Your Patrons

JEWEL CARMEN

in

"NOBODY"

A Roland West Production

Written, Directed and Produced by Roland West; Scenario by Charles H. Smith and Mr. West; Photographed by Harry Fishbeck.

A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 16
1 9 2 1

Independence, the Fact and Theory

NEXT to the matter of money the chief topic under general discussion in our industry is independence. It was the big subject of the Minneapolis convention and it crops up continually where two or three are gathered together. It is so important a subject that it is worth frank treatment and hence this plain analysis.

Independence ordinarily means the right to think, speak and act with freedom and without transgressing the rights of others. In our business it has come to have several meanings. We heard a distributor talk about independence the other day, and we gathered from what he said that independence for the exhibitor meant the buying of his pictures and the turning down of the pictures of his business rivals.

We heard a publisher discuss independence, and we gained from his expressions that independence meant the right to read his publication exclusively and to advertise therein and nowhere else.

We heard a producer say that independence meant an outlet for his pictures, but he said nothing about the necessity for real merit in the productions.

We heard an exhibitor describe independence as the right to do business in his own way, unbossed, unbullied, uninfluenced save by actual business considerations, with freedom to buy pictures and exhibit pictures according to his judgment of their show value. It occurred to us that this was nearer to our own conception of independence than any other.

Our industry is a peculiar mixture of art, chance and business, with plenty of emotion and a dash of politics to flavor the dish. The making, marketing and exhibiting of pictures has ever-present elements of gambling, and even the great successes of the screen demonstrate that.

Careful planning, hard work and the employment of the best brains obtainable may and often have resulted in failure.

On the other hand, the fortunate choice of a subject, director and cast, plus the luck of weather and timeliness, has brought a great triumph.

The elusive and never fully understood ability to deliver entertainment to the public, that the public will enthuse about, is the greatest reason for our profound conviction that there never will come a destruction of independence in production.

Independence in theatre ownership and operation is quite another matter, but is of the utmost importance if the market is to be kept open. Chains of theatres are all right until they grow too great, just as nations are safe in their vigor, enterprise and ambition, until they grow to a point where they feel able to rule the world. All history is strewn with the wrecks of nations and of leaders who sought the international monopoly of rulership.

We need independence and we need also common sense and foresight. With examples of the wrecks that monopoly has made for the monopolists themselves, the only wise course for sane and substantial business men is open conferences to arrive at square and independent policies that will select a live and let live program, safeguarding the future.

The battle axes should be buried, the hatreds between distributors should end, real independence should become a fact and not a theory.

Arthur James

Congratulations and a Suggestion

We congratulate cordially the Minneapolis convention, those who managed it, those who brought it about and those who participated in it for—

The most serious and earnest attention to business.

The open discussion of all the problems in hand.

The avoidance of radical action without the most careful consideration of the problem.

The election of leaders who were the choice of a very large majority of the delegates.

The reduction of bunk and catch penny oratory to a minimum, and the replacing of it with a full opportunity for free speech by those who had something worthwhile to say.

The consideration of principles as against personalities.

The patient endurance of terrific heat so that the business in hand could receive full and careful attention.

We suggest—

That next year's convention be held either late in May or early in June, so that with cooler weather the hardships to delegates and officers may be reduced. It has become the custom to hold conventions in hot weather, but whatever advantages the custom may have had there seem to be more good reasons for an earlier date.

Minneapolis got somewhere — next year's sessions should get still farther along the road of progress. Cooler weather and the earlier date might help.

MOVING PICTURE WORLD.

Screen Enters Political Arena

Greatest Movement in History of Industry Launched by Marcus Loew at Atlantic City Convention

Atlantic City, N. J., July 7.

(By Wire to Moving Picture World)

THE screen has entered politics! From this day forth it will become a factor in the election of every candidate for public office, great and small. This goes from alderman to the presidency, from assemblyman to United States senator. Formally and under auspices of the most important character the principle was proclaimed, accepted and full support was pledged. It will be nonpartisan politically and will be reduced to this simple form, practically presented to every candidate:

"Are you the friend of a free screen or are you not?"

The candidate's "Yes" brings all the power of the screen behind him, no matter what his politics. If he says "No, I am not the friend of a free screen," then the course is equally plain.

The man to throw the hat in the ring was Marcus Loew, who, at the dinner of the Motion Picture Theatre Owners of New Jersey at the Palais Royal, pledged all the screens of his big chain of theatres to help the friends of the screen and to fight its foes. The tremendous applause, in which the mayor of Atlantic City, state senators, judges, guests and exhibitors joined, had scarcely died away when Adolph Zukor, president of the Famous Players-Lasky Corporation, pledged the support of his entire organization, directors, stars, and all concerned, to be employed in any way that would help to further the film men.

The dinner was one of the brilliant affairs of moving picture history. It was a model for future times. It was social in character.

Sydney S. Cohen, national president of the M. P. T. O. A., Senator James M. Walker and Samuel Berman personally represented the national organization and joined in the hearty applause which greeted the pledges. After the dinner, Mr. Loew amplified his declaration in the following statement to Moving Picture World:

"This is absolutely without partisanship. It concerns the future of our business and it concerns it so vitally that nothing that will carry it through should be left undone. We must support our friends fully and completely. We must combat our enemies with all our strength and power. Hitherto, I have kept my screens from all politics. Now I will throw them open to help our friends and to defeat our enemies, because the time has come for open, honest, frank and effective warfare through propaganda, and the movement must start immediately. I never was more in earnest in my life. I am an exhibitor and I call on all exhibitors to join the exhibitors' organization and put their shoulders to the wheel to save themselves from the narrow and really ignorant men who seek our destruction."

The convention will consider the matter today and formal action will be taken. This will be followed by action from the national body and the wheels will soon begin to turn. Nothing more important to the industry has come to pass in ten years. Mr. Loew is credited with the operation of more theatres than any other exhibitor in the United States. His pledge is important and his example will be followed throughout the nation once the principle involved is completely understood.

Moving Picture World pledges its unqualified support to Mr. Loew and to all exhibitors in this movement.

ARTHUR JAMES.

One New Jersey Exhibitor Organization Achieved at Atlantic City Convention

(By wire to MOVING PICTURE WORLD)
Atlantic City, N. J., July 6

ALL New Jersey is now united into one state organization of exhibitors. This came with the joining of the southern branch, formerly affiliated with Eastern Pennsylvania and Delaware at the second annual convention of the Motion Picture Theatre Owners of New Jersey now in session here. This union was made possible by the organization of a separate state body in Delaware and the joining of the eastern and western Pennsylvania exhibitors under one banner.

Making up in enthusiasm and solidarity anything it might lack in numbers, the convention began its session today, Wednesday, with the opening address of President John T. Collins, of Rutherford. The keynote—and a first class convention is not worth a hoot without one—was the best that has appeared so far. It read:

"Construction as against destruction in establishing a policy affecting the relations between exhibitors and producers."

To this sound sentiment the convention raised no dissenting voice and its early deliberations were marked by that most constructive of all policies, namely, common sense.

President Collins in reviewing the year's work told of the splendid defeat which had been administered in New Jersey to the censorship measure and urged earnestly the need for a 100 per cent. action membership in the state organization. To those who have worked so hard to bring victory, President Collins expressed his thanks and congratulations. So genuine a leader certainly will find his followers increased to full strength before the next convention. He was warmly applauded and applause repeatedly greeted him during his subsequent utterances.

Treasurer Henry P. Nelson, of Elizabeth reported a deficit due to the heavy drain on the finances of the organization in its victorious and aggressive year, and this gives the ways and means committee something to enthuse about and solve during the coming months.

Shortly after the opening of the session the following committees were announced by the chair:

Business relations, J. F. Collins, chairman; D. T. Hennessey, Rutherford; R. F. Woodhull, Dover; Frank Smith, Newark.

Organization, Benjamin Shindler, Camden, chairman; Hugh Otis, Hackensack; George Gold, Paterson; P. M. Lewis, Atlantic City; F. Morrison, Ogdenburg.

Credentials, S. F. Samuels, chairman; William Anderson, Paterson; Delegate La Motte, Trenton.

Laws and legislation, Charles Hildenger, Trenton, chairman; H. P. Nelson, Elizabeth; R. F. Woodhull, Dover; Walter Read, Asbury Park; A. J. Grossenor, Camden; Steinhardt, Newark; Roth, Morristown.

Rules and resolutions, George Gold, chairman; Sidney E. Samuelson, George W. Lederer, Jr., Passaic.

Ways and Means and Finance, Herman F. Jans, chairman; D. J. Hennessey, Newark; M. Bratta and Hugh Otis.

Protection of the screen, George W. Lederer, Jr., chairman, J. P. Fox, Burlington; Frank K. Smith, Newark; Frank Buhler, the Stanley Company; Edward O'Keefe; delegates of Camden and John Howell, of Dover.

Public welfare, Peter Adam, Paterson, chairman; Delegate McGurk, Atlantic City.

Business relations, A. Bauenfreund, North Bergen, chairman; N. Ginsberg, Paterson; H. Roth, Morristown, and S. Bratta, of Newark.

The nominating committee was formed from the chairman of each committee. After the reports an open discussion followed and Henry P. Nelson gave a humorous description of the feature of co-operation except when danger threatened. He was loudly applauded.

In the 250 attending, a good representation of delegates was included. The program for star appearances included Sessue Hayakawa and his wife Aoki Tsuru, who were conspicious figures on the boardwalk. These were in personal charge of Mr. Clarke, advertising Manager of Robertson-Cole, and his able lieutenant. The others scheduled were Pearl White, Eugene O'Brien, Wallace Reid, Dorothy Dalton, Johnny Hines, and Hope Hampton.

The evening session was purely social and it was a triumph of entertainment. The Palais Royal was taken over and 500 guests had the time of their young lives.

After a theatre party which greeted Grace Valentine in "Madame Milo," a new legitimate starring vehicle, which is due for Broadway in the fall, the guests assembled at 11.30 o'clock at the call of State Senator William B. McKay, Jr., the toastmaster. Adolph Zukor, Marcus Loew, Sydney Cohen, Supreme Court Judge Garrity, Mayor Edward L. Bader of Atlantic City, United States Senator Walter E. Edge, Senator James M. Walker and others of national repute were at the speakers' table. Following the speeches a vaudeville bill was presented.

It's the innate love of independence plus an appreciation of the best that is responsible for the continued and increasing growth of Moving Picture World.

New York Censorship Plans Still Hang Fire

No arrangements whatsoever have yet been made by the New York State authorities for handling the censorship of pictures as authorized in the Clayton-Lusk law which becomes effective August 1.

Governor Miller has not yet appointed the Motion Picture Commission; no provision has been made for supplying license applications to distributors either for pictures now in circulation or for those to be released after August 1; no headquarters for the commission have been decided upon.

This information was contained in a letter received July 6, by Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, from W. Ward Smith, secretary to Governor Miller. It was in reply to a letter of inquiry sent him by Mr. Elliott.

"Pull Together for the Good of All," Urges Sydney Cohen in Latest Message

THE following is the statement of Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, delivered at the New Jersey convention of exhibitors:

The financial depression now prevailing in our industry makes it necessary for everybody in the industry to pull together for the betterment and protection of all interests. On Tuesday last I made up my mind to retire as president of the Motion Picture Theatre Owners of America, and would have done so were it not for the urgent pleading of the delegates and representatives to the convention from all parts of the country.

I read in the trade papers that there is some talk about a salary being voted to me by the organization. I don't know of same and, undoubtedly, it was discussed while I was requested to leave the room. While I appreciate the thought of the sponsors of this move, I cannot say at this time that I will accept same, as the most important thing to me is not compensation for whatever little services I can render.

"What Matters Most"

What matters most is the upbuilding and development of our national organization so we can really function to protect the interests of every theatre owner, particularly the so-called "small man." Whatever moneys will be subscribed by the theatre owners will be used to develop our organization to such a basis that we can adequately compensate those whom we employ to do the work necessary, and so we can increase the number of workers in order that more and better service can be given to the exhibitors. We must enlarge our offices, create new departments and increase the scope of our work, and the moneys received will be used in furtherance of this plan.

While the last year has meant a great personal financial sacrifice to me owing to the laborious duties entailed in the work of organization, I have not hesitated a moment, because of the firm belief that it was imperative that the work be done The good will and confidence of my fellow exhibitors throughout the country are adequate compensation for me.

Unity Essential Now

We are now passing through very troublous hours and trying times owing to business depression and the tremendous losses being suffered everywhere. We are passing through a period of reconstruction where the concerted action of every one in this industry must be used most intelligently and sanely.

I am particularly interested at this time in the appointment of a committee of five to meet with Adolph Zukor and the Famous Players-Lasky Corporation for the drawing up of an agreement, as per the mandate of the Minneapolis convention, for the permanent settlement, I hope, of the producer-exhibitor problem and for the reparation of all damage done to every exhibitor.

I am interested in the adoption and use of a uniform and more equitable contract by all film exchanges with the commencement of the new season. A copy of the contract recommended by the committee on business relations of the Motion Picture Theatre Owners of America has been sent to every film manufacturer, distributor and producing company. We insist that a copy of the application or contract be left with the exhibitor at the time of signing same.

We must develop our forces throughout the country to counteract the anti-picture propaganda and the Blue Law campaign. To do this we must seek the active co-operation of the motion picture-going public through the motion picture theatre owner.

Develop Public Service Policy

We must develop our public service policy in order that we can render aid to our city, state and nation. We must organize the few states still unorganized and strengthen our organization in every part of the country by sending organizers through the territory bringing the organization to the exhibitor, aiding him in his problems and enlisting his co-operation for the great work before us.

Treasury Department Begins Campaign to Round Up the Theatre Tax Dodgers

THE Treasury Department is after the tax dodgers. Aided by a mobile force of 250 specially trained revenue officers, 2,000 deputy collectors of internal revenue have begun a nation-wide campaign for the collection of delinquent sales taxes. The drive will cover practically every city of importance in the United States. Special attention will be given to verification of returns of manufacturers' excise tax, the tax on soft drinks, and the transportation, jewelry, admission and insurance taxes. Monthly returns of these taxes are required.

Penalties Imposed

Discoveries of fraud, or wilful refusal to collect and pay the tax will be followed by prosecution. In these cases, it is said, the Bureau of Internal Revenue will urge the imposition of extreme penalties. Failure to file a return and pay the tax is punishable by a fine of not more than $1,000 and an additional assessment of 25 per cent. of the amount of the tax, while for wilful refusal or evasion the penalty is a fine of not more than $10,000, or five years' imprisonment, or both, together with an added assessment of 50 per cent. of the amount of the tax.

The cities first to be visited by the "flying squadron" will be Boston, New York, Pittsburgh, Baltimore, Atlanta, New Orleans, Cleveland, Chicago, St. Paul, Minneapolis, St. Louis, Dallas, Denver and San Francisco.

English Company Sues Allens Over Theatre

The Empire Palace Theatre, Ltd., of London, England, has entered suit against Barney Allen, Jule Allen and J. J. Allen, of Toronto, in the Ontario courts for alleged breach of contract, the action arising out of the undertaking of the Allen Theatre Enterprises to build and operate a big picture theatre in Leicester Square, London, it is declared. A claim is made for unstated damages for the alleged failure of the Allens to purchase the old theatre and construct a new house.

SPEAKING OF QUALITY!

Educational's two-reel Selig-Rork photoplays get off to a great start with such sterling players as Lewis Stone, Ethel Grey Terry and Wallace Beery

Sidelights on Minneapolis Convention

TO Finkelstein & Reuben goes a box of a dozen rolled steel golf balls, first prize of the Minneapolis convention, for crowning a series of humane acts towards conventionites by opening up the Shubert Theatre for use on the second day of their broil in Minneapolis. Only one disadvantage in this removal—not so easy to cook up things as in the West Hotel.

* * *

Speaking further on that high-brow subject—the weather—the Rev. G. L.

A. C. LICK
Of Fort Smith, Ark., who was elected a vice-president of the M. P. T. O. A.

(more popularly known as "Go-Lightly") Morrill, pastor humorist, who gave the invocation, asked the assembly at the Radisson banquet if they had enjoyed a warm time while in Minneapolis. In response to a sweltering "Yes" from the crowd, "Go-Lightly" explained that he was unable to sympathize. "I have such a shady character, boys," he said, "that the sun never notices me."

* * *

I. W. McMahon, of McMahon & Jackson, Cincinnati, who has been in the business long enough to cherish reminiscences and who was one of the "enthusiasticest" of those who attended the Minneapolis meeting, has several things to brag about. He was the first exhibitor in Ohio, the first to interest Marcus Loew in picture theatres and the first in his town to subscribe for Moving Picture World.

* * *

One of the most modest and at the same time conspicuous among the famous four hundred was Mrs. Pauline K. Dodge, the protege of the M. P. T. O. A., who had come all the way from Morrisville, Ver mont, to attend the first convention of her life. A quiet enthusiast amid her boisterous comrades, she confided that once back in Vermont it would be her ambition to assist in bringing that unorganized state into the fold.

One of the chuckles in a convention not without many bright spots was afforded by G. G. Schmidt, of Indianapolis, who with Hoosier drollery remarked that he hailed from the abode of two matchless geniuses—James Whitcomb Riley and that other illustrious personage whose initials are F. J. R.

* * *

Maurie Reubens, of Joliet, Ill., always a faithful pleasure-seeker at conventions, celebrated this one at home with a siege of tonsilitis. On Monday night he "long-distanced" his brother, I. M., in Minneapolis, got rid of a few words not printable in M. P. W. and explained as his reason that the doctor had assured him he would be all well again—by Thursday night!

* * *

Another satisfied user of the Barton organ, J. E. Niebes, owner of the Dawn Theatre, Detroit, Mich., was seen exchanging, salutation with the boss in the lobby of the West. Mrs. Niebes and Miss Helen were also present. We had the pleasure of sitting on Helen's left at the banquet table. We advise all film salesmen and advertising managers to keep in close touch with Helen, as she promises to soon be a buyer of first-runs at reasonable prices. Miss Helen is 12 years old and just now she is the able custodian of her father's enterprises, and judging from her ingratiating smile, she gets anything she goes after.

* * *

Even now, as we remove from our specs the Wisconsin dust and C., M. & St. Paul cinders, we hear the echo of that golden-voiced youth who so proudly and ambitiously sung the advertisement "Washington in 1922" to the tune of "Till We Meet Again." The song was really good, the idea more than good, for did not Sydney Cohen suggest to the assembly seriously during the Wednesday session that the next convention should go to Washington? We're for the singer any time, but for the idea only nine months in a year, excluding June, July and August.

* * *

When you want to learn about women we suggest and earnestly recommend that you call on A. L. Robarge, head of the A .R. Amusement Co., Wausaw, Wis., owner of a string of theatres, all within an hour's ride from Wausaw. Mr. Robarge has the envious distinction of having in his employ ten women managers, all making good. Mr. Robarge said among other things about his managers, "they are all honest and absolutely reliable. Since I have had them in my employ, I am doing a bigger business, particularly on matinees, 'when woman meets woman.'" We congratulate Mr. Robarge not alone on his good judgment, but also on his courage and certain diplomacy.

* * *

James C. Quinn, an official of the Rialto Amusement Company, owner of a chain of four theatres in El Paso, Texas, swung into town on Sunday morning and made inquiry for the nearest church. His knitted brow indicated something was wrong. It leaked out later that he had spent most of his time on the train coming up engaged in a game foreign to the dictates of his faith, of which he was reminded by the conductor when the train passed through a town in which a Baptist convention was being held. The party was asked to hold off until the train had passed beyond the city limits. During the intermission the boys went for a stroll around the car and Jimmy Quinn never showed up again until the train hit Minneapolis. We had the pleasure of a drive with Jimmy on Sunday evening around the Minneapolis lakes and are here to say that we'll back him up in anything he tells the family back home about the little incident on the train.

* * *

H. H. Hoke, of the firm of Bland and Hoke, Taylor, Texas, having heard something about the Mississippi River, recognized it at once while driving through Minnehaha Park. What he saw was a creek leading up to and making its deposits at Minnehaha Falls. For having attained such distinction in geographical knowledge we offer H. H. a medal made from our original convention notes.

* * *

A fellow by the name of Santikos, whose initials we wish we had for keeps, because he's a regular guy, was a member of that auto party also. He operates a number of theatres in and around San Antonio and is one of the few exhibitors who radiated good cheer and prosperity.

* * *

Joseph Mogler, of St. Louis, Mo., suffered an attack of politeness while working up a speech on the floor during Tues-

(Continued on page 288)

JAMES D. RITTER
Of Detroit, who was elected treasurer of the M. P. T. O. A.

Fox Announces New Distribution Plan for Twelve Big Special Productions

WILLIAM FOX announces the release direct to the exhibitors of the United States and Canada of a number of great special attractions, the first of which is his world-famous picture, "Over the Hill" This answers a question which has been asked by exhibitors from one end of the country to another ever since last September—how and when will we get "Over the Hill"?

"A Connecticut Yankee in King Arthur's Court" is also named in the first group of super-specials to be released by Fox during the new theatrical season of 1921-1922. This list will comprise twelve pictures in all. These attractions will be available to those exhibitors who can give them extended runs at admission prices in keeping with their value.

Coupled with the announcement comes the news that Ralph Proctor, formerly assistant general manager of United Artists and prior to that division manager for Pathe, has been placed in charge of the newly created special feature department of Fox Film Corporation, which will deal directly with exhibitors on the booking of the super-special attractions to be released by Fox during the coming season.

To Sell on Merit

These super-attractions will be sold individually to the exhibitors, each picture being marketed on its own merits. The entire group, however, has been so designed as to furnish a complete year's program for the first-run theatre of any important city. To such a theatre, playing extended engagements at admission prices in keeping with the value of the attractions, this group will furnish profitable business for twelve months' continuous exhibition.

New York engagements at a Broadway theatre will be enjoyed by each of these special attractions prior to its release to the exhibitors. Of the pictures included in the first list two have already had such metropolitan runs and a third is now being advertised for early showing at a Broadway theatre.

"Over the Hill" has remained one solid year in New York, having opened at the first of last season at the Astor Theatre and having moved from one theatre to another until it settled down for its spring and summer engagement at the Park Theatre, where the picture is still playing with undiminished popularity.

The Other Features

"A Connecticut Yankee in King Arthur's Court" has experienced not only a successful run in New York, where it opened last March, but has enjoyed tremendous popularity in London, where it is being exhibited at the famous Alhambra Theatre, and in Los Angeles, where it created a sensation on the Pacific Coast by reason of its twelve weeks' run at Miller's Theatre.

"Shame" is now being advertised in New York City for early opening at a Broadway theatre, the exact date and place to be announced later. "Shame" is heralded as a picture of unusual strength, containing wonderful dramatic qualities and with a surprise finish which cannot fail to bring approbation from patrons of theatres and picture theatres. Its direction was by Emmett J. Flynn, who directed "A Connecticut Yankee."

The first six pictures to be released under the new Fox plan have been determined and are as follows: "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "Shame," "Perjury," "Footfalls" and Zane Grey's "The Last Trail."

"Perjury" is a strongly dramatic story of American life in which William Farnum plays the leading role. The picture was directed by Harry Millarde, who made "Over the Hill." Work upon it occupied many months during the latter part of 1920 and the early part of this year. The photoplay is remarkable for the earnest and sympathetic insight into human nature which characterizes all of its leading episodes. The cast surrounding William Farnum is a notable one and includes such well known screen players as Sally Crute, Wallace Erskine, Alice Mann and John Webb Dillon.

"Footfalls" will probably come to the public as a great surprise. It is a distinct novelty and presents certain phases of photoplay technique that are new to the screen. The picture deals with a theme which, at first glance, would seem to be impossible for the "silent drama." Its motive depends entirely upon conveying

(*Continued on page* 288)

RALPH PROCTOR
Manager of the Department of Special Productions, Fox Film Corporation

E. T. PETER
Of Dallas, former treasurer, elected to Board of Directors of M. P. T. O. A.

New Fox Plan

(*Continued from page 287*)

via the screen a sense of hearing on the part of the chief character, who is a blind man. This role is played by Tyrone Power. Estelle Taylor has the leading feminine role. The photoplay is based on the story by Wilbur Daniel Steel which won the O. Henry short-story prize for 1920.

Director Emmett J. Flynn again scores brilliantly by his direction of Zane Grey's story, "The Last Trail," which will doubtless be one of the most popular Fox specials announced for next season. This production has been given practically an all-star cast, Maurice (Lefty) Flynn playing the male lead with Eva Novak opposite him, and Wallace Beery, Rosemary Theby, Charles French and Francis McDonald in important character roles. The story, as its name indicates, deals with Western scenes.

In submitting proposals for the exhibition of these pictures, exhibitors are asked to address their inquiries direct to the special feature department of Fox Film Corporation. This department has been created for the particular purpose of contracting with theatres for the exhibition of these productions, and the Fox exchanges throughout the United States will not conclude such contracts. Mr. Proctor states that applications for the special productions will be considered in the order of their receipt, and he asks that important exhibitors who are desirous of obtaining these pictures communicate directly with him by wire or by long distance telephone.

T. E. Kane Is Reported as Improved in Health

T. Edward Kane, former manager of the Alcazar Theatre, Tampa, Fla., who resigned several months before that theatre closed, is now a patient at the government sanitarium at Sulphur Springs, near Tampa.

Mr. Kane is improving, it is said.

Minneapolis Sidelights

(*Continued from page 286*)

day's session—but recovered quickly. "Gentlemen," he shouted, as he neared the peak of his thunderous message—and then hesitated—"or rather, exhibitors," he began, but was unable to be heard for several minutes.

* * *

Adolph Powell, one of the high lights in Chicago film circles, came to the convention prepared for the festivities. Adolph had with him a newly made suit, a good handshake and an infectious smile, all of which he managed to keep in press the first day. At the end of the second day, however, we found him "wrecked" with the rest of the gang who could not stand Jimmie Sun's rays. Powell was happy, however, as he was in good company—and the festivities, "well," he said, "they're all wet!"

Corrected List Issued of Executives Elected at Convention of M. P. T. O. A.

FOLLOWING is the corrected list of national officers, executive committeemen and directors elected at the second annual convention of the Motion Picture Theatre Owners of America, in Minneapolis, June 27 to 29, issued by that body.

The executive committee is not complete, but at the convention these men elected to the committee were empowered to select the additional members in other parts of the country, so that the greatest strength may be secured. In every instance the wishes of the exhibitors will be considered in the selection of the additional members of the committee.

President, Sydney S. Cohen, New York.

Vice presidents, C. C. Griffin, Oakland, Calif; Joseph Mogler, St. Louis; C. A. Lick, Ft. Smith, Ark.; C. W. Gates, Aberdeen, S. D.

Treasurer, J. C. Ritter, Detroit.

Recording secretary, M. Van Praag, Kansas City.

Executive secretary, Sam Bullock, Cleveland.

Executive committee, John Manheimer, New York; W. H. Linton, Utica, N. Y.; A. C. Hayman, Niagara Falls, N. Y.; W. A. True, Hartford, Conn.; Jacob Lourie, Boston; Joseph Stern, Newark, N. J.; John S. Evans, Philadelphia; D. A. Harris, Pittsburg; Claude Cady, Lansing, Mich.; E. H. Bingham, Indianapolis; I. W. McMahan, Cincinnati; H. B. Varner, Lexington, N. C.; A. J. Bethancourt, Houma, La.; W. W. Watts, Springfield, Ill.; H. P. Green, Minneapolis; C. H. Burkey, Kansas City, Mo.; Ralph Talbot, Tulsa, Okla.; J. C. Quinn, El Paso, Texas; Glenn Harper, Los Angeles; Aaron Goldberg, San Francisco; C. T. Sears, Brookfield, Mo.; C. E. Whitehurst, Baltimore, Md.; A. Julian Brylawsky, Washington, D. C.; Fred Seegert, Milwaukee; R. G. Liggett, Kansas City, Kans.; J. E. Kirk, Omaha, Neb.

Board of directors, W. D. Burford, Aurora, Ill.; J. T. Collins, Rutherford, N. J.; M. Fay, Providence, R. I.; H. H. Lustig, Cleveland; C. L. O'Reilly, New York; E. T. Peter, Cuero, Texas; A. R. Pramer, Omaha; G. G. Schmidt, Indiapolis; W. A. Steffes, Minneapolis.

JOSEPH MOGLER
Of St. Louis elected a vice-president of the M. P. T. O. A.

Lieut. J. P. Anderson Dies in Washington

Lieutenant James P. Anderson, manager of the Associated First National Exchange at Washington, D. C., and one of the best known and most popular exchangemen in the United States, died suddenly of heart failure at his home in the nation's capital early on the morning of July 5. The funeral was held in Washington, July 7, and Lieut. Anderson was buried beside his mother, herself a familiar figure in the capital for thirty-five years until her death four years ago.

For ten years Lieut. Anderson had been identified with the motion picture industry. He had been with First National from the moment of its organization, serving it in various capacities and in all with equal success and brilliancy. Among his most successful performances was his personal handling of the tour of the Armenian refugee, Aurora Mardiganian, in connection with the presentation of "Auction of Souls" in the principal cities of the United States. Lieut. Anderson was forty-six years old.

Strike Hurts Business

The "Paper Collar Territory," comprising Albany, Troy and Schenectady, N. Y., is still suffering from the long-continued trolley strike and exhibitors especially are losing money, as the public obstinately persists in not using the cars. Authority for the statement comes from J. Hogan, manager of Proctor's Leland Theatre, and Fred Elliott, manager of the Clinton Square Theatre, Albany, and Ben Appel, manager and owner of the American Theatre, Troy.

Warren Announcement Discloses Wealth of Material to Be Distributed

F. B. WARREN CORPORATION announces the first instalment of its production and releasing plans for the new season, beginning in September. It will distribute in the United States, Canada and the entire world four Lois Weber productions, four Reginald Barker productions, four Victor Schertzinger productions and a group of four powerful pictures from four nations of Europe to be known as the "International Big Four," with one picture from Scandinavia, one from France and one or two from Italy.

Announcement is also made that the Warren organization has obtained the revival or reissue rights of the famous George Kleine-Cines production, "Quo Vadis," for which half a dozen distributors have been competing; a fifth sensational European production, made by Sascha Films in Prague, Bohemia, entitled "Good and Evil," which has been running for months in the principal European capitals, and the Will Bradley novelty production, "Moongold," which is just finishing a five weeks' run at the Reisenfeld group of theatres in New York.

Feature a Week

The first Warren announcement comprises eighteen feature length productions by big directors and concludes with the statement that other units to come through this distribution will be announced shortly. This new organization will release a priduction a week beginning September 4, in addition to an attractive selection of short-length subjects.

Lois Weber's producing unit is well under way and her first big production for release, "The Blot," is already completed and is now being edited for delivery to the laboratory. Prints will be in all Warren branches by August 5. Prerelease engagement will begin in several large cities in late August. Miss Weber will make only four productions a year, and having started work in March gained five additional months, or seventeen in all, in which to produce and deliver her four big specials.

Barker Beginning Work

Reginald Barker is starting production on the first of his unit of four big Reginald Barker Productions. The splendid technical organization which Mr. Barker has assembled will remain intact and go with him to maintain and increase the high standards that always mark his work. Mr. Barker is the first American director to open the new season with the release of a long-run picture made for fall issue. This is his Goldwyn production, "The Old Nest," which opened on June 27 at the Astor Theatre, New York, and made a sensational hit. All of Mr. Barker's new productions are to be released through the Warren organization. He has completed his contract with Goldwyn.

Victor Schertzinger comes into his own with Victor Schertzinger Productions for release through the Warren organization. He will also produce four pictures and already he is at work on the first of his unit, which at the moment has the title "Prosperity." No announcement has been made of his cast. Advance reports from the West Coast are highly enthusiastic as to his story.

"International" Mystery

The Warren organization at the moment is guarding the secret as to what four pictures are included in what it announces as its "International Big Four" of productions—one picture from Scandinavia, one from France, one from Italy and still a further one, the nationality of which has not been revealed.

Current report in New York identifies one of this series as the famous Nordisk Film Company production of Charles Dickens' famous story. "Our Mutual Friend," about which many returning American film men have brought back favorable reports.

Warren officials have scored another point by obtaining the revival or reissue of rights of George Kleine's famous Cines production, "Quo Vadis," which will be released in September in six reels, having been re-edited and re-titled in entirety. "Quo Vadis" is rated by picture men as being, next to "The Birth of a Nation," the most valuable feature reissue property in the world. This was the first big picture ever brought to America from Europe and the first picture ever shown in America for extended runs at advanced prices. It was opened at the Astor Theatre, New York, in 1914, and ran for twenty-six weeks. It played the legitimate theatres of the United States and did a gross of $1,750,000 for Mr. Kleine, its owner, seven years ago.

Have Sascha Film

It is confirmed that the Warren organization has obtained the famous Sascha Film production made in Prague, Bohemia, entitled "Good and Evil," a spectacular modern drama starring Lucy Dorrain.

This picture will be released under a contract with the Herz Film Company of New York.

Another feature announced for Warren distribution is the Will Bradley three-reel novelty which is just finishing a five week extended run in the Criterion, Rivoli and Rialto theatres, New York, under the direction of Hugo Riesenfeld. This feature is "Moongold," which has had the longest run ever enjoyed by a short subject in the history of Broadway, it is claimed.

It is believed that the Warren forces will release certain one-reel scenic productions of unusual character, as well as highly popular make of two-reel comedies.

Important Conference Over the Parcel Post

A delegation representing the transportation committee of the National Association of the Motion Picture Industry conferred last week in Washington with Postmaster General Will H. Hays on several matters of importance to the industry in connection with the handling of film shipments by mail.

The film men found Mr. Hays very responsive to the industry's needs and it is expected that important changes in the parcel post regulations regarding both film and advertising matter will be forthcoming as a result of the conference.

Those Present

The delegation was composed of Palmer H. Stilson, chairman of the transportation committee; Paul H. Cromelin, chairman of the exporters' division of the National Association; Frederick H. Elliott, executive secretary, and Jack S. Connolly, Washington representative. With the postmaster general at the conference were his assistants, Messrs. Shaughnessy, Glover and Wood.

It's the innate love of independence plus an appreciation of the best, that is responsible for the continued and increasing growth of Moving Picture World.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

ELSEWHERE in this issue we discuss independence, and herewith are a few observations on the subject which apply particularly to trade publications.

Independence in a publication may still be possible if the publication is a part of a chain of trust owned trade papers, but we doubt it. We prefer to judge men and institutions by their deeds more than by their words. We feel that way about it because we have a strange habit of following our own conscience without dictation from anybody.

If a production is poor, it is our idea of independence to say so. If a production is good we feel that our independence requires us to say so, too. If there are two sides to a question our independence suggests that open discussion and fair play will settle the matter, and we say that also.

Moving Picture World was founded on independence and has flourished because it has retained its independence. It will continue this course, not only because it is the right thing to do, not only because it is the manly and open thing to do, but because no institution in the world can survive on any other basis.

Now that we are on the subject of independence it is well to consider that the one thing that makes independence possible is courage. Courage is the backbone of business. Without it no project can succeed—no enterprise can prosper.

We hear a great deal about the year 1921 being the year that will reward fighters. This is quite true. It is quite true of every other year since the calendar began, and will be so so long as the calendar survives. There is nothing new in the idea. At the same time there is nothing old in it; that is to say, nothing that has outlived its usefulness. Clear grit and courage applied to our business at the present time will solve every problem that we have to solve.

It takes courage to make big pictures. It takes courage to exhibit them. But all these things are now being done. The point that is more frequently lost sight of is the necessity for courage in advertising and in exploitation. Every great success in moving pictures has been builded on big campaigns of trade paper advertising. Even if the season be hot and activity painful, nevertheless we must go forward if we are to survive, and if we are to win as well as live we must play our big game in a big way.

To put the reverse English on the slogan above noted we might say, that the year 1921 is a bad year for pikers.

Clip and Paste

For Newspaper and Program Convenience

Babe Ruth, admittedly a hard hitter, meets his Waterloo when he faces a mechanical contrivance for "pitching" baseballs. Selznick News issued as of June 21, shows Babe swiping the ozone instead of the horsehide.

The prettiest girl in five states bought an automobile with part of the $10,000 prize she won through her comeliness. Selznick News shows the beauty at her new wheel. It's in the June 21 release.

Selznick News, released as of June 21, contains many and various snappy features in pictorial news from everywhere. Some of the "shots" are: Germany's Red Guard; Flora May Hackett, a $10,000 prize beauty; how to judge the normalcy of babies; Babe Ruth can't hit a mechanical pitcher; more than 400 girls join the Army as trained nurses—and snapshots at the newest fashions.

Four celebrated child players of the screen —Stanley Goethals, Geraldine Condon, Frances Carpenter and May Garaci—will appear in the supporting cast for Alice Lake in her latest Metro special, a Dallas Fitzgerald production of W. Carey Wonderly's story, "The Infamous Miss Revell."

Bert Lytell, in his newest Metro starring vehicle, "Junk," adapted from the Saturday Evening Post story by Kennett Harris, will play three roles, representing three generations of the Weatherbee family of California—grandfather, father and son.

Gaston Glass, who supports Viola Dana in her newest photodrama, "There Are No Villains," is in turn supported by a single crutch, upon which he has to lean throughout the picture. But Mr. Glass is not satisfied with his support. He is beginning to regard it as a dangerous addition to the production. Leaning heavily upon it, he first strained his shoulders, and then dropped it one day, falling over a curbing and spraining his kneecap.

The motion picture colony that centers around Hollywood has at last been thrilled by a new fad. It is fencing. And now those obsessed by the great desire to star in pictures are advised to sharpen their duelling swords and stab their way to fame.

Douglas Fairbanks is said to have started this new pastime when he engaged Professor H. J. Uytennhove, former world's champion fencer, to coach the cast for "The Three Musketeers" in the art of blade-wielding.

The latest Century Comedy to reach the screen is Brownie's "Society Dogs." It contains action and humor never before portrayed by another animal on the screen or on the stage.

Shirley Mason, whose latest picture, "Lovetime," is shortly to be released by Fox, recently umpired a ball game in Los Angeles between the Oakland and Vernon clubs. Nobody hollered, "Kill the umpire!"

Harry Millarde, directing a new special for Fox, recently used one hundred youngsters in a scene for the production. The children, who reported joyously for work, were somewhat disappointed when they found it was a schoolroom scene, and they were told to "act natural."

Mary Thurman is William Russell's leading woman in a Fox production now under way at Hollywood.

"Beating the Game," is the title of the second co-starring venture of Edna Murphy and Johnnie Walker, under Fox auspices.

William Russell, Fox star, will depart somewhat from his regular line in a picture now in work at the Hollywood studios. He will be seen in the part of a young nobleman who swashbuckles through many adventures in a mythical kingdom of Europe.

Frank Losee, who recently finished work in "Disraeli" with George Arliss, has been engaged by David W. Griffith to portray the role of Count DeLinieres in "The Two Orphans." Over fifteen years ago Mr. Losee appeared in this famous play in a stock company.

The first dual role of her career as a star will be the double portion of Alice Lake in her latest picture for Metro, a Dallas Fitzgerald production of W. Carey Wonderly's story, "The Infamous Miss Revell." It is now in the course of making at the Metro studios in Hollywood. The two characters Miss Lake is enacting are those of Paula and Julien Revell. Arthur J. Zellner adapted the photoplay from the story in the Pictorial Review.

Ivan Linow, the giant Cossack wrestler who appears in Paramount's "Cappy Ricks," was training for a match when he was approached with an offer of a part in the picture. He at first refused, believing he needed all of his time for training. When it was explained that he would be provided with a rough-and-tumble fight almost every day while the picture was in the making, he accepted and has found the acting in this stirring drama nearly as rigorous as an athlete's training.

When Roscoe (Fatty) Arbuckle starts, under the direction of James Cruze, his next Paramount picture, temporarily titled, "Via Fast Freight," he will go immediately to Chicago for a number of big scenes, including streets, department stores, freight yards, etc. On their completion, the company will return at once to the Lasky studio at Hollywood to make the interiors.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Golem

(*Featured Cast—Paramount—6 reels*)

M. P. W.—Impressively relates Jewish folk lore tale.

N.—A distinct credit to the screen.

E. H.—It will have little appeal for the average American audience, and as a box office attraction will probably only draw in the large cities where there is a great Jewish population.

T. R.—To the artistic soul there is much to recommend in this feature.

W.—Another one which exhibitors should judge for themselves.

Without Benefit of Clergy

(*Featured Cast—Pathe—5,200 feet*)

M. P. W.—Rudyard Kipling story produced by Pathe presents much of the spirit of the original.

N.—Famous Kipling story presented in fine atmosphere.

E. H.—A splendid adaptation of Rudyard Kipling's short story.

T. R.—James Young in directing this photoplay scores one of the biggest hits of his career.

W.—Plenty of atmosphere in undramatic story.

The Highest Bidder

(*Madge Kennedy—Goldwyn—4,960 feet*)

M. P. W.—Is only mildly interesting.

N.—Often told story holds little interest.

E. H.—Well produced and entertaining.

T. R.—A well directed forceful society drama.

Don't Call Me Little Girl

(*Mary Miles Minter—Realart—5 reels*)

M. P. W.—There is some excellent comedy and a never flagging pep that brings the interest to a pitch and keeps it there.

N.—Pleasing little picture furnishes ideal role for star.

E. H.—Is a delightful little farce-comedy, with the charming Mary Miles Minter in a role that fits her talent particularly well.

W.—Some fair amusement, but not enough of it.

T. R.—This may be set down as one of the best productions in which Mary Miles Minter has yet appeared.

Desperate Trails

(*Harry Carey—Universal—4,577 feet*)

M. P. W.—Will provide entertainment for those who like these rip roaring, snorting melodramas of the fictional West.

E. H.—One of the best things Carey has ever done. One of the most interesting in some time.

T. R. Altogether it is a pleasing story, well worked out, and enjoyable from any and every angle.

W.—Carey has a good story in his most recent Universal.

N.—Good story, well worked out, gives Harry Carey many opportunities.

A Ridin' Romeo

(*Tom Mix—Fox—4,700 feet*)

M. P. W.—Tom Mix puts over a five-reel farce with a wallop in his latest Fox picture.

N.—Unexcelled horsemanship in Mix's western farce.

E. H.—Is one of Tom Mix's best productions to date.

W.—Lots of excitement and some good thrills.

T. R.—Fairly buzzes with fast, comic action and affords Tom Mix manifold opportunities of demonstrating his athletic prowess.

The Butterfly Girl

(*Majorie Daw—Pathe—5 reels*)

M. P. W.—Playgoers Pictures Production starring Majorie Daw lacks punch.

N.—Little entertainment in this weak and sugary story.

E. H.—It is slow in action and provides poor entertainment.

W.—Star does well in mildly entertaining story.

See My Lawyer

(*T. Roy Barnes—Robertson-Cole—6 reels*)

M. P. W.—Possessing the elements of good, clean fun, along with a high class production, the picture should be a drawing card.

N.—Too lengthy and complicated to be amusing.

T. H.—Is farcical comedy drama that mingles love and business in comical and clever fashion. A picture that men will particularly like.

W.—Not enough comedy incident to make it consistently amusing.

A Private Scandal

(*May McAvoy—Realart—5 reels*)

M. P. W.—First May McAvoy picture proves wisdom of making her a star.

N.—May McAvoy saves this very ordinary photoplay.

E. H.—A first-class feature in every respect.

W.—May McAvoy delightful but story a poor selection for her first.

A Kiss in Time

(*Wanda Hawley—Realart—4,351 feet*)

M. P. W.—Wanda Hawley's Realart vehicle light stuff but amusing.

N.—Is diverting enough for hot weather business.

T. R.—This farcical screenic attempt at polite comedy has some good material, but too much footage is wasted in piffle.

W.—What-not and nonsense make good bit of light comedy entertainment.

E. H.—Gives Wanda Hawley an ideal vehicle and she is accorded excellent support by T. Roy Barnes.

King, Queen, Joker

(*Sydney Chaplin—Paramount—5 reels*)

M. P. W.—Is more ambitious than amusing.

N.—Fails to come up to expectation.

E. H.—Refreshing of humor and highly entertaining.

W.—Comedy given good production and well acted.

GRACE DARMOND SIMPLY MUST BE HANDLED WITH CARE

There are no two ways about it, she tells her lovers in the third Rockett production for Hodkinson release, "Handle with Care"

$360,000 Picture House for Honolulu to Seat 1,760 and Have Immense Stage

JOEL C. COHEN, of the Consolidated Amusement Company, arrived at San Francisco recently on the liner Maui from Honolulu for an indefinite stay. He states that work was commenced about a month ago on a magnificent new theatre for this company which will represent an investment of $360,000. It will be of steel and concrete construction and will seat 1,760. Special features will be unusually large seats, wide aisles and plenty of room between seat rows. An order has already been placed for a $25,000 Robert Morton organ, to be the largest musical instrument on the Islands.

The stage will be 130 feet wide and 35 feet deep and will handle traveling shows as well as pictures. The interior designing follows the lines of the Capitol Theatre in New York. The artist who is to paint the picture over the proscenium arch, "The Glorification of the Drama," has gone to Paris for studies. A washed air ventilating plant is to be installed and fresh air will be brought into the house from beneat heach seat. There will be retiring rooms on all three floors and all the stage dressing rooms will be equipped with showers, baths and toilets. The offices of the Consolidated Amusement Company will extend across the entire front of the building on the mezzanine. floor.

The concern of which Mr. Cohen is the head operates five picture houses in Honolulu and is also a leading distributor of film. The new house that is being erected is considered far ahead of the times, but confidence is expressed that the Hawaiian Islands will grow rapidly in importance with improved steamship connections with the mainland.

Admission Tax Shows Increase of $500,000

While practically all of the other taxes showed a decrease in May, as compared with the same month of 1920, the admission tax showed an increase of more than $500,000, according to figures just made public by the Bureau of Internal Revenue. Total collections from this tax during the month were $7,152,375, as compared with $6,623,188, and for the eleven months ended with May were $82,363,318, as compared with $68,382,538 for the corresponding period last year.

Total collections from all sources during May were $60,000,000 less than those of the same month last year, the report shows, the total receipts for the month being $217,414,724, as compared with $277,252,176 last year. Fifty million dollars of this loss was in revenue derived from income and excess profits, total collection from those taxes being $117,446,352, against $167,175,645 in May, 1920.

The report also shows that receipts from the taxes on distilled spirits were $5,000,000 below those of May of last year, collections from tobacco showed a decrease of $2,000,000 and excise taxes fell off nearly $7,500,000.

Among the collections of interest to the industry in May were $442,016 from films leased and licensed; $16,960, from the seating tax; $9,410,803 from freight shipments; $51,748 from express packages; $6,956,364 from personal transportation; $39,833 from seats, berths and staterooms, and $2,437,038 from telegraph and long-distance telephone messages.

Grand Theatre Collapse Kills 7 and Injures 100

During a matinee performance recently the walls of the Grand Theatre, Barnesboro, Pa., collapsed suddenly, killing seven persons and injuring about 100 others. Next to the theatre workmen were dismantling an old building, and this process, together with the heavy rains, is thought to have weakened the walls of the theatre.

To Revoke License If Sex Picture Is Shown

Commissioner John F. Gilchrist of the New York City Department of Licenses has barred from public exhibition in Greater New York a picture which is one of a group the National Association of the Motion Picture Industry is endeavoring to suppress throughout the country. In a warning to every exhibitor in the New York territory, Commissioner Gilchrist threatens the summary revocation of the license of any theatre which shows "The Sex Peril," formerly known as "Open Your Eyes."

Three other pictures of a similar character, which were made under the auspices of the War Department exclusively for showing to soldiers in training camps during the war, are also in circulation in spite of vigorous protests that have been made by the national association against their exhibition. These are "Fit to Win," "The End of the Road" and "Some Wild Oats."

TWO HEADS THAT THINK AS ONE

Of Hugo and Mabel Ballin, now making "Jane Eyre," their fourth picture

Film Exports Hold Up; Big Canadian Business

Exports of films are holding up well, according to reports from the Department of Commerce, shipments abroad in May totaling 406,795 feet of unexposed film, value at $14,884, and 12,568,677 feet of exposed film, with $591,717.

The most important market for unexposed film during the month was Canada, which took 279,872 feet, value at $9,492, other markets being Italy, England, Mexico, Dutch East Indies, Japan and British South Africa.

Four countries took more than 1,000,000 feet each of exposed film during May, the greatest footage, 1,809,793, going to Australia. Australia's imports were valued at $91,629, and the 1,393,650 feet exported to Canada had a value of $88,000. Japan's imports totaled 1,030,719 feet, with a total value of $44,674.

Hines' Wife Is Arrested for Sunday "Desecration"

Mrs. S. J. Hines, wife of the proprietor of the Princess Theatre, at Portland, Ind., was arrested last Sunday on a charge of desecrating the Sabbath. Earl Earhart, projectionist, was arrested on a similar charge. They were taken before Mayor Mitchell, and after pleading not guilty, were released on $25 bonds. Their cases were postponed until the date of the hearing of the other cases resulting from previous arrests at the Princess.

Mr. Hines, who was arrested and locked up in the city jail and later released by an angry crowd of citizens on Sunday, June 12, has been under the care of a heart specialist from Chicago since the time of his arrest. A large crowd gathered in front of the Princess last Sunday afternoon and evening in anticipation of more excitement when the police interfered with the operation of the show. However, nothing out of the ordinary routine of arrest making resulted.

Avon Changes Hands

The Avon Theatre, in Watertown, N. Y. will hereafter be handled by the Nova Operating Company, which was incorporated in the Secretary of State's office at Albany a few days ago. H. C. Sesonsky and Harry Morton, together with Frank A. Empsall, owner of the building, will operate the theatre. The Avon was formerly owned and operated by the Bardavon Corporation of Poughkeepsie.

Charles Urban Has Instructed Millions in His Twenty-five Years as Film Man

CHARLES URBAN completes in this month of July, 1921, his twenty-fifth year of continuous devotion to the motion picture industry. One could take almost any other existing business and find nothing especially exciting in such a record. But in Mr. Urban's case it is exceptional, for his twenty-five years as a motion picture producer practically covers the history of the industry.

He was in at what was practically the start of the business and he has remained with it constantly. There are hardly any others to whom one could so point; he is almost alone among the builders of the moving picture who have been continuously associated with it.

An outstanding feature of Mr. Urban's long record as a moving picture man is that he has never paid the slightest bit of attention to the so-called dramatic film. Always, from the beginning, and more than ever today, he has worked with the motion picture only as a means of instruction. More than twenty years ago he coined his slogan:

"To entertain and amuse is good—
"To do both and instruct is better."

That has always been his policy, his guidepost.

Not Merely Mercenary

Examining that policy, one probably finds the reason why he was able to remain in the field when so many of his associates dropped out, one by one. He never was concerned purely with making money. In the gradual building-up over these twenty-five years he has managed to make a great deal of it, but it never was his primary object. He was always looking ahead at least twenty years. He is in his fifties now and still has the same habit.

It is probably that tendency of his which brought him the reputation of being a "visionary," but whenever he is reproached on account of it, he reminds one that the people who named him so have long since dropped out of the race. He does look far ahead, but he keeps both feet on the ground, just the same.

Most of Mr. Urban's working life up to 1921 was spent in England, though he commuted pretty regularly between London and New York. He made seventy-nine round trips. He had gone there in 1896 on a three months' trial trip to handle the agency for Edison pictures. That three months' trial developed into a stay of twenty-one years, during which time he rose to the top of the heap and was by all odds the biggest moving picture man in Europe.

"Sold" Marshall Field

Born in Cincinnati, Mr. Urban's first job was in a bookshop at $1.50 a week. In time he became a book agent and he tells with great glee how he started off to fortune some years later when in Chicago he sold Marshall Field a de luxe edition of "The Stage and Its Stars," a $125 sale. The old merchant was a terrible ogre to salesmen and the selling feat became so well advertised that all the merchant rivals bought copies just so they could hear the salesmen tell the story of how it was done.

Subsequently, Mr. Urban went into the stationery business in Detroit, then the typewriter business, then the phonograph (dictaphone) business and about that time came along news of the wonderful new invention of moving pictures. Those were the days of the nickel-in-the-slot machines. He secured the Michigan agency for Edison pictures and did so well that the offer came for him to go to London. That was the three months' trial offer.

Being a pioneer in London forced many developments. There were only two kinds of pictures in those days—French pictures made by Lumiere and American pictures made by Edison. The English wanted to see English pictures. So Mr. Urban developed the Urban camera, the forerunner of all the cameras used today. Lumiere and Edison would not sell their cameras.

Developed a Projector

In the same way he developed the Urban Bioscope, a projector that was largely used during the first eight years in Europe and is said to be the basis of all the projectors used today.

Looking backward over the twenty-five years, it seems amazing that Mr. Urban could have stayed outside the dramatic field as he so resolutely did, but it never interested him. The educational phase of the motion picture was uppermost in his mind all during the twenty-one years he spent in England as it still is with

CHARLES URBAN

him here in America. The fact that he became the outstanding figure in motion picture production and exhibition in Europe without recourse to the dramatic film is all the more amazing on that account ,and he confidently expects to duplicate the feat over here.

The "Book of Knowledge"

It was in 1898—two years after his arrival—that he took the first instructive picture ever made. The subject was an English training ship off Portsmouth. Since then he has made thousands of educational subjects, never taking one that did not have permanent value. He has accumulated a library of film that is not even approached by any other in the world. It is the basis of "The Living Book of Knowledge," which is the film encyclopedia of the world, now in process of editing. Every subject capable of being illustrated by photography is in that library.

The story of the development of Kinemacolor is a romance all by itself. There is no space available here to even begin to tell it. Mr. Urban says it would take volumes and some day, if he ever gets the time, he wants to tell it. It is a story of an epic fight; first the fight of the experimenters, then the fight against the vultures, for when after many years it became a great commercial success, the attacks on his patents began. He had then many expensive lawsuits on his hands, but withal, Kinemacolor netted him more than $1,400,000. It was shown all over the world and a sample of its success was a consecutive twenty-seven months' run at the Scala Theatre in London at prices of $2.50.

Kinekrom A Success

Mr. Urban's pride in Kinemacolor is intense, though he realizes it had grave faults. The main fault was what was called "fringing," a shooting of color flashes all over the screen. So when it was still at the height of its commercial success just before the war, Mr. Urban decided to correct those faults of process and rid himself of all the suits at law. He did it by developing Kinekrom.

Kinekrom may be described briefly as Kinemacolor made perfect. It has been patented in all countries, safely patented, Mr. Urban is convinced, and when it is brought out in about a year from now, it will be safe from attack. A year will be necessary in order to manufacture the special projection machines needed for color films. These machines, known as Duplex Color Projectors, will also run films in monotone or black and white. He is sending out a staff of cameramen next October to begin gathering pictures in natural color. He also plans to revive the Delhi Durbar and some other notable Kinemacolor pictures.

Kinekrom and the Urban Film Library are two of the things that are taking his time in New York. He came back to America in 1917 to handle the British war films over here and decided to do the rest of his work here in America. Since the war he has been engaged in editing his Kineto Reviews and Movie Chats from the Film Library, in developing Kinekrom and putting the finishing touches to the Spirograph.

It is the Spirograph that is the third and other important item on his list of things to do. He considers it is the supreme educational achievement of his life. It puts motion pictures on a flat, spiral disc, fitted to an eleven-pound projector, absolutely safe from fire, easily operated by a child and at a price within the reach of every family. In short, it enables motion pictures to go right into the home. To manufacture them, a plant known as Urban Institute is now in course of construction at Irvington-on-Hudson, New York, and will be busily humming by September.

New Low Record Set in New York Incorporations

The business incidental to the incorporation of motion picture companies suffered a decided slump in New York State during the past week,, in fact the week's record was the lowest of the entire year. The following companies are shown by the records in the secretary of state's office to have been incorporated with the capitalization noted, as well as the directors selected for the first year.

Renault Theatrical Corporation, $25,000, Brooklyn, Harris Pecker, William Horowitz, Edward I. Berriman; Brooklyn Stroud Theatrical Enterprises, $10,000, Brooklyn, L. A. Wolfsohn, New York; Isaac Weinstein, Joseph Miller, Brooklyn; Vanlac Import and Export Corporation, $50,000, Joseph I. Schnitzer, Marcel Vandal, Emil Offerman, New York; Macdono Cartoons, $2,500, A. J. Romagna, Nicholas Bucci, William L. Stout, New York; Nova Operating Corporation, $50,000, Watertown, F. E. Empsall, Charles Seasonske, H. E. Morton, Oswego; Freeport Theatre Corporation, Freeport, $300,000, L. T. Shields, W. H. Donnell, jr., H. Kessell, New York.

Yale Gives Rex Ingram Degree of Bachelor of Arts for Direction of "Four Horsemen of Apocalypse"

FOR his artistic achievement in translating "The Four Horsemen of the Apocalypse" into motion pictures, Yale University conferred upon Rex Ingram, director, the degree of Bachelor of Fine Arts at the Commencement exercises at New Haven, June 22. This is the first official recognition of the screen as an art that any university or college has ever given.

Mr. Ingram formerly was a student at Yale, matriculated in the class of 1914. He was a pupil of and later assistant to Lee O. Lawrie, head of the School of Fine Arts there, and since has attributed much of his success in making photoplays to his study of sculpture under Mr. Lawrie. His most ambitious picture concluded last week a run of several months in New York. It was presented at the Astor Theatre by Metro Pictures Corporation, its producers.

The director honored by Yale is young—just 29 years old. The son of a university professor in Dublin, Ireland, he came to this country in 1911. Before going to Yale, he worked for some time at Belle Dock, New Haven, as track man and tally man. When circumstances forced his relinquishing hopes of a degree of graduation, Mr. Ingram went into motion picture work, his activities embracing acting, scenario writing and finally directing. During the war he served as second lieutenant in the Canadian Royal Flying Corps.

REX INGRAM, B.F.A., YALE
Honored by that university for his direction of "The Four Horsemen of the Apocalypse"

Thirty-five Graduated in Third Class of Paramount's School of Salesmanship

THE third class of Paramount's school of salesmanship, under the supervision of Fred F. Creswell, closed its session recently and thirty-five enthusiastic graduates departed on Friday and Saturday for their respective destinations.

Though the first and second classes of the school occupied four weeks for the course, the work of the classes just closed was accomplished in three. This accomplishment was due in a great measure to the fact that a larger proportion of the men in the class had come from within the organization and their knowledge and experience as reflected in their recitations and written tests were such as to make greater speed possible.

The usual closing addresses were made by executives of the sales department. General Manager of Distribution S. R. Kent, however, had made his farewell address a week previous to the closing, on account of his hurried departure for the exhibitors' convention at Minneapolis, whence he proceeded to tho West Coast.

On the closing evening the members of the class held a banquet at the Hotel Wentworth in honor of their chief instructor, Mr. Creswell, who has since departed for Indianapolis to take up his duties as district manager in charge of the Indianapolis and Cincinnati exchanges. The class presented Mr. Creswell with a sterling silver fountain pen, penknife and pencil. In addition to Mr. Creswell and the members of the class, those present were M. H. Lewis, assistant sales manager, and Paul L. Morgan, editor of "Paramount Pep."

Eastman Music School Will Open in Autumn

Despite the building strike which has greatly interfered with construction in Rochester, it is announced that the Eastman School of Music will be open in the fall. The National Academy of Motion Pictures, which is being built in conjunction with and adjoining the school, will not be ready this year. Both of these institutions, which will be under the management of the University of Rochester, are being built by George Eastman, head of the Eastman Kodak Company, that has set aside about $4,500,000 for building and endowing them.

During the past year some of the greatest musical instructors in this country and Europe have been secured for the school, so there is some interest in who will be selected to direct the moving picture side of the great enterprise. It is Mr Eastman's idea to show the world's best pictures at popular prices to a musical accompaniment played by a full symphony orchestra six days a week. The auditorium will seat 3,500. Should there be any profits, they will be used to further extend the musical end of the program.

Chautauqua Plan Tried on Vitagraph Pictures

A novel scheme to boost business during the heated term, which has all the ear-marks of success, has been inaugurated by Watts and Simmons, proprietors of the New Lyric Theatre at Crookston, a city of nearly 8,000 in Minnesota. These live exhibitors have booked three Vitagraph specials, "Black Beauty," "Trumpet Island" and "The Heart of Maryland," the Alice Joyce production, "The Scarab Ring," and a Larry Semon and a Jimmy Aubrey comedy for the beginning September 5 and ending September 11, which is to be known as "Better Shows for Crookston" Week.

The "Better Shows for Crookston" week is to have the backing and support of the Woman's Auxiliary, American Legion, and as a unique feature the Vitagraph pictures will be presented on a plan similar to the Chautauqua proposition. Coupons for admission to the four pictures at any performance are embodied in one ticket, which are now being sold for $1, far in advance.

THESE TIMID MEN ARE THE BANE OF ANY GIRL'S EXISTENCE
Any one will admit it's a most annoying situation when the man can't muster the courage for a proposal. Here's Dorothy Dalton learning it all over again in the Paramount picture, "Behind Masks"

First National Questionnaire Reveals Exhibitors' Views on Important Topics

EXHIBITORS of the United States, while divided on the issue, are, on the whole, flatly opposed to a high tariff on foreign motion pictures, but they favor a retaliatory embargo against German films similar to the limited one the Teutons have devised to protect the cinema industry in their land.

These interesting facts are gleaned from a questionnaire poll conducted by Associated First National Pictures, Inc. Sixty per cent. of the exhibitors who replied were against the imposition of a high tariff, while 31 per cent. favored it and 9 per cent. were either non-committal or did not answer the question.

Seventy per cent. were in favor of an embargo against German films, due to the bar against American and other pictures in effect in that country. Fifteen per cent. opposed an embargo, while 15 per cent. gave equivocal replies or evaded answering.

The trend of thought on the part of the exhibitors concerning these and other problems growing out of the importation of foreign films is graphically portrayed in the answers to the questionnaires. There is no division of opinion as between the large city and small town showmen, and no geographical diversity of views.

Eight Questions

The questionnaire contained eight interrogations. Chief of these were the inquiries on the subject of a protective tariff and a retaliatory embargo against German films.

A large majority of exhibitors scoffed at the practical possibility of a "foreign film invasion." Nearly all of them agreed that American audiences, having become so thoroughly accustomed to the type of picture produced in this country, will not take with enthusiasm to the average foreign production, because of its wide divergence in all respects from the ordinary American film.

The exhibitors were practically unanimous in their belief that only such foreign productions as are of first-rate quality and carry a story of international human appeal will be able to override these handicaps and win widespread public favor.

In addition to these objections to a tariff on foreign productions, the exhibitors of Milwaukee are showering their congressmen with protests against the passage of a 25 per cent. tariff on raw film stock, asserting that it would result ultimately in a monopoly in this country and higher prices down the line.

On a High Tariff

Some of the reasons advanced by the opponents of a high tariff in response to the question, "Are you in favor of a high tariff on the importation of foreign films?" follow:

"No. Exhibitors the country over would agree, I think, that some of our best stars will have to take less compensation for their services. Good foreign films will help." H. J. Longaker, Howard, Alexandria, Minn.

"No. We need good pictures, no matter who makes them." William R. Karsteter, Columbia, Columbia, Mo.

"I am against the high tariff because I believe good, clean competition would spur on our producers to better and bigger efforts." John S. Schwalm, Rialto, Hamilton, O.

"No. Because it protects those in this country who wish to make a cheaper class of productions." Cortatowsky Bros., Liberty, Albany, Ga.

"A high tariff on foreign pictures would result in the same action being taken against American made pictures in other countries." Spragg Amusement Co., Bellaire, O.

Influenced by "Passion"

"No. After playing 'Passion' am against anything that tends to discourage importation of foreign pictures." H. A. McClure, Strand Theatre, Emporia, Kas.

"No. I believe we should have the benefit of any merit or new ideas which an exceptionally good foreign film may possess." O. W. Persons, Gem, Minden, Neb.

"Am not in favor of the tariff. If they have something that is really right, don't think it should be kept out." W. S. Butterfield, Battle Creek, Minn.

"Would not be needed as policy of protection." C. F. Montgomery, T. & D., Berkeley, Cal.

"Against high tariff. It would only lower the quality of American films." J. A. Siepker, Wildey, Edwardsville, Ill.

"Music and art should never be excluded by a tariff wall." J. C. Bennett, Princess, Whiting, Ind.

"A picture of merit will come in regardless of tariff and we will pay the bill." O. R. Zumm, Liberty, Marysville, Kas.

Government Gets Enough

"I am not in favor of a high tariff. I think that the government is getting enough out of this industry as it is, and this would simply make any foreign picture that the exhibitor was to get that much higher." R. C. Bright, Bright's Star, Preston, Minn.

"No. The whole theory of 'protection' belongs to the past and is only advocated by selfish hogs who are anxious to build a wall around the country in order that they may force the American people to pay any price they wish to charge, or else go without." Francis Powell, Academy, Northampton, Mass.

"No. For the reason that it would eventually work against the export of American made films." Fort Wayne Gaiety Theatre Company, Inc., Bluffton, Ind.

Here is the side of the advocates of a high tariff.

"Just take one look at the American farmers today. They were not protected." Joe Gerbracht, Princess, Ames, Ia.

"Yes, stick on a tariff. It won't hurt exceptional films and we can forget about the average." S. H. Blair, Majestic, Belleville, Kas.

"By all means place a tariff, as the cost of production is so low that they can underbid us on the same productions." C. B. Glenn, Queen, Hendersonville, N. C.

"I am in favor of keeping them out of the country. They are not what our people want, so why try to get by with such stuff?" I. S. Campbell, Zimm, Winfield, Kas.

Cheaper Productions

"Yes, we have too many here now—some good, some bad." E. T. Burgan, Ellsworth. Kansas City, Mo.

"Yes, they can work for nothing and eat themselves." F. J. O'Hara, Liberty, Spalding, Neb.

"I believe in a protective tariff for any American industry that needs protection from cheap foreign labor." James C. Ritler, Rialto and Boulevard, Detroit, Mich.

"Yes, because I am a Republican and believe in high tariff." Jack Garrett, Rex and Park, Gallup, N. M.

"Play fifty-fifty. Tit for tat." Harry E. Haff, Photoplay, Adams, Mass.

Some of the reasons given for wishing an embargo on German films in answer to the query, "Should German films be subject to the same treatment here as American films receive in Germany?" are:

"I should say 'Do unto others as they do unto you.' " H. J. Ludeke, Ludeke, St. Peter, Minn.

"Turn About Is Fair Play"

"Treat Germany like Germany treats us." H. Warner, Lyric, Lexington, N. C.

"Think turn about is fair play." R. C. Wilson, Grand, Staples, Minn.

"Yes, absolutely. We don't need theirs half as much as they need ours." Eller Metzger, Strand, Creston, Ia.

"I think so. They should not ask more than they are willing to give." James J. Jones, Princess, Plainfield, Ind.

"Yes and worse treatment." William E. Kier, Oxford, Oxford, O.

"Yes, don't give them an inch, unless we get one in return. Too much success is apt to give them a swelled head again." George Aylesworth, Portage Park Theatre, Chicago, Ill.

"We believe in an eye for an eye." S. H. Blair, Majestic, Belleville, Kas.

"Until full relations are resumed with Germany we should not allow them to flood our market at our expense. Tell them to pay. And, too, I think they should be restricted as to footage." Chester B. Glenn, Queen, Hendersonville, N. C.

Talk Retaliation

Others were just as emphatic, basing their reasons on the ground of retaliation. Those against the embargo gave these reasons for their stand:

"No. This is not a question of doing Germany a favor. Let's not be foolish just because they may be." Albert Nadeau, Bluebird, Anaconda, Mont.

"From a sentimental point of view, yes; but from a dollars and cents standpoint, no." J. M. Leasia, Amo and Stratford, Detroit, Mich.

"Let them send as much as they want to—the more the merrier. It will disgust the American exhibitor just twice as quick." Harold A. Hill, Star, Chicago, Ill.

"No, because Germany is not nearly as far advanced in the business as America is. We have nothing to fear in this country from competition if every one is simply forced to do his best." Burrell & Tripp, South Haven, Mich.

"We should not cut off our noses to spite our faces. If it is to our advantage to get foreign productions, I say get them." C. H. Schuckert, Temple, Caro, Mich.

"Why imitate German methods? Why place an embargo because Germany does so? Germany proves itself the shortest sightest nation in the world by staking (and losing) everything in an effort to grab more, hog-like. She lost and rightly. Let us make her do the right thing; then help her but not imitate her." Francis Powell, Academy, Northampton, Mass.

Scoff at "Film Invasion"

In reply to the question, "What is your opinion of the 'danger of a foreign film invasion?' " 86 per cent. stated that they did not believe such a danger existed, 6 per cent. were on the other side of the fence and 8 per cent. took the middle road.

"We are not alarmed; do not believe foreign films will be much in public favor," wrote C. T. Meisburg of the Opera House, Harrodsburg, Ky., but Baer & Kala of the Palace, Frazer, Minn., believe "If foreign films are all like 'Gypsy Blood' and 'Passion' we think they are very dangerous for American exhibitors."

The next question, "What success would the average European picture have in your theatre as compared with the average American picture?" found 70 per cent. of the showmen agreed that they would have to possess extraordinary merit to win over American productions, 10 per cent. took the opposite viewpoint and 20 per cent. either did not answer or were equivocal.

Eighty per cent. answered "Yes" to the question, "Would a European production have to possess extraordinary merit to induce you to back it rather than a good American production?" and 7 per cent. answered in the negative. The remainder were non-committal.

Labor Council Arbitrates in Oil City; New Theatre Schedule and Lower Prices

OIL CITY, PA., was deprived of motion picture entertainment for five short days as the rsult of the friendly intervention of the Central Labor conference of that city. The four theatres, the Lyric, Venango, Temple and Princess, which had closed down June 18, were reopened one week later by their proprietors after an adjustment of the difficulties had been made.

The theatres had decided to close after being unable to induce their projectionists to accept a temporary reduction in wages until such time as the business conditions in this city warranted a return to normal wages. Another reason for the closing down decision was the continued falling off of patronage. Exhibitors here have had to contend, also, with what they claimed a high and exhorbitant rate of rental.

Marked Changes

The managers had made a wage reduction proposition to their employes and this was accepted by the ushers and musicians. These employes, in order to aid in keeping the business open, had accepted a cut of from 15 to 20 per cent. in their pay with the understanding that as soon as conditions returned to normal their wages would be subject to an upward revision. The projectionists, however, turned down the offer.

Then the Central Labor Council stepped in and appointed a committee to see what it could do towards arbitrating the mater. The managers of the various houses agreed with the committee that the latter have full authority to review conditions and then decide whether the projectionists should accept the decrease. This proposition was promptly accepted.

The reopening of the theatres has not been without marked changes. One of these is that only two picture houses a week will be open until September 1. That is, the two houses will be run alternately. For example, the first week of the new plan, the Princess and the Temple were open; the following week, the Lyric and Venango. By this arrangement the managements of the theatres hope to reduce overhead expenses to a minimum. As there is not enough patronage to support four houses, it is hoped to concentrate patronage to two houses.

Another change is the admission price. It has been thought advisable to reduce substantially the prices. Prior to the shutdown these were 33 and 39 cents. Beginning at the reopening and extending until further notice, admission will be 11 and 28 cents including war tax. This has already proved an added feature to the Oil City public, as witnessed by the large crowds taking advantage of the new rates.

Toronto Houses Pay $218,000 in Taxes

The theatres of Toronto contributed about $218,000 to the city government for the current year for realty and business taxes imposed by the civic authorities on assessable values. All local theatres are assessed at a combined total of $5,341,863 and the combined business assessment for the local tax is placed at $1,266,149, making a grand total of $6,608,012. In view of these assessments, local theatres this year contributed $41,784 to the city for business tax and $176,281 for realty.

In addition to the above, there is levied an annual civic license fee. Moving picture theatres having a seating capacity of over 600 pay an annual fee of $100. Those with less than 600 seats, which are now very few, pay $50 each a year for a civic license.

The property assessment in Toronto does not represent the market value or possible selling price of structures, but constitutes an arbitrary valuation considerably lower than the apparent market value.

Richard Walton Tully Tells More About His Independent Producing Organization

RICHARD WALTON TULLY, well known dramatist and stage producer, who has entered the industy as an independent producer, releasing through Associated First National Pictures, Inc., is rapidly completing the personnel of his organization and making ambitious plans for the future. "Omar the Tentmaker," the first of the Tully Productions, is now being filmed at the Brunton Studios in Hollywood, and will be followed by another of his famous stage successes, "The Masquerader."

Guy Bates Post, who starred in both plays on the stage, will likewise play the lead in the film versions. A carefully picked cast is being engaged by Mr. Tully in support of Mr. Post, including Lawson Butt, Virginia Fair and Otto Matiesen.

While the direction will be by James Young, Mr. Tully will personally supervise the work. Wilfred Buckland has been engaged as art director and the chief cameraman will be Rene Guissart, who for the last three years has been photographing the Maurice Tourneur productions. The technical side of the production of "Omar the Tentmaker" will be made from the designs and material imported by Mr. Tully from Persia and other sources before the war. The screen version has been prepared by Mr. Tully himself.

Mr. Tully has just returned from Europe, where he has made arrangements for the production of his famous play, "The Bird of Paradise," in Paris, Berlin, Madrid and Rome. In addition to "Omar the Tentmaker," "The Bird of Paradise" and "The Masquerader," Mr. Tully will produce other plays to which he has retained the cinema rights, including the Sidney Drew success, "Keep Her Smiling," "The Flame" and a number of original scenarios and European plays which he has acquired.

Milton Hoffman Appointed Production Manager of Metro West Coast Studios

MILTON HOFFMAN, formerly in charge of the Famous Players-Lasky west coast studios, organizer of that company's London producing plant, has been appointed production manager of the Hollywood studios of Metro Pictures Corporation, according to announcement from the Metro home offices.

The former Lasky chief will share responsibilities of the studio with Joseph Engel, who thus will be given an opportunity to devote all of his attention to the business affairs of the organization, which have increased in importance since the installation of the unit system of production there.

Mr. Hoffman, who carried American methods of picture making to England as the builder of the Famous Players-Lasky studio in London, has enjoyed a range of experience in film work that has extended from exploitation to the actual making of pictures.

Following a rest of several months, Mr. Hoffman agreed to undertake the task of managing the productions of the rapidly growing Metro studios in Hollywood. He left at once for the Pacific coast and assumed his new duties.

Marriage Celebrated

Frank L. Smith, managing director of the Rialto Theatre, Newark, and Miss Mildred E. Tyson were married Wednesday, June 29. They first met three and a half years ago at a moving picture studio where Miss Tyson was acting. She is the daughter of Mr. and Mrs. Wesley Tyson of Brooklyn.

Mr. Smith is a member of the Motion Picture Theatre Owners' Association of New Jersey, the Newark Theatre Managers' Association, and several other professional and fraternal organizations.

Hayakawa Has Great Time on His Visit in the East

The visit of Sessue Hayakawa, the Japanese screen star, with his wife, who is known on the screen as Tsuru Aoki, to the East has been unusual. Many honors have been conferred upon them, the most notable having been the reception of Mr. Hayakawa by President Warren G. Harding in the White House on June 27. The visit to Washington was a momentous one for Hayakawa. Washingtonians paid him the compliment of unusual attentions.

Hayakawa called also upon Baron Shidehara, the Japanese Ambassador, at the offices of the Embassy. Lawrence Beatus, manager of Loew's Palace Theatre, tendered a dinner and entertainment to Mr. Hayakawa and the members of his party at the Hotel Washington. A tour of the city aroused the enthusiasm of Hayakawa to a high pitch, he declaring that some of the views were as beautiful as any he had ever seen.

Among the big features of his stay in New York was his visit to the Polo Grounds as the guest of R. C. Cole, president of R-C Pictures Corporation, where he was introduced from the grounds to the thousands of baseball fans. Mr. Hayakawa was the guest of President Cole and other officials of the corporation at the Dempsey-Carpentier contest at Jersey City, occupying ringside seats. The Japanese Association of New York tendered Hayakawa a banquet on the night of July 8.

Closes for Repairs

The Fairmount Theatre, one of Philadelphia's largest theatres devoted to photoplays, closed for the summer season on July 2.

While the Fairmount is dark Manager H. H. S. Kendrick announces that extensive repairs will be made and a new $25,000 organ will be installed. The house will re-open in the latter part of August.

60 Prints of Pathe News Special Showing Scenes Inside and Outside of Fight Arena in New York Theatres on Night of Bout; In Chicago Sunday

SIXTY theatres in New York City and vicinity, including the Rialto and Strand, and all the first run Keith houses, on Saturday night, July 2, only a few hours after the memorable fight, showed the Pathe News special containing as much as the Federal law allowed on the Dempsey-Carpentier bout. This is one of the greatest accomplishments in news reel history.

Twenty hours after the count of ten had been recorded over Carpentier, the leading theatres of Chicago were also showing this special. One negative had been made by the Pathe News cameramen for Chicago. Fifteen minutes after the knockout, a fast automobile drove up to West Side Park, Jersey City, transferred the negative to a waiting aeroplane, and in another few minutes it was on its way to Cleveland. Arriving there at 8:45 that evening, the negative was transferred to a fast train for Chicago, where it arrived at exactly 4:45 Sunday morning.

Only News Reel in Chicago

Arrangements had been made in Chicago for the printing of the necessary number of prints for the territory. Titles already had been wired and were ready for insertion in the special by the time the negative had been developed.

The Pathe News was the only reel to show the pictures in Chicago Sunday afternoon.

Two specials, as a matter of fact, were issued by the Pathe News. The first, showing the crowds entering the arena, and other interesting preliminary sidelights, were in the principal first run motion picture houses on Broadway Saturday afternoon, so that audiences in these houses were having enacted, before the fight actually took place, scenes that were virtually just occurring on Boyle's Thirty Acres.

By two o'clock Sunday morning, the Pathe News laboratories had completed the big job of printing the full quota of "specials" for every branch and they were being rushed to every corner of the United States.

The Pathe News feat is made remarkable, even more so than by the rapidity of distribution, through the fact that it showed the actual scenes inside the arena during the fight, as well as before. Only the Federal law prohibiting the exhibition of fight pictures, prevented the Pathe News from showing the pictures of the fight itself. In spite of all physical handicaps, rules, and regulations, Pathe staff men photographed every blow struck during the fight. The special contained pictures up to the minute that Dempsey faced Carpentier in the first round, and was cut just as Carpentier led for Dempsey's head, the first blow struck in the great battle.

While Emanuel Cohen, editor of the Pathe News, who directed the operations of a staff of ten men, declines to tell how he overcame all difficulties, and got "inside" pictures of the fight, it is easy to see from the Pathe News special, that he had a cameraman stationed not very far from the arena, with an unobstructed view of the ring, and a sweeping command of the entire coliseum.

It is believed the Pathe News was the only organization, excepting the official photographers, to obtain pictures of events inside the great bowl, aside from those taken from the air. Pathe, too, showed scenes of the arena from the air.

With its customary foresight and vigorousness in pursuit of up to the minute news, the Pathe News officials laid their plans for the taking of the fight pictures months before it took place. In fact, the arena was only started when Editor Cohen plotted the exact spots from which his men obtained their remarkable pictures.

Violated No Law

Orders had been issued that no photographers except those officially chosen, were to be permitted within filming distance of the arena. Yet in spite of this the Pathe News obtained every highlight of the great battle, and showed everything it was legally permitted to exhibit under the Federal laws. They took desperate chances to obtain results, yet despite this, their plans materialized without hitch, as they had been laid out weeks ahead.

Some of the best photographers on the Pathe News staff were called into New York by Editor Cohen, to assist the Metropolitan staff in the filming of the fight.

Representatives of practically every motion picture house of importance in New York City, and vicinity, were assembled in the New York office of Pathe Exchange, Inc., 1600 Broadway, before six o'clock on Saturday, awaiting the Pathe News fight special. The theatres receiving the special in time to exhibit it on Saturday night were:

Theatres Receiving Special

Rialto, Strand, Adelphi; Beverly, (Brooklyn); City Hall, Electra, (Brooklyn); Empire; Filmland, (Brooklyn); Fox's Washington; Hamilton, (Yonkers); Kingsway, (Brooklyn); Loew's Burland, Spooner, New York and Elsmere Theatres; Linden, (Brooklyn); Lyric; Majestic; Mermain, (Brooklyn); New Atlantic, (Brooklyn); New Atlantic, city; Oxford, (Brooklyn); Odeon; Peerless, Third Avenue, (Brooklyn); Peerless, Fifth Avenue, (Brooklyn); Park, (Brooklyn); Roosevelt; Rialto, (Brooklyn); Rocking Chair Movies, (Brighton Beach); Stanley, 77th Street, Schuyler, Tremont, Venice, Yorkville Casino, Moss's Broadway, Astoria, (Astoria, N. Y.); Atlantic, (Atlantic Highland, N. J.); Cort, (Newark); Colonial, (Newark); Danforth, (Jersey City); Playhouse, (Newark); Halsey, (Newark); Buskwick, (Brooklyn); Coliseum; Keith's Eighty-First Street, Fordham, Harlem Opera House, Hamilton, Jefferson, Orpheum, Brooklyn; Prospect Park, (Brooklyn); Palace; Keith's Riverside; Proctor's Fifth Avenue; Proctor's Fifty-Eighth Street; Proctor's 125th Street, and Proctor's Twenty-Third Street.

Maurice Herrmann Dead

With the death of Maurice Herrmann, at his residence, 164 West Forty-eighth Street, New York, on June 27, the American Theatre, Forty-second Street and Eighth Avenue, sustains an irreparable loss.

Mr. Herrmann gave much of his life to study and research, and was an authority on historical costuming and appointments of the drama.

For more than forty years he has been associated with some of the most popular players: Joseph Jefferson, Edwin Booth, Lawrence Barrett, Madame Modjeska, Janauscheck, August Daly, Richard Mansfield, E. H. Sothern, Walter Hampden, Julia Marlowe, Ada Rehan, Maude Adams, Mrs. Fiske, Mary Shaw, James K. Hackett and William Faversham.

To Begin August 1

Thomas Meighan will enjoy a brief rest after the completion of "Cappy Ricks" at Paramount's Eastern studio, before resuming his transcontinental commuting. He is scheduled to begin work at the Lasky studio in Hollywood about August 1 on "A Prince There Was," George M. Cohan's successful romantic comedy. Tom Forman will reach Hollywood about the time Mr. Meighan gets there and will direct the new picture.

Recuperating

Mary McIvor, wife of William Desmond, film star, has gone to Palm Springs to recuperate following a severe attack of grippe.

SCORING A "SCOOP"

How Marcus Notes, proprietor of Criterion Theatre, Washington, D. C., played up the Pathe News Special, showing scenes taken at Dempsey-Carpentier fight in Jersey City, which were rushed to Washington by aeroplane

Exclusive Pictures at Scene of Great Fight Provided by Kinograms

Educational's Kinograms, which just before the Dempsey-Carpentier battle at Jersey City, July 2, provided exclusive motion pictures of the last week's training of Jack Dempsey and Georges Carpentier, followed this by offering immediately after the battle pictures taken at the scene of the great international boxing contest.

The law forbids showing pictures of the actual fight itself. Everything else of interest was "covered" by Kinograms photographers, and the scenes were included in the regular semi-weekly news reel service.

Exclusive rights to take motion pictures inside the grounds were obtained for Kinograms.

The Kinograms photographers were "on the job" with the first of the long line that waited all through the night to be near the front when the gates were opened. This crowd was followed by the throngs that stormed the arena in the hours just preceding the battle.

Tex Rickard was shown in conference with the staff of Kinograms men, and then pictures were obtained of the contestants. Carpentier, "beaten but glorious in defeat," was shown just after the battle and as he left the arena. Pictures were made of Dempsey, still the champion.

Then the scenes of the great crowd after the battle, flowing toward the many exits.

Missouri Delays Action on Censorship

State censorship of moving pictures will not be taken up by the Missouri legislators at the extra session now under way, as was feared. This was made certain by Governor Hyde's special message to the state lawmakers.

Missouri was threatened with censorship once again, when the legislation committee of the Committee of Fifty, which backed the censorship measure at the last session of the legislature, forwarded to Governor Hyde and members of the state legislature a resolution calling upon the governor to submit by special message the question of a state board of motion picture censors at the extra meeting of the state legislature in meeting at Jefferson City.

The resolution pointed out that the censorship bill passed the House of Representatives at the last session 111 to 4 and only failed of passage in the Senate because the House bill arrived at the Senate too late for action prior to adjournment of the legislature.

Construction Work Costing $2,500,000 to Begin September 1 on Tampa Studios

CONSTRUCTION work on the Florida West Coast Studios at Tampa will be begun about September 1, according to F. P. Toombs, of Chicago and Dade City, Fla. An expenditure of $2,500,000 is planned and it will require two and a half years to complete the big plant, according to Mr. Toombs. Fifteen companies may be taken care of, however, by December 1, 1921, he believes.

The nucleus of the big project will be 375 acres on the Memorial Highway five miles from Tampa, which has been secured by the Tampa Board of Trade. When completed, however, the acreage will be about 1,070, it is said. The buildings which it is planned to build at once are the following:

Three outdoor stages, with buildings behind them, 150 by 135 feet; one indoor stage, 75 by 200 feet; two dressing rooms, 25 by 100 feet each; garage, 60 by 100 feet; carpenter shop, 75 by 150 feet; storage house for property effects, 50 by 100 feet, two stories; power house, 35 by 40 feet; administration building, 75 by 140 feet, two stories; laboratory, 80 by 140 feet; storage vault, 25 by 50 feet; projection room, 30 by 60 feet; recreation building, 35 by 60 feet.

In addition to all these buildings, a recreation pier extending out into the bay is contemplated in the preliminary plans. A yacht basin on the property also is proposed. There will be a large reserved parking space.

On the same territory it is intended to have a strip of woodland and animal and bird houses, so that forest scenes can be "shot" right on the spot.

Tom Mix and Tony, Film Star and Pony, Meet Guests at Hotel Astor Luncheon

TOM MIX and Tony were the guests of honor at a unique luncheon given by the Fox Film Corporation at the Hotel Astor on Friday noon, June 30. Of course you all know Tom, and just as many of you probably know Tony, but not by name. Tony is Tom's pal and Tom confided to the other guests that much of his success depends on Tony.

If you have not already guessed the real identity of Tony, who appears with Tom in all of his pictures, it is time to let the cat out of the bag, for Tony is Tom's pony. Quite an unusual thing, we believe, to have a horse as a guest in the Rose Room of the Hotel Astor, but we must say for Tony that he evidently understood the nature of the occasion and certainly acquitted himself creditably.

The luncheon was tendered to representatives of the trade press and daily newspapers and was well attended; in fact we don't believe that there was any publication receiving an invitation that did not send a representative. Tom's wife, well known to film fans as Victoria Forde, was also present, as was her mother, also a well-known film actress, Eugenie Forde. We mention these ladies after mentioning Tony, not because of any desire to slight them, but of course Tony's presence at the feast was the real novelty of the occasion.

Both Tom and Tony made a big hit. You like Tom on the screen, and you like him even better when you know him in real life, for he is one of those red-blooded open-hearted Westerners, very real, very sincere, with no affectation about him, that makes you take to him at once. But we must not forget Tony, for he is a wonderful pony, as well as a beautiful specimen of horseflesh, and it would do your heart good to see Tom's affection for Tony and in return the absolute trust and faith that the horse has in him.

Just after the guests were assembled and Tom and his party introduced, Tom excused himself and from "somewhere outside" produced Tony, riding him into the dining room. Not only was this a novelty for the guests, but it was too much for the discipline of the well-trained hotel employes, as they could be seen peering from around corners looking at the unusual spectacle. After making a few interesting remarks, which were mostly about the horse, Tom took him out, but brought him back later for a flashlight picture to be taken. Someone suggested that Tony be given his share of the dinner, but the only thing that seemed to appeal to Tony was the celery.

Tony has been appearing with Tom in a number of theatres, and on the day of the luncheon the pair had just returned from a visit to Washington, where they met President Harding. Tom explained that the reason why he brought Tony from the West Coast was because, while he had no way to tell what the horse thought about it, he was afraid if he brought the rest of the family and left him behind that Tony would feel hurt, and he owed too much to Tony to take a chance of this kind.

Altogether the affair was a great success, and as the small town paper says: "a good time was had by all." We want to add also that Tom's good judgment does not end with selecting good horses, for he certainly showed as good taste and judgment in selecting the girl, for "Mrs. Tom" is very charming, as is also her distinguished mother.

License Fees Readjusted

At a meeting of the Ottawa, Ontario, police commissioners, the civic license fees for local moving picture theatres were re-adjusted with the result that the smaller theatres are now called upon to pay less for the annual license while theatres with more than 1,000 seats will pay relatively more.

Theatres having 500 seats or less are now charged $75 a year for a license. Theatres having more than 500 seats will pay this amount, but, in addition, there will be a tax of five cents per seat on all over the 500 mark. Formerly the annual fee charged by the city was a flat assessment of $100 for all theatres.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Paramount Doubles Exploitation Staff; Announces Extension of Saunders' Idea

ON the eve of the second anniversary of the Paramount Exploitation Department, Claude Saunders, director, announces that the present force of twenty-five exploiteers will be increased to sixty. The Division of Exploitation of the Famous Players-Lasky Corporation has so justified itself in its two years of existence that S. R. Kent, general manager of distribution, authorized the expansion, which will take place next fall.

CLAUDE SAUNDERS

The department was launched July 10, 1919, when nine men under the direction of Mr. Saunders went into the field to help the smaller exhibitors put over "The Miracle Man." An increase in the staff followed immediately for the exploitation of "Male and Female." The exploiteers now number twenty-five, averaging one man to each exchange.

Saunders' Two Theories

Mr. Saunders, the founder of Paramount exploitation, based his organization on two theories:

One, that there is a vast proportion of the theatre-going public not reached by the dramatic news columns and the advertising in the newspapers. The attention of these people must be attracted involuntarily by unique outdoor advertising. "Let him who runs read" was the motto.

The second, that many of the exhibitors—especially the smaller ones—had entered the theatrical profession from business activities of an entirely different nature and would appreciate the free aid of a trained showman.

Mr. Saunders then assembled an exploitation force which fulfilled the requirements of experience, tact, business efficiency and personal appearance. The exploiteers are at the disposal of any Paramount exhibitor, large or small, and are not permitted to receive any remuneration for their services from the exhibitor.

Soon after the department was organized the exchange of ideas service came into being. Through daily reports to the home office the exploiteers gave each other the benefits of their different experiences. Another slogan crystallized: "Twenty-five minds on one problem, instead of one mind on twenty-five problems."

A Powerful Aid

Under Mr. Saunders the exploitation department stands today the most powerful factor for good in the exhibition business, for it has materially aided in establishing the general idea of exploitation for all good pictures and has enabled managers to make money where normally business would have fallen below the profit line. It is one of the finest pieces of constructive help ever given the motion picture business.

Here's a birthday greeting to Claude Saunders, the daddy of exploitation!

Sold Special Sales on "Now or Never"

Selling a special sales idea on a comedy is new. The Palace Theatre, Hamilton, Ohio, tried it with decided success.

Harold Lloyd was due to show in "Now or Never." They linked the title to the sales and printed his picture and their advertisement in the center of a page devoted to a series of special sales at various stores, each of which carried the idea that now or never you could procure the advertised bargain. It cut both ways, for it played up the sale and sold the idea of the comedy at the same time, so that all advertisers benefited and not merely the house.

Particular On Freckles

Elmer Ramsey, of the Central Theatre, Fairbury, Ill., seems to have squeezed the last gasp out of the Wesley Barry Freckles stunt. We though George Schade had it with his freckled darkey, but Mr. Ramsey offered free admission to any boy who could exhibit exactly 77 freckles. Not a kid qualified, but there was a lot of counting done, and it all helped to put over the idea of "Dinty" for a full house. His only other stunt was a three-boy parade with banners, but it seemed to be enough, for it did better business than "The Kid," which had just broken the previous record.

Pinching a Bad Boy Helped Chattanooga

Sending out two street workers helped put over "Peck's Bad Boy" at the Tivoli Theatre, Chattanooga.

One of the pair was made up as Jackie Coogan, though he was considerably older. He went along the street playing pranks and attaching to automobiles a sign which read: "Peck's Bad Boy did this. He will be at the Tivoli three days, starting Sunday. Catch him."

At timely intervals the fake policeman would make an arrest, the boy would start to bellow and in no time at all a crowd of the curious would collect. When the crowd was large enough the policeman would release the boy and both would pass out cards telling of the coming of the play. It was only good for one day, so they selected Saturday, to get close to the opening and at the same time to get the largest crowds on the street. The stunt is good where you can get a boy you can trust, but if the kid gets too fresh his antics will kill business. With the proper sort of boy you can make a big dent on your public.

THIS DOUBLE STUNT PULLED THE COIN FOR "PECK'S BAD BOY"

The Tivoli Theatre, Chattanooga, used a boy to play pranks on the street and a cop to catch him. When they drew the usual crowd with a fake arrest they passed out cards telling of the coming of the First National attraction

Selling the Picture to the Public

For Sunday Opening

Jack Retlaw, of the Gore-Ramish-Lesser houses in Pomona, Calif., is keeping open house Sundays in the two houses of the West Coast string located there.

Pomona had one of those things that are so popular now and voted to close the theatres on Sunday. Retlaw promptly announced that the Belvedere and American would be open on Sunday for those who had indicated their desire for Sunday amusements by voting against the closing. No admission was charged and the net result of the reform agitation was that more persons than ever went to the theatre on Sunday, because they did not have to pay to get in. It costs the house money, but it is a good argument against the Sunday closing.

Silhouette Singers Please in Brooklyn

On one of his recent programs at the Mark Strand, Brooklyn, Edward L. Hyman obtained the novel silhouette effect shown in the cut on this page. He used for a setting a neutral blue drop, with an orange moon. In front of this was a balustrade with formal trees, the rail broken to let in a fountain, from the basin of which hung strings of crystal beads, which caught the light and, swaying in the breeze, suggested falling drops of water.

All of the light in the set was shot from the sides across the stage and somewhat toward the rear, so that the back drop was brightly lighted and the stage in front of the balustrade in such deep shadow that the singers presented only a black silhouette. It was a novel effect and gave an added kick to the selections from one of the Herbert musical comedies for which it formed the setting. The dance was even more effective than the songs, since the blue was visible through the balustrade and permitted the steps to be seen.

This is a variant to Hyman's non-burnt-cork negro specialty and is even more striking. It has the added advantage of being simple. By keeping the house lights down it is not even necessary to paint the scenery.

Hyman's Novelties at the Mark Strand

At the Mark Strand, Brooklyn, the week of July 10, the feature will be a revival of "Cabiria" with most of the exploitation hung upon the Fiume expedition of d'Annunzio, the author of the story. With imported films all the fashion, Edward L. Hyman believes that the public will appreciate the presentation of this early example, which still stands at the head. For his prologue he will use a production overture, with the eruption of Mt. Aetna for the foundation and Reiser's prelude to "Gobi" as the orchestral selection. This is a massive piece of writing working up to a climax of intense power, which will accord well with the eruption of the volcano. For the setting, the volcano will be shown with the crater in the centre of the drop. From the crater a roughly outlined fan shape is rendered transparent, the rest of the drop being opaque. The regular cloud effect lamp, provided with red screen will give the effect of flames and a gas torch with bellows will provide for the explosions. The side of the mountain will be gashed for the lava flow. Two ground rows in front of the drop will give perspective. The foots will be up one quarter, in blue, and the stage strips full on in red. This sounds complicated, but it can easily be worked.

EDW. L. HYMAN

At the end of the film the same setting is disclosed with the volcano now quiescent, and a soloist sings Tschaikowsky's "Melody" while a dancer does a Salome. This replaces the comedy, but Hyman feels that he wants his audience to go out remembering "Cabiria" rather than some two reel slapstick.

The opening selection will be Verdi's "La Forza del Destino" with a soprano singing an aria. The stage foots will be in orange and blue with the stage flooded blue on which orange spots will be played to give a changing light effect.

Number two will be a Pierrot dance to Kreisler's "Caprice Viennoise" played by the concert master from his desk in the orchestra. The stage will be set with the neutral blue drop with moon cutout, and a small basket of hanging flowers will be the only decoration. The violinist will stand in an amber spot which is wired to the foots, and the stage will be in orange with magenta and blue spots on the dancers.

The third number will be what is probably the first presentation of a number from Puccini's "The Girl of the Golden West" as a production in a picture theatre. "Chella Mi Creda" is the selection chosen, which is sung by a tenor. The setting will be a mounatin drop with a ranch shack in the foreground at the right, from the porch of which the tenor sings. A set tree right and left and cut trees will fill the set. The singer will be dressed as a cowman. There will be an amber spot on the tenor and there will be red and blue lights on the drop at the opening, the red going down and the blue coming up as the song proceeds.

Another Screenland Starts

Under the editorship of A. C. Raleigh, the Portland Screenland, house patron-publication of the Hensen and Von Herberg interests, has done so much good for the theatres that a second has been established in Seattle to serve that section. For a young member it is decidedly good and we offer our congratulations to J. W. Sayre, its editor. It is not a circular, but a real fan magazine, that is to be offered for sale on the news stands as well as given the patrons of the theatres. As the news stand patrons will soon be turned into theatre patrons, the outlook for the newsdealer is not so bright, but the theatres will profit.

ANOTHER ODD STAGE EFFECT FROM EDWARD L. HYMAN

One of the recent novelties at the Mark Strand, Brooklyn. The back drop is neutral blue and the space at the rear of the ballustrade is flooded with steel blue shot against the ground to produce the silhouette effect noted

Turned from Tabs to First Run Smoothly

A. B. Cooper, who ran the Majestic Theatre, Asheville, when it was a tab house, was asked to become a picture manager almost overnight when the house went over to first runs. With the help of Carl Bamford, District Supervisor for that section of Southern Enterprises, he has changed his audience and is making the house show good results with pictures.

Young Style Show

One of his best stunts was a style show put on with Clara Kimball Young in "Straight from Paris." For this he obtained the cooperation of a local shop. The models were placed over a glass trap and stood in the play of changing lights from below for a few moments before the spotlights went on to give the details of the costume. It was just a little touch, but it materially aided in putting over the show as something out of the ordinary.

For the "Love Special" he used a scenic prologue and for each picture he aims to do something to give it distinction and individuality, not repeating and yet always offering something, with the result that the impression is created that the Majestic is above the average.

Selling the Picture to the Public

Special Window Cards for Chicago Merchants

Universal prepared a special window sheet for the Chicago campaign on "Reputation" and landed upward of three thousand windows on the drive. The sheet was a neat design in red and black on white. It carried no reference to the picture other than a white script, "Reputation," on a red leaf form on a white field, the complete sentence reading "Our reputation built on Quality, Excellence of Service, Fairness of Prices." Five girls were used to plant these and they got pretty nearly everyone. It was a good boost for the store and the film profited only in the mass effect.

To capitalize this there was a liberal use of posters including ones and threes on the elevated stations and 24-sheets on the boards.

The "Reputation" line can hook up stores on its face, and should make a fine cooperative page stunt in the smaller places.

A Novelty Folder

G. R. Stewart, of the America Theatre, Casper, Wyo., used a novelty folder for Mary Pickford in "Through the Back Door." It was a sheet 8½ x 9 inches. One one side was printed:

ME CO
OUGH THR

At the top of the other side was "The Back Door." The sheet was so folded that the lower half came just below this line, making that the only line visible. Then the sides were folded to the center so that the letters above made

COME
THROUGH

In effect you saw the "Come through" then unfolded to get "The Back Door" and further opening the sheet the rest of the advertisement appeared, but not until curiosity had made the message sink in. The letters above were five inches from the bottom of the open sheet so that the fold would make them center.

These were distributed by little girls dressed as Miss Pickford in the early scenes of the play. It was novel and worth the trouble of the extra folding in the results they brought.

Made Own Music Week for Gadsden and Cleaned Up on the Local Appreciation

ROY SMART, of the Imperial Theatre, Gadsden, Ala., one of the Southern Enterprises chain, pulled a good one the week of June 4 in the shape of his own music week.

Knowing the value of the local hook-up, particularly in the South, he arranged with the Music Study Club for a special week; the club to receive 25 per cent. of the gross. They were to supply part of the program, and Smart was to offer the best films he could get.

The pictures were "The Love Special," "The City of Silent Men" and "The Nut." The club had its plans pretty well arranged, and it was possible to get to work quickly, so Smart started off with a teaser.

Told of "Wumkeesic"

The first intimation anyone outside of the club had that something was coming off was when most of the store windows and soda fountain mirrors blossomed out with "Wumkeesic" painted on the glass in water colors. This was allowed to soak in for a week and then the letters were transposed to make it "Music Week."

At the same time front page advertisements shot the first gun, and the papers took up the idea with enthusiasm because of the standing of the sponsors.

Then two members of the club went out with the house advertising man and they got one or more 14 by 42 hangers in every shop in town.

Sold the Tickets

But the best advertisement of all was the ticket selling stunt. Small booths were erected all over the business section in which sat ladies of the Music Study Club selling tickets. The stunt was copied from the Liberty Loan drives, and it worked as well as ever.

There was plenty of advertising in the house, particularly in the lobby and on the marquise. Around the house the film attractions were played up, but always hitched to the Music Week.

The club supplied an eight page program, which was distributed to all who came the latter part of the preceding week.

One Last Stunt

And Music Week was officially opened with the presentation of a cantata on Sunday afternoon, to which no admission was charged. This was presumably a starting of the week with a suitable number, but it gave a last chance to sell tickets to anyone who had been overlooked. That's an idea worth remembering.

Because of the heat and the fact that the Imperial was not supplied with fans, the business, minus the club's share, ran only about 20 per cent. above the average, and much of this went for expense, but the house did better than break even, and club and Smart are already planning for a repeat when the weather cools off.

As it stands, the house gained very considerably in prestige, and also profited by the programs, for the program was changed nightly and was varied to appeal to all tastes.

Made Record Lobby For "Idol of North"

E. R. Rogers, of the Rialto, Chattanooga, knows that a big lobby now and then is worth all it costs, and every little while he pulls something that makes him jump the next time he starts out to do something.

Up to date he is still pushing his record up, but this lobby for "The Idol of the North" is going to take a whole lot of beating. He has a large space to work in, but he used it all in a reproduction of a saloon in Alaska, the locale of the picture. The cuts on this page show the idea better than it can be told in words, though the reproduction cannot do full justice to the effect. The lobby is a show in itself and a prologue as well; a far better prologue than anything that could be staged.

The big idea of a lobby of this sort is that it brings people to the theatre and right inside the door. They come to see the lobby everyone is talking about. It is as easy to go inside as to go back to the hot street, and they feel that the play must be above the average because it is so well boomed. That is where the lobby sells. It gets people right up against the box office and then gives them a convincing argument.

E. R. ROGERS, OF THE RIALTO, CHATTANOOGA, MADE STRONG MEN WEEP WHEN HE SHOWED THIS LOBBY

He completely changed the aspect of the entrance to give a representation of a dump on the Yukon. He might have used a snow lobby, but you will recall that he used one of these only a few weeks ago, and Rogers has more than one idea to use on any one type of picture. This made more talk and got more money. On the left is the the shot toward the house. The other toward the entrance

Selling the Picture to the Public

Hooked Dog Matinee to Coogan and "The Kid"

Emory Rylander, who managed the Rylander Theatre, Americus, Ga., used the dog matinee for one of his stunts for Chaplin and Cooogan in "The Kid." He wants the patronage of the children and believes that he can get it most surely through working on them the best shows, so when the Chaplin film came to town he announced that at one afternoon performance every boy who brought his dog could come in free if he had a rope with which to tie his dog to the rack provided at the curb line.

Brought in the Coin

It made a fine dog show for the older folks, and it made a great advertisement for Rylander, in addition to making much cash business for "The Kid."

He also offered a prize of five dollars for the boy who dressed most like the boy in the play, and this was won by the son of a well known attorney.

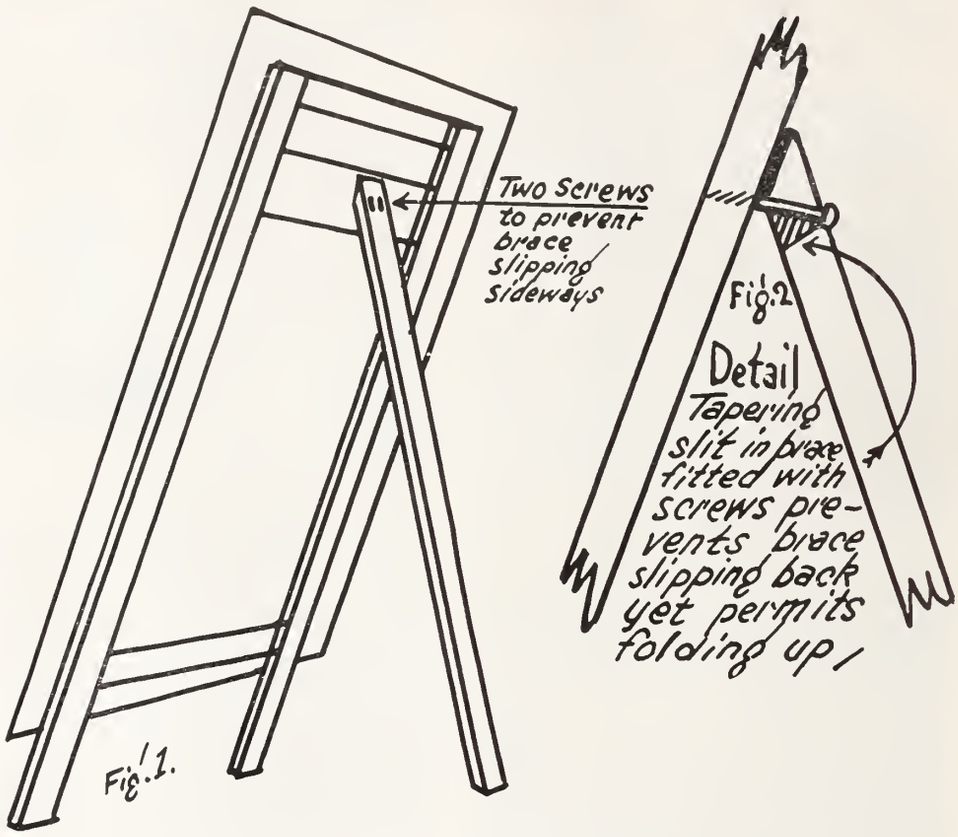
Local Broadway Used to Typify Frivolity

Arthur E. Weld, of the Strand Theatre, Cedar Rapids, Ia., has ideas of his own. We have shown dozens of pictures in which appeal was made through the use of a night picture of New York, but for "Paying the Piper" Weld had a different idea.

He sent his artist across the street to make a sketch of the buildings adjacent to the Strand and he reproduced that on his marquise, having two paintings to face opposite ways.

And on top of the local hotel instead of the Woolworth Building.

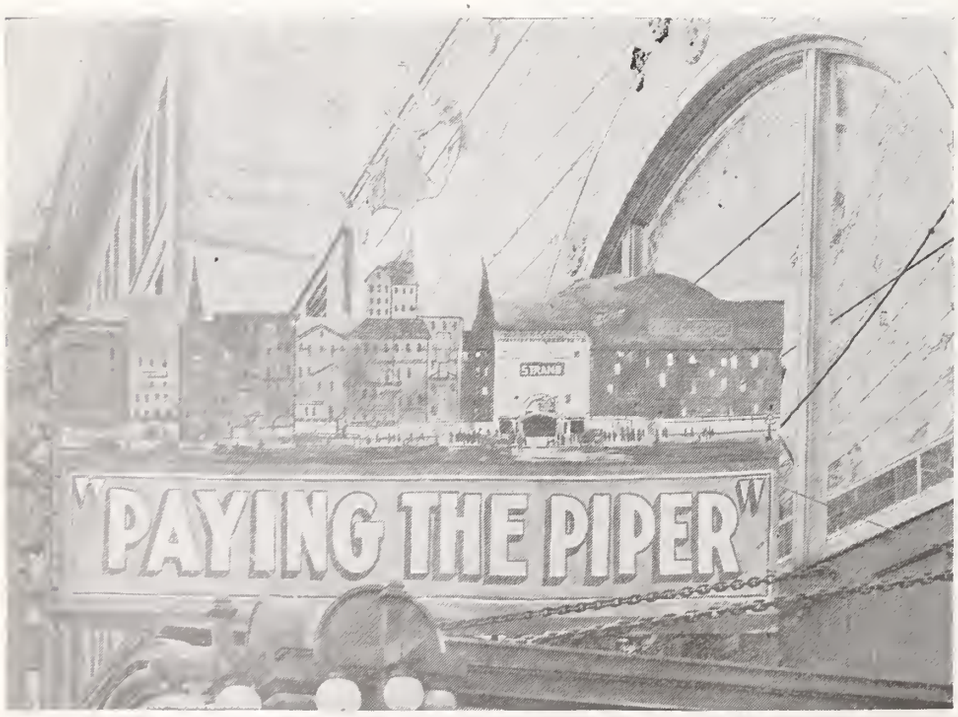
Max Doolittle, the Paramounteer in Des Moines, helped Mr. Weld a little with the idea, but it was a Weld stunt, and one well worth while, because it gives novelty of appeal.


Two screws to prevent brace slipping sideways
Fig. 1.
Fig. 2
Detail
Tapering slit in brace fitted with screws prevents brace slipping back yet permits folding up.

A GOOD SUGGESTION ON EASELS FROM O. T. TAYLOR

Note how the screw holes in the brace are angled out to permit the brace to swing shut or to be opened to the proper slant without a bottom brace. Two screws are used to prevent unnecessary side play. *See next page*

When you do something good be proud enough to tell about it.



WE KNEW DANCERS WERE HIGH FLIERS, BUT THIS IS A BEAUT

The Strand Theatre, Cedar Rapids, Ia., did not follow the usual idea of showing New York as typifying the gay life. It had a profile made of its own Broadway with the dancer perched on the roof

Here's a Good One

W. Griffith Mitchell, of the Majestic, Kalamazoo, has found a new lead for stunt advertising.

He was playing Dorothy Dalton in "The Idol of the North." There was a company anxious to demonstrate a new summer drink. He announced that "The Idol of the North" would set up a bar in the lobby of the Majestic.

He got up a very good looking bar with a girl dressed as was Miss Dalton in the play and she served the drink free to the patrons, the beverage company supplying the drink and the ice and Mitchell paying the rest.

It made something of a local sensation and not only put over the play but it put the drink on the fountain map.

It's a timely stunt and if you can't find a company willing to supply a drink, you might let some ladies aid society serve lemonade. The big idea is to get the bar in the lobby—and get free drink if you can.

Keep Growing

Don't ever think you know the amusement business. The moment you think you know it all and stop studying, that moment you commence to quit the game, for only by keeping abreast of the times can you get the most out of your house. The man who thinks he knows all he needs to learn is dead. He may not be ripe for burial, but he is on his way to the cemetery of dead hopes. Quiz the film salesmen when they come in, learn from the exploitation men, read the trade papers, and most of all, study your opposition. Of course the man who has the other house is a dumb brute who has no business in a theatre, but he might know just one thing you do not and may have that advantage over you.

Selling the Picture to the Public

O. T. Taylor Shows How Easy it Is to Alter Old Designs and Save Building

O. T. TAYLOR

O. T. Taylor, of the Weir Theatre, Aberdeen, Wash., sends in a lobby display for Buster Keaton in "The High Sign" and Jewel Carmen in "The Silver Lining" which shows how he works over his old structures to get new effects. The central sign is that used for "Heliotrope" which was illustrated in the issue dated April 23. Turn back, if you have a file, and note how effectively the transformation has been effected. The flippers have been removed (they were built to be taken down), cross bars have been added, and not even the theatre people could tell that it was the same stunt.

In the same way the side frames are those used for Keaton in "The Scarecrow" and pictured here in the issue dated April 16.

Saves Work and Material

In other words, Mr. Taylor has a brand new lobby at a very small cost for materials and time, and time costs more than material. Mr. Taylor also shows how he braces his easels by channeling the screw holes so that the braces set without hinges and without the bottom cross brace. This is a detail worthy of noting.

Follow Mr. Taylor until you have a dozen or so ideas, and then stop building, except for the very unusual ideas and work the old material over and over again. You can make an elaborate flash at very small cost.

IT PAYS TO PAINT
By O. T. Taylor

Uniform design and color scheme made this simple lobby display attractive. As will be noted the feature and comedy are carried out in the same design and done in the same colors which lend to the lobby a distinction and pleasing effect, especially so after previous use of a jumble of production posters and photos, all of different and often clashing colors and design.

Any manager can have a lobby display, similar to this one, for a reasonable price, even if he has to hire a sign-writer to do the lettering, providing he gets the posters and easels ready so that the sign man will have but the lettering to do. Preparing the stuff is no trick but it takes time, and time is what costs real money.

Try this out on the next picture you want to boost, but don't wait until a day or two before the showing and then expect to get it ready. Begin preparations a week or two ahead of show date; it's better to have a lobby display ready for installation a few days before it is needed than to have to rush it at the last moment.

To give an idea on how to go about it a description of the Keaton "High Sign" display follows:

The three cut-outs are made from wall board mounted on easels. (An extremely simple easel construction is shown as fig. 1-2.) The front is covered with mottled gray paper trimmed, after it is applied, to shape of cut-out. Three sheets, corner panels and banner are also cut to size from same paper stock. For the lettered panels pale green poster paper, cut to uniform pattern, is pasted onto gray paper. Figures may be cut from posters furnished with the pictures, as in three sheet to left, or hand painted on white paper and then cut and pasted on, as on centre easel, or it may be done with a combination of the two; three sheet on right, carrying a large head of Keaton, cut from 24 sheet on "The Saphead," and a hand painted cartoon of gangster and buzzard.

(In pasting cut-outs onto paper apply library paste or a little thin glue along edge of cut-out—do not paste in the entire back as doing so is certain to "draw" or wrinkle the paper.)

The banner is all hand work, but a striking effect can be produced by using cut-outs from one sheets. The photos are now pasted in position and it is ready for painting.

The broad line or bar across three sheets and corner boards and also the frame effect on lower part of easels, is done in old bronze. Circle, on threee sheets and large easel, in orange with broad band in silver (aluminum bronze) edged in white. Cloud, small easels, black with silver outlines and white lettering; sky orange and trees in medium green. White and orange lines around lettered panels; display lines in dark green, orange initials, small lettering black.

Eye of buzzard in large easel cut out and thin white paper inserted—50-watt lamp, equipped with skeedoodle plug, and placed in a small box back of buzzard makes it a "blinking buzzard."

Dog Stories

Suppose that you make friends with the reporter who comes to your house and get him so that he will take your stories. It all helps and a man will read with interest about the number of pounds of chewing gum you remove from the underside of your seats each year, when he will fail to thrill even over the fact that Bill Hart has retired.

With a little thought you can get up a lot of dog stories that will make good reading. Each one will carry the mention of your house and none of them will be charged against your press notice account, if they keep tabs. It's all velvet.

Mahoney City Fight Had Curious Angles

They have been scrapping down in Mahoney City, Pa., and it was "Brewster's Millions" against "The Parish Priest" and added starters. Jack Pierce, manager of the Family Theatre, had booked "Brewster's Millions" and expected to clean up.

Ordinarily he would have done so with Arbuckle alone, but the Elks Theatre booked in Dan Sully's old stage vehicle, "The Parish Priest," which had been written by Daniel L. Hart, mayor of Wilkesbarre.

Between local pride and the appeal to the Catholic element, it looked as though Arbuckle would be faded and Pierce shot word to Eli M. Orowitz to come up and help.

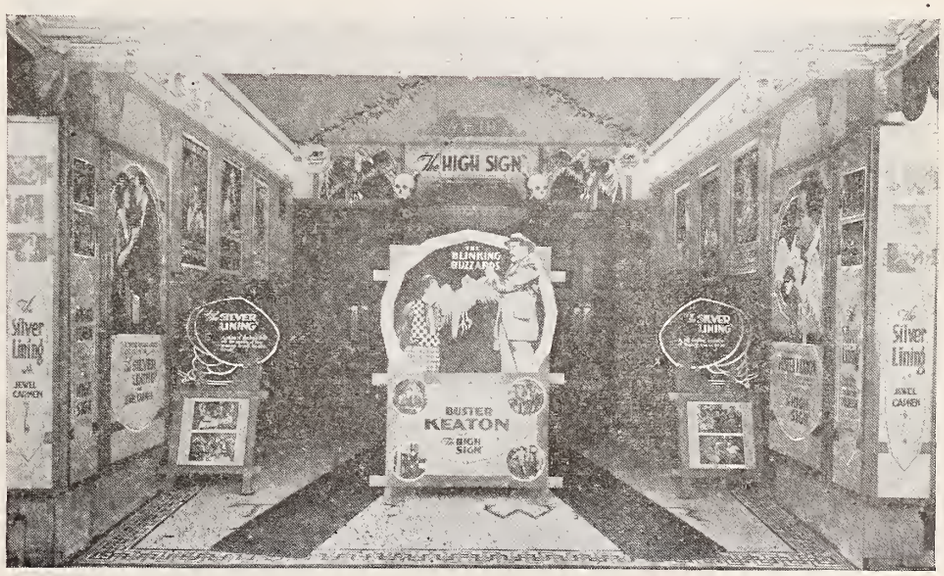
They located a print showing the new Cardinal Dougherty's return to Philadelphia, which was the property of Senator John J. Coyle, head of the American Catholic Union and Papal Chamberlain, and made this an added attraction.

It looked as though they had won, but the Elks dug out enough from the news weeklies to make a short length, and added the Cathedral Quartet. It must have been the Vine Street cathedral, for they announced the names of film men, and when Dan Heenan, of the First National exchange, wired the paper asking that his name be withdrawn and the next day two Robertson-Cole men added their kick, it pulled the teeth of the quartet.

We don't get many of those old-time fights, but they do come once in a while and add to the joy of living. Generally they also prove the value of trained exploitation men who are at the service of the exhibitor.

WANT A PROGRAM?

We have about forty Chinese programs on hand. It strikes us that some managers might like these for lobby display. If you want one, send an addressed envelope to this department. Do not stamp it. If you get in before the supply is exhausted, we will be glad to let you have one. If you do not get your envelope back, you'll know that they were gone before your application arrived.



OLD FRIENDS WITH NEW FACES. YOU HAVE SEEN THESE BEFORE

The centre is the "Heliotrope" frame without the flippers, and the side pieces were also used for "The Scarecrow." Turn to the issues for April 16 and 23 and note how cleverly yet simply they have been altered

Selling the Picture to the Public

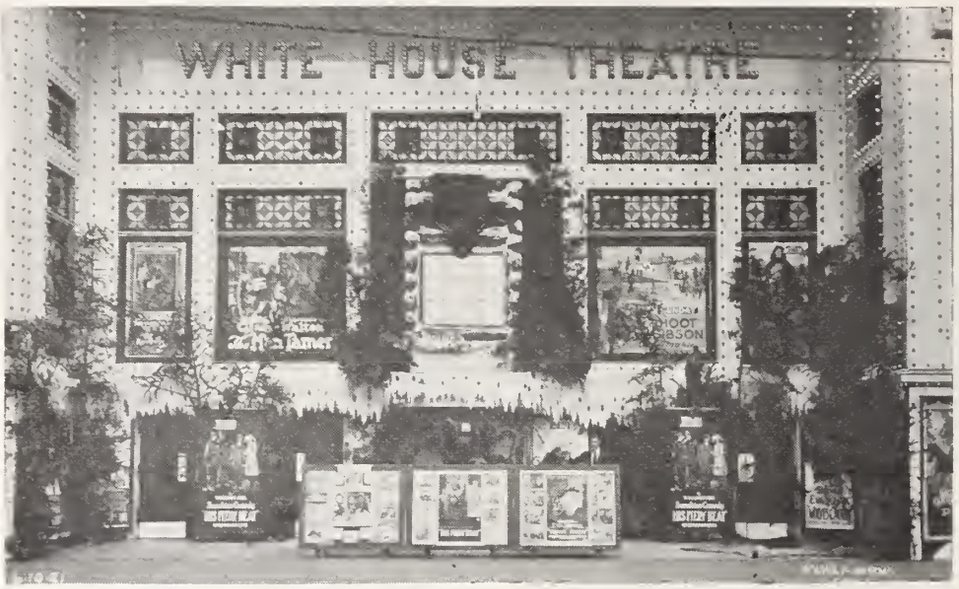
Thrilling Tragedy Behind the Screen

O. L. Meister, of the White House Theatre, Milwaukee, made new an old idea in his lobby display for "Wolves of the North." He used an icicle valance around the lobby and then brought in some fir trees. The central display was the window of a log cabin, apparently frosted over.

Back of this was a strong light, and between the light and the screen shadowy figures enacted a thrilling moment from the play. Their actions were a bit jerky, for they were only cardboard players, actuated by a motor, but the display commanded wide attention and brought in the crowds.

Circus Atmosphere

For Gladys Walton in "The Man Tamer" he got up a circus front with a clown and a girl in the costume worn by Miss Walton. With sawdust on the floor and plenty of toy balloons he had a gaudy front that told of the circus atmosphere.



KEPT THE WOLF FROM THE DOOR, BUT NOT FROM THE WINDOW

O. L. Meister made an effective pine-tree lobby for Universal's "Wolves of the North" with a central display in a frost-covered window, behind which moving figures suggested a big moment from the feature

Richmond Theatre Paints Floor Signs

Wells Lyric Theatre, Richmond, Va., believes in putting the titles where the patrons can see them, and they paint them on the floor of the lobby. Probably this is done only on Sunday, when the house is closed, for the water color will not withstand the trampling of many feet.

This cut shows the painting done for "Too Much Speed" to hook in with the campaign engineered by Herman Phillips, the Washington Paramounteer, backed up by Harry Bernstein, the local manager for the Wells theatres.

Told Truth and Won

Phillips went to Major Potts, of the News-Leader, the most influential paper in the state, and told him frankly that it was a press stunt that he was trying to put over, but a press stunt that would benefit the public.

Frankness won. The News-Leader got behind the campaign and pushed it strong, not only in the paper, but in arranging for parades and other demonstrations. One truck company went into the idea 100 per cent. and there was a parade in which every make of car represented in Richmond took part, while the truck company kept a half ton truck out all the time, part of the time permitting well known society girls to act as pilots for the vehicle.

The cautioning hand was shown everywhere and the title appeared in every headline in the paper which referred to auto accidents, and in other connections as well.

YOU CAN'T GET AWAY FROM ADVERTISING LIKE THIS

How the Wells theatres in Richmond put the announcements of attractions where the patrons are certain to see them. This display was for "Too Much Speed" and "The Woman God Changed," with fight returns on the side

Real Squirrels for "Nut" Exploitation

I. C. Holloway, of the Savoy Theatre, Anniston, Ala., used several live squirrels in a cage in a store window for exploiting "The Nut." Then the second day, he says, they gnawed their way through the cage and half the town set out to catch them. And some of the darkey boys were so afraid of the squirrels that it added materially to the fun.

Another stunt was a peanut race for passes, with signs on the backs of the contestants. The race was held in front of the house and drew a big crowd.

Cost Only $1.25

The only cost, outside of a few passes, was $1.25 for netting for the cage, and the business was increased about 20 per cent.

For "Through the Back Door" the window drive was made on household articles such as usually go through the back door. The window had for a centerpiece a large disc mounted on a broken victrola, a fan supplying motive power, windmill fashion, which gave a slow turning permitting the several signs on the edge of the disc to be read.

Another hook-up was the offer to supply tickets to teachers for one third of their classes, one child in each three receiving a free matinee admission and coaxing in the other two.

More Hot Stuff

Edwin Brant, of the Colonial Theatre, Elyria, O., wanted to offset the stampede for the lake, because he had Arbuckle in "Brewster's Millions" and wanted everyone to see it, so ke skied the banners on the marquise and on the underside he ran the largest banner of all, which read:

Why Go to the Lake
DUCK IN HERE
and Cool Off

And the suggestion was strong enough to pull them in, and the house was well ventilated and they did cool off, and everyone was happy.

Selling the Picture to the Public

THESE MILESTONES IN THE LOBBY HOOKED UP THE STUNT

Arthur E. Weld, of the Strand, Cedar Rapids, Iowa, liked the milestone idea for "Man, Woman, Marriage" so much that he put the idea over in his ads, his window displays and everywhere else he could get them. It was an epidemic of milestones

Made the Milestones the Big Sales Point

Arthur E. Weld, of the Strand, Cedar Rapids, Ia., knows the value of a trade mark for a house or a film, and when he saw the milestone used for "Man, Woman, Marriage," he marked it for his own. He put his sign writer to work and the three-armed milepost was transferred to a lot of window cards, he put them along the roads, and sprinkled his advertisements with them, besides putting out several thousand heralds.

Then he put a couple in his lobby, alongside a large special painting, and even without lettering he could have hooked in, but he splashed the title all over the place, for this was his First National Week attraction and he wanted to have something good to report.

He reported a cleanup, for the trade mark worked as it always does. There was just one appeal and it got a chance to sink in.

Made His Own Rugs a Window for "Deception"

I. C. Holloway, of the Theato Theatre, Anniston, Ala., one of the Anniston Enterprises houses, was a major in the army before he took up management and had seen service in Armenia. While there he picked up a number of good examples of Turkish and Persian rugs.

When he had "Deception" booked and was looking around for something with which to win a window, he thought of the rugs and one of the local stores was glad to give him a window for five days. The cards read that the store does not practise "Deception," but that this may be found at the Theato.

A Sweet Idea

A similar idea was worked in a grocery, where there was a display of sugar and fruit bottles for the summer canning. Here the attractor was a huge disc with zig-zag lines to make it look interesting. It did not mean anything in particular, but it was in motion and it attracted attention.

The total cost of the two exploits was only nine dollars and it shot the receipts up 25 per cent., in spite of the hot weather.

To Exploit "Golden Snare"

First National has arranged for a tieup with the Crosset & Dunlap Company to boom Curwood's "The Golden Snare" in type and film simultaneously.

Thousands of stills have been provided the publishers to ship to their bookselling clients and a more direct cooperation will be arranged wherever possible.

Publishers know the value of the hook-up and are always on the lookout for good connections, and the Curwood play promises to give an exceptional connection.

Don't let hot weather run you out of your own theatre. You can keep hot weather out and your patrons in if you use sufficient fans and ventilation, but fight back and fight hard if you expect to win.

Passes with Want Ads Helps Theatres, Too

Rick Ricketson, Salt Lake City Paramounteer, handed the Sexton Theatre, Great Falls, Mont., a good old idea. The Sexton is a large house and does not always play to capacity because of its size. The management figured that it could give away from two to three hundred passes a week and fill the hitherto unsold seats, so it made a deal with the Tribune whereby the latter gives a pass to the Sexton with every Sunday want ad.

In return the Tribune gives a daily announcement of the offer on the front page, of course naming the theatre and the attraction and giving about five lines of description.

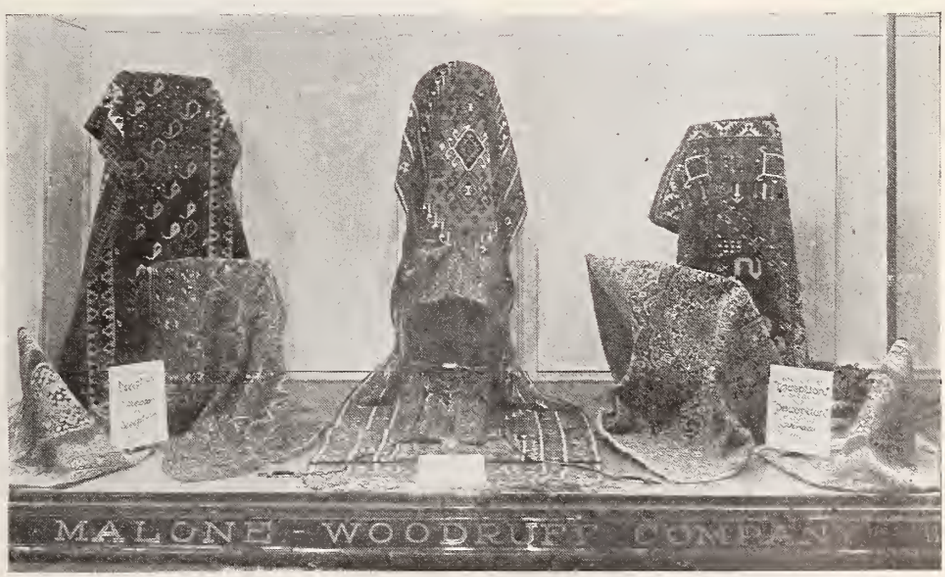
Special tickets are used and tabulation shows that fully three-fourths of the tickets carry the sale of from one to three additional cash admissions. The newspaper has found that it helped business in that people with wants give the advertisement to the Tribune instead of the other paper, so it is willing to continue as long as Manager Steege wants to. He is willing to stay as long as the paper does, so it must be working well.

This is a variant on the scheme of donating a certain number of passes which are given to those whose names appear in the classified columns, which insures that everyone reads the classified ads.

Max Doolittle Hitches Des Moines to T. M. S.

Max Doolittle, Des Moines Paramounteer, has come into the "Too Much Speed" campaign drive, hooking the Des Moines Auto Club to the movement. The red hand from the one sheets has been adopted as the club emblem and the club had made up stickers for windshields showing the design about five inches high. Each club member has adorned his car with a "Too Much Speed" pennant.

Because of the bookings, Doolittle was a little slow in getting into line, but he was there with a full line of goods when he did start.



NO DECEPTION ABOUT THESE RUGS, EITHER. THEY ARE IMPORTED

Holloway knows, because he picked them up himself in Armenia, when he was in the army. He loaned them for a window show to advertise "Deception" at the Theato Theatre, Anniston, Alabama, of which he is manager

Selling the Picture to the Public

"Heart of Maryland" Offered a Ringer

Just because you cannot get the original bell used in "The Heart of Maryland" is no reason why you cannot use this idea, if you can find a bell that does not hang too high to be borrowed.

The stunt shown was worked for the Manor Theatre, Brooklyn Manor, a suburb of New York. David Schaefer, the exploitation manager, got the use of the original bell used in the Vitagraph production, bringing that and its framework over from the studios on an auto truck.

THE VITAGRAPH BELL

Each afternoon at four o'clock the bell was swung with a girl impersonating the heroine hanging to the clapper. As there was a special matinee for the children at that time, the stunt drew the crowd.

Any bell can be the "original" bell if you have the nerve, and a special stunt can be worked up. You can get a lot of press stuff as well as ballyhoo. It worked well for the Manor Theatre and gave a new hot weather record.

Accident Gave Punch to Mailed Circulars

C. A. Crute, of the Lyric Theatre, Huntsville, Ala., hit a good stunt through accident the other day. He mailed out some 500 heralds for "Sentimental Tommy" and the boy sealed the letters and then affixed one cent stamps.

The post office sent word over that another penny was needed, but Mr. Crute thought of something better than that. He sent the boy over and had him slit each envelope, making the stuff mailable at the one cent rate.

He thought that was all there was to it, but he had just started something, for about 450 people wanted to know why mail matter had been delivered to them already opened, and they gave unusual attention to the contents of the envelope.

Now that you know about it, you can do it intentionally by arrangement with your postmaster, but be careful that there is no mistake and the stuff is shot through with one cent due.

NO DECEIVING THE PUBLIC WITH THIS "DECEPTION" DISPLAY

Tied Up a Town of Merchant Kickers

Rick Ricketson blew into Grand Falls, Mont., and suggested to Will Steege, the manager of the Grand, that they might go out and hook up a few windows. Steege shook his head.

There didn't seem to be much use wasting shoe leather on a bunch of hard boiled eggs who "didn't believe in advertising the other fellow's business," to quote their own phrase.

Ricketson knows that eggs can't be unscrambled, but he figures that they can be unboiled, so he went out and had some signs printed in red on white, which started off: "This store is a member of the One Hundred Per Cent. Quality League. Every article is guaranteed against 'deception' of any kind." Then followed the suggestion that "Deception" could be found at the Grand by all and sundry.

It was not a new stunt, but it was new in Grand Falls, and Ricketson pointed out that no one could afford to pose as a stand-out. He not only got his signs into every window, but many of the big ones were glad to get a special sign, each of which was painted up with the name of the concern.

THERE'S NO "DECEPTION" ABOUT THESE SIGNS

They are all advertisements for the Paramount release, but they also helped the merchants of Grand Falls, Mont., alibi their past profiteering records; so most of the town fell for Rick Ricketson's suggestion

Selling the Picture to the Public

THIS ISN'T MUCH OF A WINDOW, BUT IT WAS A STARTER

A. Mike Vogel, Seattle Paramounteer, gave Rosenberg, Ore., its first taste of window work, hooking up to the drug stores with the scent and to fashions with the color of "Heliotrope." Now he'll go back and do better

Both Color and Scent Tied to Heliotrope

A. Mike Vogel, the Seattle Paramounteer, dropped into Rosenberg, Oreg., the other day and broke the ice for window displays; something the town had not known.

He persuaded the pharmacists to show windows with scented soaps, sachets and extracts of heliotrope, and then sold the dress stores and the milliners on the color. It was only a two day run in a small town for a somewhat ancient release, but the Paramounteers relieve suffering wherever they find it and do not confine their efforts to the first run theatres.

The management of the Antlers needs money just as much as the Seattle theatres, and he gets the same help in making it.

Repeated "Treasure Hunt"

The Raymond Hotel, which is also an exhibitor in Pasadena, liked the Grauman treasure hunt so well that it arranged with John Le Roy Johnston, Los Angeles Paramounteer, to repeat the exploit when they played "Buried Treasure." The people who were used in the Los Angeles stunt were re-engaged, the costumes were loaned in return for a credit card, and the same hook-up was made with the papers.

If it keeps on Johnston will have to form a touring troupe for this Marion Davies production.

Send in your best stunts. Helping others will help you.

It's reciprocity, that's all.

Duncan Adapts Front to Gain New Effects

J. C. Duncan knows that when he builds a front he does not have to throw it away. He holds onto it down cellar and when opportunity offers, he gets it out again and uses it a second time and then a third and fourth.

Perhaps you recall the gorgeous effect he gained for "When New York Sleeps" at the Strand, Asheville, N. C. This is the same brickwork, but now it is moved down front to serve as the basis for a display for Griffith's "The Love Flower." Last time the wall was upstage. Not it fronts the street and in back of the gate is an inviting vista, for which the garden swing forms the chief feature. The second picture shows the inside of the lobby, the arch opening directly upon a side street, enhancing the effect.

But for that arch, this would be a poor design for hot weather in the South, but this gives plenty of ventilation and at the same time provides shade for the matinees. It not only raised the receipts one hundred dollars at a cost of $25, but it brought newspaper mention in two issues, calling attention to the novelty.

For Tom Mix in "A Ridin' Romeo" he used sand on the lobby floor and stabled a pony in the enclosure except at showing times, when he needed the room. The layout was worked with ropes pendent from the arch and the side walls, with a wheel and a camp kettle to add local color. This also cost $25, but it brought in only $75 additional, but a boost means a lot with cotton down and business generally bad, and anything that can bring in every $75 additional is going strong, and Mr. Duncan has a right to feel that he has done something.

Since the Southern Enterprises established its exploitation department most of the managers seem to be up on their toes to make good for the encouragement Lem L. Stewart hands them, for more good work has come up from the Southeast than is now coming in from any other section of the country. The success of this department, like the success of the Paramount exploitation force, seems to prove that today exploitation is essential to success. Are you in line?

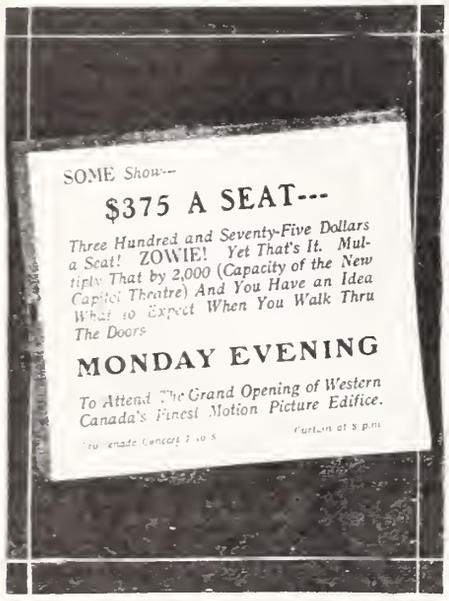
YOU DO NOT HAVE TO PAINT NEW STUFF FOR EACH NEW FEATURE. YOU CAN WORK OVER THE OLD MATERIAL

That's what J. C. Duncan did at the Strand Theatre, Asheville, N. C. He had Griffith's "The Love Flower" and he wanted to put it over, so he took the brick wall he originally used as a backing for "While New York Sleeps," moved it down front and put a row of plant boxes along the foot. Then he furnished the interior as a garden, with sand on the floor and swings and wicker seats, and raised the receipts

Selling the Picture to the Public

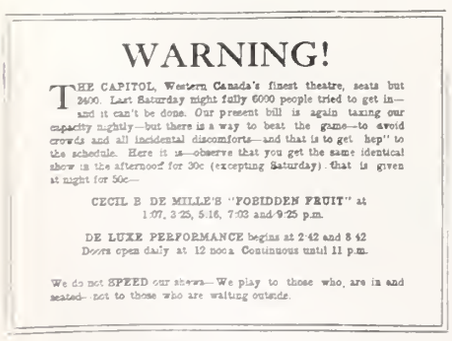
"Ruff Stuff" at Last After a Long Delay

We have had no "Ruff Stuff" since Ralph Ruffner left San Francisco and that is a long time ago. After he blew back to the Pacific following his brief stay in New York, he did not get much of a chance and he has been jumping all around, but now Ruff seems to be more or less of a fixture at the Capitol, Vancouver, B. C., and he has started the the stuff east. It is curious to note that Ruff started in Vancouver, Wash., a small coast town, and has now worked his way to the real Vancouver. Just before he went to Vancouver, Ruff put over the Capitol, Winnipeg, and then repeated with the sister house in British Columbia. One of his first characteristic displays was designed to put over the idea of the bigness of the house. It ran just before the opening and


SOME Show---
$375 A SEAT---
Three Hundred and Seventy-Five Dollars a Seat! ZOWIE! Yet That's It. Multiply That by 2,000 (Capacity of the New Capitol Theatre) And You Have an Idea What to Expect When You Walk Thru The Doors
MONDAY EVENING
To Attend The Grand Opening of Western Canada's Finest Motion Picture Edifice.

RUFF'S OPENER

explains that the initial investment represents something like $375 a seat. That means more than to say that the house cost $750,000 because it visualizes the sum, and each of the opening patrons could feel as he sank into the plush that it has cost $375 to put him there. Just after the opening he sprang a characteristic advertisement in the shape of a "warning"


WARNING!
THE CAPITOL, Western Canada's finest theatre, seats but 2400. Last Saturday night fully 6000 people tried to get in—and it can't be done. Our present bill is again taxing our capacity nightly—but there is a way to beat the game—to avoid crowds and all incidental discomforts—and that is to get "hep" to the schedule. Here it is—observe that you get the same identical show in the afternoon for 30c (excepting Saturday) that is given at night for 50c—
CECIL B DE MILLE'S "FORBIDDEN FRUIT" at 1:07, 3:25, 5:16, 7:03 and 9:25 p.m.
DE LUXE PERFORMANCE begins at 2:42 and 8:42
Doors open daily at 12 noon. Continuous until 11 p.m.
We do not SPEED our shows—We play to those who are in and seated—not to those who are waiting outside.

RUFFNER'S WARNING

in which the public was urged to observe the playing times and make use of the matinees to avoid a standout; though we do not believe that Ruff minded having a standout. The chief idea was to build up the matinee business and take the pressure from the night shows. The best line is that at the bottom which reads: "We do not speed our shows. We play to those who are in and seated—not to those who are waiting outside." And we think that this is not just fancy talk, but a statement of policy, for Ruff knows that only by pleasing the patrons who are in can he hope to hold a waiting line outside. He knows that he speeded show is more fatal to business than poor attractions, and he keeps faith with the patron by giving him a proper performance. If he can fill the seats, he has all the money he has a right to expect. He does not try to grind in an extra show, and as a result he probably will continue his standout. He is giving the sort of show he has always wanted to give, with a good orchestra and a production, and he writes that these productions are what really bring the business and place the Capitol in a class by itself. He is not sending on photographs of the productions because it is impossible to reproduce the lighting effects which give the staged shows more than half of their charm, but he is batting them out and is going to give S. Barret McCormick a run for the money. The third example is just a flyer; characteristic Ruff stuff to get away from the cut and dried newspaper stuff. It gets a smile; perhaps a laugh, so it sells the tickets. The dog is remarking that he never laughed so

A TYPICAL RUFFNER

much in his life and the rabbit is promising the little ones that a visit to the Capitol shall be the reward of their good conduct. Ruff writes that one of the best paying stunts since the house opened was the drawing contest for "Black Beauty" originated by the Palace, New Haven, perhaps one of the most widely copied stunts ever worked. This made him a wonderful cleanup. For his opening attraction, "Forbidden Fruit," he used four fulls, a figure perched on a globe carrying the house name and holding aloft a tray of fruits, with the title directly above. It was strong drawing even if the figure's drape looked more like a sagged union suit than a costume. All of his stuff carries the earmarks of the writer, as in a "Black Beauty" display he remarks "If this were Christmas the bill could not be much better" and similar oddities of phrase, though Ruff has not yet hit his stride. He adapted George E. Carpenter's cartoon idea to "Black Beauty" and writes that it is one of the best things he has found lately. He wrote in new text to fit the change in title and added a horse which is saying to its colt "Come on. Your father's in the pictures." He put "Sentimental Tommy" over as "The Seventh Wonder of the World. The despair of the censors. Nothing to cut. Nobody killed, assaulted or wronged. No fires, earthquakes or floods. No locomotives, airplanes, autos, motor boats or bicycles, races or collisions. No guns, knives, booze or dynamite, yet the big picture of the year was made successfully, so much so you'll leave the theatre feeling you've been run over by a train of fairy thoughts which took ninety delightful minutes to pass." That got them. But the most constructive work Ruff has done this far was to take four fulls on the front page of the picture section with spaces for every feature of the current program and offering a prize of $25 for the best constructive criticism. He made it plain that he wanted opinions and not praise. There were other ticket prizes, but the top prize was in money. He got 200 replies and from the three he sent in we gather that he got his money's worth; indeed he writes that any one was worth the price of the entire stunt. His chief idea was to find out how the prologue idea was accepted, and he finds that they want it, but while most of the writers seem to feel that they must praise to be in the money, they cannot help throwing side angles on the bill that will help to gauge the value of the various items. It will be recalled that in Butte Ruff had his ushers report each day the comments they picked up from the patrons, but this idea of advertising for opinions is so far as we can recall something both new and good. Now that we have Ruff coming again we hope to keep him on the job. He has been bouncing around too much of late to be kept to account, but now we know here he is and we are going after him, for his doings are worth while to all who are intersted in good management.

—*P. T. A.*—

Hyman Cuts Spaces but Keeps Display

Edward L. Hyman, of the Mark Strand, Brooklyn, has cut down his spaces for the summer without any sacrifice of prominence. He simply keeps all but the big line down and puts it over. We would like this a little better if the title were down a couple of picas from the signature, but it does very well just as it stands, and gives as good a display in two 65 lines as he used to get in three 85s. The larger space gave him more prominence for his smaller features, but gave him no more for

MARK
STRAND
BROOKLYN
FULTON ST. AND ROCKWELL PL.
Direction EDWARD L. HYMAN
"THE WOMAN GOD CHANGED"
Adapted by Doty Hobart from the big story of Donn Byrne
THE BIGGEST HIT ON BROADWAY IN A YEAR
N.Y. TRIBUNE—"It's a great picture"
N.Y. WORLD—"We peer into the future of motion picture production when we chance to behold so gripping and so fascinating a cinema play as 'The Woman God Changed'"
N.Y. MAIL—"An exceedingly fine film"
N.Y. EVENING TELEGRAM—"The Woman God Changed develops to a point where the problem becomes a climax to be followed by another climax."
MORNING TELEGRAPH—"A first class attraction, one of the best leisure photodramas released in some time"
WITH STAGED PROLOGUE "A SOUTH SEA ISLE"
OVERTURE, REALISTIC
WILLIAM TELL.....Rossini
Famed Mark Strand Orchestra
Alois Reser.....Conductor
EXCERPTS FROM "THE PRINCESS PAT".....Norbert
Mark Strand Mixed Quartette and Ballet
Toonerville Trolley Comedy "The Skipper's Scheme"
"Adventures of Bob and Bill"
Topical Review

THE HYMAN SIXTY-FIVES

the features, and the real feature at the Strand is the Strand show and not any particular feature. The thing we like the least about this display is the quotation from the press criticisms. We don't believe that ever helps much.

—*P. T. A.*—

Makes Own Six Sheets to Get What It Wants

The Allen Theatre, St. Catherines, Ont., makes its own six sheet boards to get just the copy it wants. This is good where the house has an artist who can do this work, and artist seems to be the right word for the Allen's sign man. The photoraph shows the front dolled up for "Reputation" with huge

Selling the Picture to the Public

letters spelling the title over the marquise and the pedestal accessories in use just outside the doors. This is the first example we have seen of the use of these pedestals and we are sorry that the house did not have a closer shot made of the lobby effect. If it lives up to those six sheets, it was good, for the sheets are very well lettered.

—P. T. A.—

All Type Gets Over in a Small Display

Another advantage of type displays is that it can take more text and get away with it than the hand lettered space. Take this three seventy-five lines from Loew's Columbia in Washington, for example. That much text in a lettered display would be shockingly unreadable, but by using large type only for the house signature and the title, there is a lot said without greatly detracting from the black faces. The display would have been better

LOEW'S COLUMBIA
—SECOND TRIUMPHAL WEEK—
"THE WOMAN GOD CHANGED"
BASED ON THE FAMOUS STORY BY OORN BYONE
Featuring SEENA OWEN and E. K. LINCOLN
BEGINNING NEXT MONDAY
D. W. GRIFFITH'S GREATEST PICTURE
"DREAM STREET"

LOEW'S COLUMBIA AD.

had the type been kept away from the large lines, but the big point is that even where the type was not held away it did not kill down the announcement to the point of inefficiency as hand lettering would have done. There is sufficient contrast between the eight point and the 30 point to make the latter distinctive. It is not as large as spacing could have made it, but it is large enough to stand out and catch the eye above the rest. It is not as good as can be done with type, but it does accomplish an end that lettering could not possibly arrive at with one third as much to be said. When all is said and done, if an advertisement sells tickets, it is a good advertisement. If it fails in this direction, it is no good no matter how artistic it may appear to be. Working with types does not make for art atmosphere, but the eye is used to reading type. Everyone, practically, reads several thousand words a day in eight point. The eye does not shrink from an accustomed task. It will hesitate at a mass of hand lettering in small sizes because the mind knows from past experience that this stuff will be difficult to read. Keep that in mind and perhaps you will feel that it is worth the little extra trouble to get type results instead of trusting to hand work because you cannot handle the compositors. It can be done. Keep on until you do it.

—P. T. A.—

All Hand Lettering Gives Two Line Ad.

To all intents and purpose this three columns space from Pittsburgh has a signature and just two lines of display. There is a lot more inked in in the schoolboy style that seems to be prevalent in the Smoky City, but all that the average reader will get will be the star and the title. If that sells him, the Grand

THE ALLEN FRONT, ST. CATHERINES, ONTARIO

has his money, but if it doesn't the small lines will not get to him, for no one is going to bother with that messy bunch of scraggly letters. Pittsburgh seems to be the last stronghold of the hand lettered stuff and it is about the cheapest, poorest line of lettering that any part of the country affords. The average small boy can print as well as these alleged artists, yet the Pittsburgh theatres keep right on with a collection of amateurish advertising that makes the cheapest type layout in the most remote backwoods paper look good by comparison. We cannot comprehend the

MILLION DOLLAR PHOTOPLAY THEATER
GRAND
THIS WEEK ONLY
RALPH CONNOR'S
"THE SKY PILOT"
THE STORY OF A FIGHTING PARSON, BRAVE AND TRUE WHO WINS WITH HIS FISTS AS WELL AS HIS WORDS - ALL STAR CAST INCLUDING COLLEEN MOORE, JOHN BOWERS, DAVID BUTLER, KATHLEEN KIRKHAM, HARRY TODD & DONALD MacDONALD
ENTRANCING SYMPHONY ORCHESTRA MUSIC
FINE CHRISTIE COMEDY "MAN VERSUS WOMAN"
GRAND NEWS WEEKLY—"TOPICS OF THE DAY"
Weeks of June 27—ALL STAR CAST in HAROLD MacGRATH'S "NOT GUILTY"

A PITTSBURG DISGRACE

attitude of a bunch of press agents who will keep on week after week using this stuff when they could call in the janitor and get better work. No man of alert mentality can look at this stuff and call it good; it is worse than Boston ever thought of being. We get it week after week and year after year. Pittsburgh may be a live city in some respects, but it seems to possess an awfully dead set of press agents. Now and then Samuel Sivits gets some good type display, but he falls a victim to habit very often and trails with the rest, though he now has a better lettering artist than most of the theatres. The Chamber of Commerce should get after the theatres for the sake of the credit of the town. No one who looks at the theatrical page of the Sunday papers would get the idea that Pittsburg is a real city. Most villages do better.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

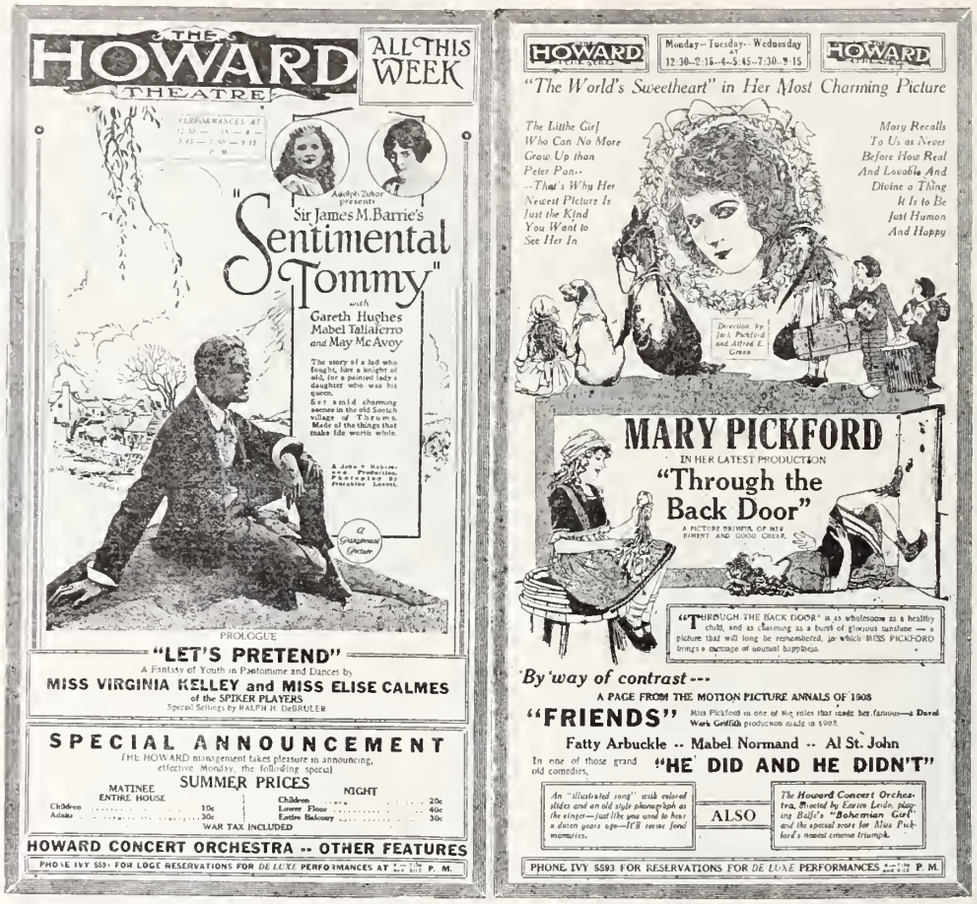
Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal

Press Book Designs Foundation for Ads

The Howard Theatre, Atlanta, sends in a couple of its advertisements for criticism and adds the front page of the Constitution's amusement section to show how the life of Miss Pickford, run by the paper, hooks in with the showing of "Through the Back Door." This is the most valuable sort of free advertising because the paper directly hooks in with repeated references to Miss Pickford's appearance, mentioning the house and attraction by name. If it was given free it is wonderful publicity. If they had to pay for it, it is still worth all it cost. The advertisements are both about fifteen inches across four columns and look pretty much alike. They look as though the top half had been lifted from the press books and lower portion pasted on. In the case of "Sentimental Tommy" the use of cutoff rule would slash the lowest panel were it not for the 24 point border. These press book advertisements are good where there is nothing much else to be run, but at the left the Howard is announcing the summer schedule of reduced prices, and this is something far more important to the house than the attraction for the current week. In the same way in the Pickford space they add one of that star's earliest pictures—a Griffith-Biograph of 1908. Now here is something that is novel; that can be sold to the limit, but it is just tagged on to the press book cut. The contrast is something so good that we think it would pay the house to throw routine overboard. Moyer has provided plenty of material for individual art work in the excellent equipment he supplies on all United Artists pic-

Selling the Picture to the Public

tures. He supplies one to four column mats for those who are unable to do individual work, but he also supplies drawings which can be pasted up. We think we would have kicked over that four fifteens to let the space rest on its side. This would give room for a large picture of Miss Pickford in the centre with "Through the Back Door" on one side and "Friends" on the other, with a five or six line "1921" on one and "1908" on the other, selling the idea of the two pictures and the idea of the novelty, and hooking in with the Constitution story, which presents a three-quarter page layout on these two pictures. And Henry Walthall was her support in this early picture, and his is a name to conjure with in the South, and yet you have to read the Constitution story to find that Walthall is in the cast. Here is a real novelty; something with a kick to it, and yet it is passed over as an "also" where it could be made the basis of the most sensational advertising the new house has ever put out. We think that someone is overlooking some good bets in the vicinity of the Howard, which is the most important house in the city and one of the largest in the South. No matter that the Howard is running on the momentum of its opening and may not appear to need extra good advertising. Now is the time to hammer the house so solidly into the minds of the people that it will become an institution in the best sense of that much abused word. Now is the time to show the most expert handling of the space, the most interesting and graphic presentation of the house's attractions. It is no time to slide along on plan book cuts with an appendix. The stuff should fairly sparkle in its crispness, but the only really good things in the two spaces are the italic lines on either side of the top Pickford cut. The Howard is overlooking some unusually good bets. We hope to get some more samples presently that will have the proper jazz.

—P. T. A.—

THE HOWARD THEATRE
ALL THIS WEEK
Sir James M. Barrie's
"Sentimental Tommy"
with
Gareth Hughes
Mabel Taliaferro
and May Mc Avoy
PROLOGUE
"LET'S PRETEND"
A Fantasy of Youth in Pantomime and Dance by
MISS VIRGINIA KELLEY and MISS ELISE CALMES
of the SPIKER PLAYERS
SPECIAL ANNOUNCEMENT
SUMMER PRICES
MATINEE ENTIRE HOUSE
NIGHT
WAR TAX INCLUDED
HOWARD CONCERT ORCHESTRA -- OTHER FEATURES
PHONE IVY 5593 FOR LOGE RESERVATIONS FOR DE LUXE PERFORMANCES AT P. M.
HOWARD
Monday—Tuesday—Wednesday
"The World's Sweetheart" in Her Most Charming Picture
MARY PICKFORD
IN HER LATEST PRODUCTION
"Through the Back Door"
By way of contrast ---
A PAGE FROM THE MOTION PICTURE ANNALS OF 1908
"FRIENDS"
Fatty Arbuckle -- Mabel Normand -- Al St. John
"HE DID AND HE DIDN'T"
ALSO
PHONE IVY 5593 FOR RESERVATIONS FOR DE LUXE PERFORMANCES P. M.

FROM THE HOWARD THEATRE, ATLANTA

Unusual Design for Denver "Dream Street"

Fox's Rivoli, Denver, broke away from the all type or mostly type displays which were chiefly used for "Dream Street" in the East and gave most of a cross page 150 lines to art work. It is strong and effective, and suggestive of the unusual. The little text employed is unusually good and should help to put over the story. The small panels give the showing times, the prices and kick in with a special musical show. The rest all runs for the attraction in a few well written phrases, the best of which is the "Dream Street—some may say London—Limehouse, Poplar or High street—but we do not claim any of these. Our people are dream people who look from wistful windows or walk with visions on the street of dreams." It doesn't mean a lot, but it sounds like something big, and it is going to drive in the ticket buyers. Better still, they will come prepared for something unusual. It is all unusual and good.

—P. T. A.—

WILLIAM FOX
RIVOLI
TO-DAY AND ALL WEEK
D.W. GRIFFITH PRESENTS
DREAM STREET
The Wonder Picture of the Year--
A Thing of Rare and Haunting Charm
A Dramatic Comedy Suggested by Characters of Thomas Burke In His "Limehouse" Stories
Life Is not What It seems, But a thing made Out of dreams.
Presented by a Brilliant Griffith Cast:
Carol Dempster
Tyrone Power Ralph Graves
Charles Emmett Mack
Edward Peil Morgan Wallace
And a Host of Others
DREAM STREET—SOME MAY SAY LONDON—LIMEHOUSE, POPLAR OR HIGH STREET—BUT WE DO NOT CLAIM ANY OF THESE. OUR PEOPLE ARE DREAM PEOPLE WHO LOOK FROM WISTFUL WINDOWS OR WALK WITH VISIONS ON THE STREET OF DREAMS
Time of Shows
Cavalle's
Increased Prices

DENVER'S "DREAM STREET" ADVERTISEMENT

Sectional Picture Made Hook-up Read

The Fischer Theatre, Danville, Ill., solved the problem of assuring the contributing merchants that their spaces would be read in a double truck by using a sectional puzzle with some of the sections in each space. You had to cut these out and paste them up and then write the names of all of the contributing advertisers to get in line for a prize, and the neatness of the work was a factor in the award. Most persons did not try for the prize, but it was only natural to look over the pieces to see what it was, and the sections were so small that you had to look at all of the spaces. The result was that you got all of the advertisements and had "The Restless Sex" thrown at you nine times while you were looking. The straight hook-up page seems to have gone into the discard. Now the demand is for something that will more directly sell the merchant's space.

—P. T. A.—

A Summer Layoff

The Thompson-Bracker advertisements for the Star Theatre, Rochester, will not appear during the summer months. The house is closed down and Mr. Bracker writes that he is giving his time to clothing catalogues during the layover, but we hope that in the fall we will be able to resume these valuable reproductions. They are among the best we have shown, and we hope that Mr. Bracker does not cling too strongly to his new love.

News of the West Coast

By A. H. GIEBLER

Extension of Film Row

A deal has just been closed between the Vitagraph distributing organization and the Heisman Realty Company whereby the local Vitagraph exchange is the possessor for a long period of years of a lot at 915 South Olive street, near the end of Los Angeles' Film Row. A building will be constructed at a cost of about $40,000 to house the local Vitagraph offices. The plans call for an immediate start on construction, with the date for moving from the present quarters in the Knickerbocker Building set for around September 15. The new Vitagraph exchange will be the first film distributing office on the west side of Olive street, but, according to Manager C. J. Marley, an addition may be made to the new building later to accommodate another releasing unit.

Organizing Company

George Edward Hall has just returned from New York, where he disposed of a series of pictures made during February and March in Los Angeles, with Jack Livingston and Pauline Curley heading the cast. He is on the coast to arrange for a producing company and has several well known stars under consideration for contracts. Mr. Hall was at one time associated with Selznick and also with Fox, is well known to the industry as a writer and producer and has had a number of years' experience in all the countries of Europe as producing manager. His present plans are to make six new western and Canadian productions. Operations will begin as soon as studio arrangements are completed and players are signed.

Closing for Summer

The Mack Sennett studios will close for the summer and there will be no shooting during July and August except such as may be required to finish the Mabel Normand picture, "Molly O," and the two-reel comedy featuring Ben Turpin, now almost completed. F. Richard Jones is directing "Molly O," and Roy Del Ruth the Ben Turpin picture.

With these ready for release by Associated Producers, Studio Manager John A. Waldron states that a normal supply of Sennett product will be at the disposal of exhibitors, even though nothing more is made until September. Two multiple reelers are awaiting an opportune time for release as well as several two reelers.

Several of the Sennett players under contract are temporarily busy elsewhere. These include Kathryn McGuire, who is playing a leading role in a Lawrence Trimble production; Harriet Hammond, in a Marshall Neilan feature, and George O'Hara, the Sennett juvenile, in support of Shirley Mason.

New Western Corporation

The Western Photoplay Corporation, a State-of-California company headed by J. F. Brazelton, scientist and business man, and Noble Johnson, began work this week at Universal City on the first of a series of six western films, five and six reelers, for whose distribution negotiations are now under way.

The activities of the Western Photoplay Corporation will be identified with those of the E. P. Hunziker Productions, in so far as both companies will release through the same organization, and their policies of release, exploitation and sales will be under the management of Sig Schlager, until recently with the J. Parker Read, Jr. productions.

The initial picture has Beatrice Burnham, Bill Patton, J. Farrell McDonald, Noble Johnson, and George Berrell in the cast. Joe Franz is directing, with Lester Mantor assisting. L. V. Jefferson wrote the continuity from an original story by Noble Johnson, and George Barnes is doing the camera work.

Pitts-Gallery Combination

A new film producing company with ZaZu Pitts and Tom Gallery, her husband, at the head, has just been formed, with financial backing from San Francisco, and has begun the production of a play called "Patsy" at the King Vidor studio on Santa Monica Boulevard. The play, written by Jack McDermott, who is also directing it, will have an all-star cast. Tom Gallery and Majorie Daw will play the romantic leads, with Miss Pitts and Wallace Beery in other important characterizations. The picture will be completed in the course of two months, when another will be begun under the same arrangements and backing as the first one.

Co-operative Studios

A new idea in film production has just been launched in the formation of the Reggie Morris Productions, Inc. The organization is composed of a number of well-known comedy players who have formed themselves into a body to make comedies on the co-operative basis.

The members of the concern are all former players of the late Special Pictures Corporation, and include Reggie Morris, who is president and director general; Frank Marshall, general manager; Lloyd Brierly, technical director, and Chick McGill, head cameraman. The players are Neely Edwards, Margaret Cullington, Eddie Baker, Charlotte Merriam, John Duffy and Joe Moore.

The company has been incorporated for $100,000, and a contract with the Arrow Film Corporation has been effected whereby the release of the concern is taken care of for five years. One company is already at work, and it is stated by the officers of the studio that two more outfits will be at work inside of sixty days.

Every member of the organization will be vitally interested in all the productions, and all questions of policy and management will be taken up and discussed by the board of directors, which is made up of the actors and others in the organization.

New Comedy Series

Arvid E. Gilstrom, who is producing a series of comedies with Jimmy Adams as star comedian for Educational, has completed the filrst film of the series under the title of "A Good Scout."

Honor Dead Producer

Close friends of the late George Loane Tucker gathered last Sunday in a little chapel especially constructed upon one of the big stages at the Brunton Studios and paid memorial tribute to the noted producer who died on June 20.

The services consisted of offerings by a symphonic orchestra which played Tschaikowsky's "Symphony Pathetique," Beethovan's "Fifth Symphony" and other selections, and addresses by Frederick Warde on behalf of the Lambs Club; by James Young, as a fellow clubman and director, and others. All paid tribute to Mr. Tucker's artistic endeavors and elevating contributions to the screen.

Brief Christian Science services were read, after which the first and last reels of "The Miracle Man" were shown.

From the original cast of Tucker's greatest picture were present Joseph J. Dowling, Lon Chaney, Frankie Lee and his mother, and J. M. Dumont. With them was Ernest Palmer, who photographed sixteen of Tucker's screen offerings.

Film world notables who attended the services included Mary Pickford, Douglas Fairbanks, Jack Pickford, Robert Brunton and wife, M. C. Levee and wife, T. Hayes Hunter and wife, Mrs. James Young, James Kirkwood, Frank Campeau, Clara Horton, Ralph Lewis, Vera Lewis, J. L. Frothingham and Mrs. Mary Compson, mother of Betty Compson. Robert Brunton and R. W. MacFarland were in charge of the services.

Auto Turned Over

While returning by automobile from Santa Ana one day last week, Warren Doane, general manager of the Hal E. Roach studios, Mrs. Doane and Homer Hobson, art director of the plant, were injured when the automobile turned completely over as it struck an unpaved section of street, pinning the occupants underneath. All were taken to a hospital, and Mr. and Mrs. Doane were kept there a few days, but Hobson was permitted to return to his home at once, his most severe injury being a cut in the right leg. Mrs. Doane is recovering from her injuries.

In Auto Crash

Doris May and Wallace MacDonald, newly married film stars, were seriously injured on June 29 when their roadster collided with a small car at Pico and Arnez streets. The occupants of both cars were considerably cut and bruised and the cars completely wrecked. Mr. and Mrs. McDonald were taken to their home by a passing motorist, and called for the services of a physician.

Foremost Pictures

A recently organized company in Los Angeles called the Foremost Pictures Corporation has started making a series of five reel westerns in which Juanita Hansen is to be featured. The heads of the company are Carter De Haven, president; Artie Glass, vice president; Herbert K. Somborn, vice president, and Sam Warner, secretary. William Dodds, an Australian hurdle jumper, will have a leading part. This will be Miss Hansen's first work in films since her recovery from a serious illness. Before that she had been starred in Universal and Pathe serials.

Rubaiyat Film Progresses

Ferdinand Pinney Earle's production of "The Rubaiyat of Omar Khayyam" is progressing rapidly at the Hollywood Studios. Edward S. Curtiss and George Benoit have charge of the photography, and Winthrop Kelly, formerly associate director with Maurice Tourneur, is production manager. Frederick Warde, star of the Mission Play at San Gabriel during the past season, plays the part of the Persian philosopher and poet, and the other players include Mariska Aldrich, Edwin Stevens, Arthur Carewe, Hedwiga Reicher and Robert Anderson.

Charge Thomas Dixon with "Misconduct" in Affairs of National Drama Company

THE filing of a suit in the New York Supreme Court reveals a series of allegations against Thomas Dixon, author and well known in film circles. The action is brought against him by Edward K. Summerall, trustee in bankruptcy of the National Drama Corporation, and seeks to compel an accounting from Dixon for alleged "official misconduct," and to pay over to the trustee the value of all moneys and assets assigned to himself or transferred to others, and for such other relief as the court may deem just.

Summerall in his lengthy complaint says Dixon accomplished the transactions complained of by "corrupt and fraudulent" dealings, with other officials of the National Drama Corporation, of which Dixon was a director as well as secretary-treasurer, and that in this manner he appropriated to his own use, or transferred to others funds and assets of the corporation "thereby defrauding the corporation and its creditors."

Summerall specifically charges that Dixon paid to himself $16,914 on fictitious claims alleged to be due him by the corporation, for which it received no consideration whatever, and that he likewise paid certain money to one Charles W. Martin in payment of an alleged fictitious claim for service; also that Dixon used the office space and employes of the corporation for his private theatrical business, and is indebted to the corporation for same for about $1500.

On August 3 last Summerall says the board of directors awarded Dixon $10,000 in return for Dixon's 20 percent interest in the plays, "A Man of the People" and "The Reckoning," although it is charged he knew at the time the former play had been a financial failure, and that the latter has never been produced, and that he made a stipulation these plays would revert to him in case the corporation passed into bankruptcy, which he knew was impending at the time, and now claims such ownership, since the corporation did become bankrupt.

It is alleged by Summerall that Dixon paid $3250 to Flora MacDonald, "a friend and protege," without consideration, and that he was moved to such benefaction by his friendship for her, and unmindful of his duty to the National Drama Corporation. It is further alleged Dixon paid to Plesant D. Gold, Jr., president of the corporation, $12,847 on a false and fictitious claim of Gold's, for which the concern received no consideration whatever; also that Dixon sold "The Foolish Virgin" to the Clara Kimball Young Corporation for $4,000, and reported the purchase price to be but $3,100.

Finally Summerall alleges that Dixon in consideration of receiving 4,990 shares of stock of the corporation, sold to the latter for a period of five years, for production in motion pictures, all his books and plays then written, and also a certain book, "The Conquest of America," of which he said he was the owner, to be free of all claims for author's royalties until certain notes of the corporation aggregating $150,000 had been paid. Despite this, it is alleged he induced President Gold to pay him 20 percent on all the corporation's photoplays except the "Fall of a Nation," on which a royalty of 10 percent was paid to Dixon and 5 percent to Victor Herbert.

Summerall charges that during all these transactions Dixon knew of the shaky condition of the corporation, and that it was on the verge of suspending operations, through bankruptcy proceedings, that it had $65,000 in debts and many other obligations to liquidate, and that it finally suspended in February, when its petition in bankruptcy was filed in the federal courts and Summerall was appointed trustee of all its assets.

"Independence is in the air," said the Innocent Bystander.

"That's the trouble with it," retorted the Wise Person.

Patrick Casey Responsible to DeMilles for Accounting on Some Biograph Films

JUSTICE HOTCHKISS in Special Term, Part 1, of the New York Supreme Court, has handed down a decision in the suit of long standing brought by the De Mille Company, Beatrice M. and Cecil De Mille against Patrick Casey, the Protective Amusement Company and the late Biograph Company, which seeks to restrain the defendents from the exhibition of certain motion pictures, and to render to the De Milles an accounting of all the profits from them.

The decision squarely places the burden of accounting to the De Milles on Casey, and exempts the Protective Amusement Company and the Biograph Company from so doing.

The De Milles, according to their complaint, charge that in 1913 they made a contract with Casey, by which he was given the sole right to film various plays they owned, among them "Lord Chumley," "The Charity Ball," and "The Wife," in return for which Casey or "his assignee" were to pay them $75 a week royalty for each and every play produced on the screen. In the event Casey produced any of the plays in foreign countries, he was to pay the De Milles 5 per cent on all sums realized therefrom. It is alleged Casey, who with Klaw and Erlanger practically owned the Protective Amusement Company, assigned these rights to that concern, which in turn assigned them to the Biograph Company, which produced and exhibited such of the plays as were filmed and produced.

The hitch came on the payment of the royalties, and when these did not come quick enough to suit the De Milles, they demanded an accounting of Casey, which he claimed he was unable to render, passing the blame over to the Protective Amusement Company and Biograph. Dissatisfied with this situation the De Milles ultimately notified Casey of their cancellation of the contract with him, and instituted the present action to stop further exhibition of the pictures and to require an accounting from all concerned.

The De Milles claim that more than $1,000,000 was received by the defendents from the production of the motion pictures, and the suit of the De Milles seeks to recover more than $100,000 alleged to have been received by Casey. The opinion of the court as to the non-liability of the Protective Amusement Company and the Biograph Company to account, may result in their seeking to be eliminated as co-defendents to the suit before it comes to trial.

Without fear or favor we award this week the beautiful imported sole leather ostrich plume to Harry L. Reichenbach for boosting the postal card industry in London.

"ROSA, SHE VERRA BAD GIRL! TOO MUCHA DA PEPPER!"

As the young daughter of an Italian family Alice Brady keeps things moving in "Little Italy," her latest Realart picture

In the Independent Field

By C. S. SEWELL

Will Pay Interest on All Deposits

David L. Segal, president and general manager of Royal Pictures, Inc., 1337 Vine street, Philadelphia, operating in Eastern Pennsylvania and Southern New Jersey, announces that a plan has been worked out by which, commencing July 15, on all contracts signed on and after that date interest at the rate of 6 per cent. per annum will be paid to exhibitors on their deposits.

A separate account will be kept for each exhibitor and the books will at all times be open for inspection by an authorized committee of an exhibitors' association to inspect and audit same. Interest will be calculated for the time the deposit is left with the company regardless of whether it is for a year or less.

This is an unusual step which will be welcomed by exhibitors, and the management of Royal Pictures deserve credit for inaugurating this plan.

New Process Used for Celtic Film

Announced as the first production made by the Cameo Relief Process, in which the figures appear in relief from the background, Celtic Photo Plays is offering a heart interest drama based on a story by George Scarborough, author of "The Heart of Wetona," "The Son Daughter' 'and several other stage successes.

This production, for which a title has not yet been selected, is said to give opportunities for spectacular display. It is a love story, with scenes laid in more than one country, and there are passages dealing with cloistera!, society, tropical, marine and military life.

The picture was directed by Leopold Wharton and the subject is said to be unusually strong and unconventional.

New Hallroom

The seventh of the Federated Hallroom Boys Comedies, featuring Sid Smith, which is now ready for release, is a detective comedy entitled "We'll Get You Yet." Harry Cohn states that the basic idea is an old "blood and thunder" melodrama which has been treated with a vein of satirical humor. Lex Neal wrote the scenario and Jimmie Davis directed the picture.

Sixth Sun-Lite

The sixth Sun-Lite comedy for Reelcraft, "An Eastern Breeze," is nearing completion.

Bobby Burns, Billy Quirk and Frances Beaumont head the cast. Arthur Hotaling is at the megaphone.

Now for "Independence Month"!

BE it resolved, that the M. P. T. O. A. shall, and does hereby, designate the month of September as Independence Month, and: Be it further resolved, that we recommend to our members the booking of as many independent productions as possible during this month."

This is the biggest thing that ever happened for the independent field, boys, and it shows how the representative exhibitors who are members of the M. P. T. O. A. feel toward you. While Independence was the keynote of the whole Minneapolis convention, this resolution reduces to definite and concrete form the fact that this big and influential organization of exhibitors is behind you, is willing to back you up, and more than ready to meet you half way. Never before has the independent producer and independent distributor received such a boost; while state organizations have declared for you, you now have a national endorsement.

Now it is up to you, the situation rests in your hands and the success of "Independence Month" depends on you. Don't lose sight of the fact, however, that you are not building for this one month only, and don't use all of your energies simply to make a big showing during September. Seek to make Independence Month not only a wonderful success, but also a foundation for bigger things in the future.

Don't forget that the exhibitor, no matter what he is willing to do for you, must not overlook the desires of his patrons on whom his success depends, that he must also look out for himself when he gives you this chance, remember unless you show him that you can deliver the goods you won't get many repeats.

Moving Picture World rejoices with you in this opportunity and hopes that there are none among you who will consider the present attitude of the exhibitors and the action of M. P. T. O. A. simply as a chance to put over stuff you may have on your shelves which you have possibly had a hard time in booking. Such action would be short-sighted and would harm you and not help you.

You have practically two months before you to get ready for this drive. Take stock of what you have and get your offerings in such shape that when "Independence Month" arrives, you will be able to go to the exhibitors and show that you can meet competition not only from a standpoint of price, but also from a standpoint of quality and box office pulling power. That they can make money with independent productions and at the same time satisfy their patrons, and assure them that the pictures and service you furnish during that month are but a sample of what you will be able to furnish in the future.

Remember, start right now, put your heart and soul and all the energy you possess into not only making "Independence Month" a great success, but in making it a stepping stone for even bigger success in the future.

C. S. SEWELL.

Open Air Issue of Screen Snapshots

"An out-of-doors issue" for the warm weather is the way Federated Screen Snapshots No. 5 is described by Jack Cohn and Louis Lewyn.

The reel will average about twelve big stars, and all of them, with the exception of two or three, are shown in the open.

Vivian Martin and her director, Ivan Abramson, are the newest additions to list of stars on this reel. Miss Martin is appearing on Broadway in "Just Married." Harold Lloyd is seen having the time of his life, out of doors, combining business with pleasure; Crane Wilbur and Martha Mansfield, who have abandoned the silent drama for a time to appear in vaudeville, are shown outside the theatre; and Jack Hoxie, Marcella Pershing and Hoot Gibson have staged a special slow motion subject. Wallace Reid, Priscilla Dean and Snooky are also among the stars who are seen in the open in this reel.

Equity Film Gets Unusual Publicity

Equity Pictures Corporation calls attention to the unusually large amount of newspaper publicity which has been secured by Audrey Munson within the last few months, and that this will be of direct benefit to exhibitors showing her production, "Heedless Moths." Forty-two papers in the Hearst Syndicate for several months ran the story of Miss Munson's life as an artist model, using double page spreads in their Sunday magazine sections.

Among these papers are the New York American, Chicago Examiner, Boston Advertiser, Philadelphia Inquirer, Pittsburgh Press, Washington Times, Cincinnati Inquirer, Kansas City Post, Minneapolis Journal, San Francisco Examiner, Portland Journal, Denver Post, Des Moines Register, Springfield Sun and Syracuse Herald.

Because of the success of the first series it is announced that a new series of articles on her most recent experiences is now in preparation.

Shallenberger Back

Dr. W. E. Shallenberger, president of Arrow Film Corporation, has returned to New York from the Motion Picture Theatre Owners' Convention at Minneapolis. Ben Wilson, Ann Little and Eddie Lyons, who were members of Dr. Shallenberger's party at the convention, bid him adieu at Minneapolis and started in the opposite direction for Los Angeles, where they will resume production work for Arrow's fall program.

In the Independent Field

New Producer-Distributor Body Elects Officers and Directors

At a meeting of the newly formed Independent Producers and Distributors Association held at the Hotel Astor, June 30, active operations were begun and the following officers elected: President, Joseph Brandt; Vice-President, Joseph Schnitzer; Second Vice-President, David Horsley, and Treasurer, Lee Ochs.

By-laws were adopted calling for twelve directors divided equally between producers and distributors. In addition to the officers who are also directors, four others were elected, William Alexander, J. Joseph Sameth, S. J. Stebbins and Jesse J. Goldburg. The other four will be elected from among new members whom it is expected will join within the next thirty days.

The initial plans call for practical constructive work and include the preparation of a bill for introduction in Congress making it a federal offense to transport from one state to another positive or negative motion picture films the title of which does not rest in the person so transporting, also making it a penal offense to advertise in any publication distributed through U. S. mail matter concerning any motion picture the title to which is not in the person so advertising, or to advertise statements that are untrue or any matter dealing with obscene or immoral motion pictures.

It is also announced that the grievance committee will immediately take up the complaints of members against three state right exchanges and it is anticipated by its sponsors that the activities of the association will correct a prevalent evil, that is, the failure of some exchanges to lift their shipments or in other respects to comply with their contracts.

Plans have also been adopted for the inauguration of a propaganda campaign to popularize independent productions and to endeavor to make the month of September, designated by M. P. T. O. A. as Independent Theatre month, as nearly a 100 per cent. success as possible.

The association has engaged offices in the Gotham National Bank Building, Columbus Circle and Fifty-ninth street, New York, and a secretary will be appointed by the board of directors at its next meeting on July 6.

At the last meeting a vote of appreciation was extended to J. J. Goldburg for his labors in inaugurating this movement, and he was tendered the office of president and vice-president, but declined as he felt he could work more effectively on the board of directors.

Going Big

Mr. Herman F. Jans, president of the Jans Productions, Inc., states that responses to his offer to the State Right Trade of "Man and Woman" and "The Amazing Lovers," featuring Diana Allen, Joe King and Marc McDermott, have been highly satisfactory and he feels that he will soon have the entire United States closed on the two specials.

Dailies Praise Urban Films on Capitol Short-Subject Program

New York's daily newspaper critics praised S. L. Rothafel's innovation of a short-subject program, which is the current attraction at the Capitol Theatre, and several paid special compliments to the Urban Popular Classics, of which there are five on the program.

"The Times" said: "After a ballet . . . there comes what many persons will probably consider the most interesting number on the program—a set of Charles Urban's Kineto subjects "Ancient Customs of Egypt," "The Science of a Soap Bubble," "From Egg to Chick," "Rare Animals," and "The Hare and the Tortoise," all as entertaining as informative, which is what the so-called educational pictures should be." "The Tribune" said: "Also we must not forget the Kineto offering, which is extremely interesting." "The Herald," "The New York Commercial," and all the other papers noted with an unusual degree of interest the striking effect the five Urban Popular Classics on the Capitol program had from the entertainment angle.

Both Mr. Urban and Mr. Rothafel were delighted with the result of the strong reaction that came from the public. Mr. Urban has contended for a long time that in the hands of a good showman short subjects could be made strikingly effective, and was extremely pleased that the first experiment should have been made in the largest theatre in the world —the Capitol.

"Mr. Rothafel has done a very fine thing," Mr. Urban said. "It takes courage and a high ability to break away from custom and score a distinct success. Mr. Rothafel makes a habit of this, it seems, and I am naturally pleased that five of our pictures should have been used in this particular instance."

Many Inquiries on Tarzan Serial

Louis Weiss, president of the Adventures of Tarzan Serial Sales Corporation reports the receipt of a large number of inquiries from exhibitors relative to the "Adventures of Tarzan" serial starring Elmo Lincoln. "This interest, in face of the general business depressions, is particularly gratifying," says Mr. Weiss. While it has been less than three weeks since the initial announcement, and the serial will not be released until October 15, requests for bookings are coming in rapidly, and exhibitors are requesting the names of exchange in their territory that will handle the serial.

M. M. Wear, of Rialto Theatre, Charleston, W. Va., wired: "Notify us at our expense by wire who will get the rights to 'Adventures of Tarzan' in our territory as we desire to get into communication with them at once relative to playing this serial in Charleston's largest movie palace," while Mrs. Paul, manager of Marvel Theatre, Carlinville, Ill., writes: "Would appreciate your notifying us what exchange will release 'Adventures of Tarzan' in our territory as all Tarzan serials are great money getters."

Similar communications have been received from Vincennes, Ind., Herkimer, N. Y., Hickory, N. C., Keyser, W. Va., and other places scattered throughout the country.

New Western

"The Scorpion's Sting" is the title of the newest of the two-reel Western thrillers released by the C. B. C. Film Sales Corporation on the Star Ranch Western program.

Two Prominent Theatres in Ohio Book "The Black Panther's Cub"

High class first-run bookings on the Ziegfeld production, "The Black Panther's Cub," starring Florence Reed, continue to multiply. Phil Selznick, head of the independent exchange in Cleveland which bears his name, and owner of the rights to this production for the State of Ohio, has reported to Equity that he has booked this picture for a week at the new million dollar Allen Theatre in Cleveland and for a two weeks' run at the Pantheon in Toledo. It also states that this is the first independent production to be shown at the Allen, which is one of the finest houses in the country, while the two weeks' run at the Pantheon is the longest for an independent feature in that house.

These bookings were secured by Mr. Selznick in rapid time, as he has only had the picture for two weeks. He also reports that bookings throughout Ohio are heavy and rapidly increasing and that in Cleveland alone he had offers for three other first run showings beside the Allen Theatre.

PASTE THIS IN YOUR HAT

Milburn Morante heads the MORANTE PRODUCING COMPANY shooting 5-reel heart-interest stories of the Real GOD'S COUNTRY. Out among the big trees, the hills, the mountain streams and the prairies.

HEART'S O' THE RANGE—with ALMA RAYFORD—February release.
ONE EMPTY SHELL—with VIRGINIA MORANTE—Ready now.
THE RECOIL—with GEORGE CHESEBRO—in production.

Studios, Long Beach, Cal. Bus. Office, 408 Mason Bldg., Los Angeles

Backer Advocates High-Quality Films for "Independence Month"

The action of the M. P. T. O. A. convention in the steps taken to show their support of the independent movement is highly gratifying to prominent producers and distributors in this field. Franklyn E. Backer, president of Horizon Pictures, Inc., states that the designation of September as Independence Month gives very real encouragement to both independent producers and distributors.

"The distributors, however, must be prepared to take care of their end of the program by having available a fresh supply of real specials," says Mr. Backer, "and must go into the market and buy the best productions available."

To help accomplish this end, Mr. Backer announces Horizon Pictures has put on the market for immediate delivery, "A Western "Thoroughbred," and in addition will soon have ready the first of the series of Sunset Slim two-reelers.

In the Independent Field

Tarzan Serial Sold for Egypt

Louis Weiss, of Adventures of Tarzan Serial Sales Corporation, announces the disposal of a new Tarzan serial, "Adventures of Tarzan," starring Elmo Lincoln, to J. Pierson & Co., of Bombay, India, for Egypt.

New Mirth Comedy

The Mirth Comedy forces, of which "Tweedy" is the star, is working on "Speed," the fifth release for Reelcraft. The picture has been three weeks in the making, and is described as "the most pretentious" comedy offering it has attempted to make thus far.

The big scene in "Speed" is a cabaret interior which took a full week to construct. Over two hundred people were engaged for this scene, merely as "atmosphere," in addition to a chorus of pretty cabaret girls together with a jazz band. The comedy is scheduled for release in July.

New Series of Aladdin Comedies Is Scheduled for Early Release

A new and bigger series of Aladdin Comedies to follow the series of fourteen in which "Bud" Duncan, well remembered for his work in the "Ham and Bud" Comedies, is starred, is promised for early release through Reelcraft Pictures Corporation, according to an announcement made this week by R. C. Cropper, president of the Reelcraft organization, and Morris Shiller, president and general manager of Shiller Productions, Inc., who are making the new series.

Each offering will be one reel in length and will be released one each week. The new program embraces the formation of a special scenario department, the selection of a company of competent comedians and the procuring of a high-class comedy director. As soon as negotiations are completed announcement will be made of the personnel of the new producing unit.

It is the purpose of Shiller Productions in making the new series of Aladdin Comedies to adhere closely to the present market requirements. This will be accomplished through constant correspondence with Reelcraft's thirty branch managers, who are in direct touch with the exhibiting situation. The co-operation between producer and distributor in this way will tend to assure wider distribution of the subjects in questions.

The new series of Aladdin Comedies will be made at the Mittenthal Studios in Yonkers, N. Y.

Sonora's "The Twice-Born Woman" Praised by New York Newspapers

Sonora Films Corporation announces it will distribute Malcon Strauss' big production "The Twice-Born Woman," on the state right market. This picture is now being shown at the big New York Hippodrome for a run, and at its initial presentation received considerable praise from the daily press.

Robert G. Welsh, of the "Evening Telegram," says: "The picture itself is very beautiful and abounds in notably excellent scenes, big animated crowds and vivid character delineating, while Stephen Rathbun in the Evening Sun says "Good taste and discretion mark the course of the picture—done with a keen eye to the picturesque.

In the Evening World, Charles Darnton states: "Is an attraction that will appeal to all, the scenes are gorgeous. There is an appeal that disregards creed. Story and lesson are universal in human life, and the characters and emotions are duplicated today and will be tomorrow."

The Evening Journal states it "relates with sincerity the greatest tale of a woman's sin, repentance and atonement," and the Herald reports "A transcendent success—has the interest that attaches to the scarlet woman throughout the ages—The resources of three continents were called into the play," and the Journal of Commerce says "Not propaganda of any kind—the greatest drama of all time."

The Times says that Mr. Strauss sought to get away from the picture that is all motion and action, and for his efforts he deserves credit and that the subject has been treated reverently, while the Telegram says those who visit the Hippodrome will be as well satisfied as if one of Dillingham's revues were in full sway.

Novel Exploitation Planned for "Adventures of Tarzan" Serial

Under the direction of Bert Ennis, an elaborate exploitation and advertising campaign will mark the distribution of "Adventures of Tarzan," the new wild animal serial starring Elmo Lincoln. It is announced that advertising will be carried weekly in the trade papers until the serial is entirely disposed of.

In addition to a thirty page press book, together with lobby displays, posters, slides, window cards and banners, there will also be four-color letterheads, oil paintings, etc. Arrangements are also being completed for the syndication of the story in many newspapers, and a tie-up with stores in connection with the Edgar Rice Burrough's novel, "The Return of Tarzan," on the concluding chapters of which the serial is based.

A novelty will be a series of wild animals, made of papier mache, which the exhibitor can distribute. Also of especial interest to children will be a series of unfinished drawings of animals, with the idea of prizes being distributed for the best completed drawing. For ballyhoo work there will be a set of collapsible papier mache cages containing jungle beasts, with a life size cut of Elmo Lincoln.

Callahan Comedy Was Musical Play

Jimmy Callahan's two reel comedy, "King for an Hour," during the last shot for which he lost the tips of the fingers on his left hand in an aeroplane accident in Atlantic City, has been cut by Director Whiting and turned over to Tom Bret for final editing and titles.

The story of this comedy originally served as the story of a musical extravaganza called "Hokomoko Island," which was presented at Camp Bouzaine in the Argonne Wood, after its capture by the Americans.

The nineteen actors were soldiers and the orchestra of eighteen was selected from the band of the Seventy-seventh Division. Ralph D. Whiting wrote the book and the bandmaster the music. General Alexander, division commander, gave a prize of 2,000 francs for this production.

Jack Hoxie Starts East on His Tour of Big Exchange Centres

Jack Hoxie, according to Dr. W. E. Shallenberger of Arrow Film Corporation, is gradually making his way eastward on his country-wide tour of the independent exchange key cities.

After the big four days spent at the Motion Picture Theatre Owners' Convention at Minneapolis, where he was enthusiastically received and presented to hundreds of exhibitors and thousands of film fans in the "Twin Cities," Hoxie, Dr. Shallenberger and his personal representative, Thomas A. Curran, left for Des Moines and Davenport, Iowa, where they were the guests of C. C. Bridwell, of the Reelcraft Film Exchanges. They rested in Chicago over the Fourth and visited a number of the beaches along the Windy City's lake front.

On July 5th and 6th Hoxie visited Detroit with the Strand Features as his host. During his stay in Detroit he visited a score or more of downtown and suburban houses making appearances during special showings of his pictures.

On July 7th Hoxie and his party returned to Chicago where he will be until the 11th. A big program is planned for his Chicago stay. Leaving Chicago he will go to Louisville.

New Series of Sport Pictorials

Notwithstanding the success registered by the first series of Sport Pictorials distributed by Arrow Film Corporation, Town and Country Films, Inc., which produced these pictures believes that the second series, because of the unusual collection of subjects embraced, will meet with even greater success.

For example, the fourth of the second series deals with sports at Wellesley College, one of the leading educational institutions for women in America, while the fifth members of a volunteer fire department engaged in sports during a recent convention. No. 6 is a humorous reel showing young America engaged in various games.

Warning to the Trade!

Whereas, prints of the LIGHT OF WESTERN STARS, A MAN IN THE OPEN, A MAN'S FIGHT, featuring Dustin Farnum; ADELE and PLAYTHINGS OF PASSION, featuring Kitty Gordon, are being illegally offered for sale and distribution.

Warning is hereby given that these subjects can only be distributed by the Arrow Film Corporation and its franchise holders possessing territorial rights. All legal purchasers will be protected to the fullest extent. Any others offering for sale, purchasing or booking these subjects will be prosecuted.

WILLIAM G. WILLMANN,
Suffern, New York.

Elaine Hammerstein Ends Vacation; Begins on New Plays

Elaine Hammerstein's vacation is drawing to a close, despite the fact that she had hoped for a much longer furlough. During the past winter and early spring Miss Hammerstein worked almost continuously on productions for the Selznick output, going from one picture to another with practically no intermission.

When she finished off "Handcuffs or Kisses" at the Fort Lee studios, Myron Selznick, vice president in charge of production, hoped to give her a respite for several weeks, but plans of the producer, like theatrical programs, are always subject to "change without notice." Miss Hammerstein must start at once upon pictures for next season's distribution.

Rex Taylor's story, "The Way of a Maid," will go into production at once with William P. S. Earle directing. Incidentally, Mr. Earle will be the third director Miss Hammerstein has collaborated with in three successive pictures—George Archainbaud having directed "Handcuffs or Kisses," while Ralph Ince was director of "Remorseless Love."

"The Way of a Maid" will again bring Niles Welch into Miss Hammerstein's company as leading man. He played opposite the Selznick star in "Remorseless Love." Another Selznick production in which Welch has prominence is the special offering "Who Am I?" in which Claire Anderson is featured along with Mr. Welch.

Miss Hammerstein's forthcoming appearance in "Remorseless Love" and the presentations of "Who Am I?" promise to be the last appearance of Niles Welch in pictures for some time to come. He has contracted to play the leading part in "The Hot Heads," a stage production that comes to Broadway early in the season.

"The Barricade" a Coming Picture

William Christy Cabanne's next production for R-C Pictures Corporation will be "The Barricade," the story of which was written by Dr. Daniel Carson Goodman, well known photoplay author. It has been decided to produce "The Barricade" in New York instead of at the R-C studios in Hollywood. Accordingly quarters at the Victor studio have been engaged and work will begin soon.

Title Changed

The title of the newest Century comedy has been changed from "Three Wise Boobs" to "Alfalfa Love." The changing of the title will in no way effect the date of release and the original date will stand as heretofore, which is August 3.

A NEW CAMERA STUDY OF ELAINE HAMMERSTEIN

Somehow it's not difficult to take lovely pictures of this Selznick star, who is now beginning work on her next year's productions

Pathe to Release on July 31 Perret's International Drama

Another international romance, with a thrilling tale of intrigue and daring exploits in the United States and Europe, will be found in Leonce Perret's latest cinema creation, "The Money Maniac." Pathe will release this production, which has been scheduled for issue on July 31.

Mr. Perret has given his latest picture a more elaborate background than he has ever attempted, not even excepting "The Empire of Diamonds," with its scenes of Monte Carlo, Nice, London, Paris and other leading European centers.

He has also given the story a careful interpretation by a cast that includes the beautiful Lucy Fox, who is now leading woman with Charles Hutchison; Robert Elliott, Ivo Dawson, Marcya Capri, recently voted the most beautiful woman in all Spain; Eugene Brion, leading actor of France, and Henry G. Sell.

The action runs the gamut from the oil fields of Texas to the mountains of the Spanish border, which affords a most picturesque background for some of the swiftest action of the play.

Under the original title of "Rolande, La Divine," Louis Letang, noted French author, gave his novel many unique twists that were maintained by Mr. Perret in the filming.

New York, Texas, Paris, London, and the Spanish border figure in this play of intense drama. The mania of one domineering personality for wealth is visited upon several characters of the story, with a resulting tensity of action that should make this one of the most actionful pictures of the year.

Give Permanent Titles to Films by Swanson and DeMille

Permanent titles have been chosen for two of the Paramount pictures now nearing completion at the Lasky studio, the one a Gloria Swanson picture and the other a production by William deMille.

"Under the Lash" is the new title of Miss Swanson's second starring picture for Paramount, which is being directed by Sam Wood. This is an adaptation by J. E. Nash of "The Shulamite," the successful stage play and novel. The former is by Edward Knoblock and Claude Askew and the latter by Alice and Claud Askew. Mahlon Hamilton is leading man and Russell Simpson has the role of the Boer husband of the heroine. The scene is laid in South Africa.

William deMille's current production, adapted by Hazel Macdonald and Vianna Knowlton from the Saturday Evening Post story, "The Stage Door," by Rita Weiman, is to be given to the public under the title of "After the Show." Jack Holt, Lila Lee and Charles Ogle play important roles in the picture which deals with the intimate lives of theatrical people in a sympathetic way.

Three Popular Players Signed

Marshall Neilan recently signed three popular players for the final episode in his new First National picture, "Bits of Life." The new Neilan acquisitions are Harriet Hammond, Noah Beery and John Bowers. The production will be completed within the next ten days, it is expected.

After collaborating in the production of one of his stories, "The Night Rose," and writing the continuity for another, "Poverty of Riches," Leroy Scott has left the Goldwyn studios for a vacation in New York.

Gladys Walton Finishes Another Girl Production

Gladys Walton, Universal's young star, has just completed a new feature, "High Heels." It is from the novel, "Christine of the Young Heart," by Louis B. Clancy, the scenario for which was prepared by Wallace Clifton. Lee Kohlmar directed the production.

In this production Miss Walton plays another of those youthful roles which have endeared her to the picture fans of America. It is a study of a certain type of our modern young women, selfish and thoughtless—veritable butterflies until some big moment creates a condition which breaks through the superficial veneer and discloses a heart of gold.

A strong cast surrounds the star, including Frederick Vogeding, William Worthington, Freeman Wood, Kirk Lucas, Jean De Briac, Milton Markwell, Dwight Crittenden, Robert Dunbar, Ola Norman, Leigh Wyant, Hugo Saxon and the De Briac twins.

The picture will be released early in September as Miss Walton's first contribution to Universal's fall schedule.

Baker Announces Cast for Second Hughes Picture

George D. Baker has assembled a notable cast for "Garments of Truth," his second production to be made by S-L Pictures for Metro. Heading the list of players is Gareth Hughes, star in this Freeman Tilden story.

Ethel Grandin will play opposite Mr. Hughes. John Steppling will enact the part of a small town mayor in the picture.

Graham Pettie, who first came into prominence through his excellent work in "The Right of Way," as the fanatical old tailor; Margaret McWade, well known on both the stage and screen as a convincing character actress; Walter Perry, creator of the clever detective part in "Cinderella's Twin" with Viola Dana; Frank Norcross, Harry Lorraine and Frances Raymond also have been selected for parts in the production.

Sam Grand

of the Federated Film Exchanges

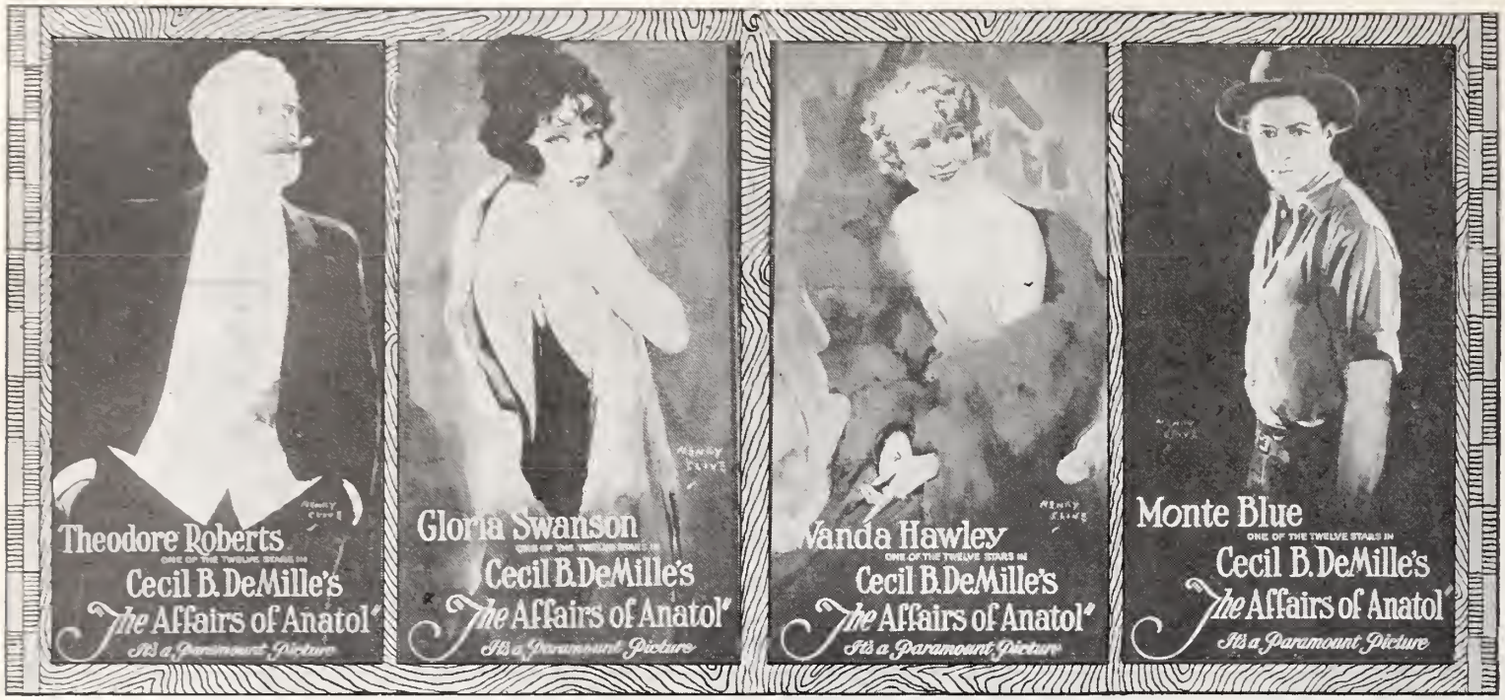
48 Piedmont Street, Boston, Mass.

has just purchased the entire New England States territory for W. K. Ziegfeld's quarter-of-a-million-dollar motion picture extraordinary—"THE BLACK PANTHER'S CUB" starring Florence Reed and the greatest cast of Broadway favorites ever assembled in any one picture in history. Sam Zierler of Commonwealth Film Corp. purchased "THE BLACK PANTHER'S CUB" for all of New York and N. New Jersey. Phil Selznick of Phil Selznick Productions, of Cleveland, Ohio bo't it for the State of Ohio. Joe Friedman of the Celebrated Players Film Corporation of Chicago bo't it for Indiana, N. Illinois and S. Wis. Mr. Grand is No. 4 on the list of prominent Independents who have purchased "THE BLACK PANTHER'S CUB."

Exhibitors in Massachusetts, Connecticut, Rhode Island, Vermont, New Hampshire and Maine can now arrange their books for this production thru The Federated Film Exchanges of 48 Piedmont St., Boston and can secure the greatest line of advertising accessories ever produced for any motion picture ever made. INDEPENDENT EXCHANGES! Let us hear from you.

Get in on this big winner for the big season coming. It's a clean-up for you.

EQUITY PICTURES CORPORATION
AEOLIAN HALL, NEW YORK

WHO'S NEXT?

HENRY CLIVE'S PAINTINGS OF PARAMOUNT STARS FOR THE "THREE SHEETS" ON "AFFAIRS OF ANATOL"

Henry Clive's Star Portraits to Be Used by Paramount for "Affairs of Anatol" Three-Sheets

Paramount has secured the permission of Henry Clive, the portrait painter and illustrator who has been painting a series of portraits of prominent West Coast and Eastern motion picture stars for exhibition next fall, to adapt a number of these portraits for three sheet posters advertising Cecil B. DeMille's Paramount special, "The Affairs of Anatol," in which twelve stars appear.

In these portraits the coloring, which is a striking feature of all of Mr. Clive's work, has been pronounced exquisite by all who have seen them.

The arrangement with Mr. Clive was made by J. Albert Thorne, manager of Paramount's poster department, who is a personal friend of the artist. The posters are designed especially for lobby display, for which purpose Paramount believes they have been unequalled in beauty of design and for "fan" interest since theatrical posters came into use.

All the portraits were posed specialy for Mr. Clive's original work and in every instance he is declared to have surpassed the camera in faithfulness to the original. A number of the leading magazines have sought them and they will be conspicuous among the cover designs to be seen on the newsstands.

Mr. Clive's entire series will be exhibited at one of the well-known Fifth avenue art galleries, the date to be announced later.

Navy Requests Showing of Film

At the request of Lieut. Commander R. R. M. Emmet, in charge of the Motion Picture Department, Bureau of Navigation, of the United States Navy, Goldwyn has arranged to ship to the Navy Department prints of the J. E. Williamson undersea photoplay, "Wet Gold," in order that it may be shown to the personnel of the navy. Prints will be sent by the navy to the Atlantic and the Pacific fleets and to the Naval Academy at Anapolis.

Interesting Press Book for Picture

One of the most comprehensive campaign books ever issued in the aid of the exploitation of a motion picture will accompany the release of "Without Benefit of Clergy," Pathe says.

As a part of the exploitation suggested for this production, Pathe is incorporating the beautiful musical presentation given it by Samuel Rothafel, at its world premiere in the Capitol Theatre. A special press sheet designed for newspaper editors, as well as exhibitors, will be issued in connection with the campaign book.

Dazey Upholds Traditions in Writing Tearle's New Picture

The Conway Tearle story, "Shadows of the Sea," which is to form part of the Selznick offering for next season, was written by Frank Dazey, son of Charles T. Dazey, who put the family name into American theatrical tradition when he wrote the big success, "In Old Kentucky." The younger Dazey was at one time connected with the Selznick organization.

Mr. Dazey has introduced a series of incidents and elements that promise according to Selznick predictions, to place "Shadows of the Sea" among the foremost offerings of the new season. Expert in the matter of screen construction, Mr. Dazey is declared to have devised an offering that should capitalize the desire for entertainment to the fullest extent.

Conway Tearle, as star, is fitted with a role that affords ample opportunity for the exercise of his talents as a delineator of striking roles and with Doris Kenyon his leading support there are here combined elements that should be readily capitalized through exhibitor advertising.

The Atlantic Coast was combed for effective locations and the "sea scenes" were worked out from a yacht chartered for the purpose. The company spent a fortnight sailing up and down the shores of Long Island, picturing the dramatic incidents in effective and rugged framings.

Locations on land employed the photographing of beautiful homes on Long Island and in New Jersey; the studio scenes were made in Fort Lee, where every facility of the Selznick organization was employed in securing the best results.

Pathe Takes Second Series of "Adventures of Bill and Bob"

Gratified with the success of the first series of "Adventures of Bill and Bob," Pathe Exchange, Inc., has just contracted with Cyrus J. Williams, producer, for a second series of the one-reelers. The arrangements were made with Arthur S. Kane, representing Mr. Williams. "The Adventures of Bill and Bob," starring William and Robert Bradbury, 11-year-old California twins, met with almost instantaneous success. In their new series, it is expected they will attempt even more daring exploits than they engaged in during the making of the first series.

Work on the series is now under way. The boys at this time are in the heart of the mountains outside of Los Angeles, waiting for opportunity to help them in their cinema exploits.

"The Adventures of Bill and Box" have met with the approval of many national organizations and persons interested in woodcraft because of the cleanness of their delineation of the typical American boy. In capturing animals for the benefit of the screen, these boys were particular to avoid molesting any that did not come under the classification of "killers." Their game was the capture of animals of prey, and in practically every instance their "bag" was of some prowler upon whose head a bounty has been placed by country or state.

Among their adventures in the first series, for instance, was the bagging of a mountain lion, noted for its destructiveness; the timber wolf, another despicable prowler; the coyote, scourge of the plains, and other animals of this type.

Burr on Tour

Charles C. Burr, genial president of Affiliated Distributors, Inc., left New York City Friday for a visit to the Mid-Western cities in the interest of Affiliated Distributors.

Pathe Bends All Efforts to Make Its Serials Different

The unending demand of exhibitors for novelty in serials has caused the activities of the Pathe production department to be centered on the development of chapter plays that have entirely different angles than ever before attempted.

This, of course, is readily admitted to be a difficult feat, owing to the numerous paths travelled by serials in the past year. But success has thus far apparently crowned the Pathe efforts, for exhibitors in all parts of the country are registering their approval of "The Sky Ranger" and "The Yellow Arm," the most recent serials issued from the Pathe offices.

Excellent as these pictures have been acclaimed, Pathe is bending every effort to make the serials now in production even more attractive.

Ruth Roland's "White Eagle" will be something different" from anything she has ever appeared in. It is virtually an entirely Indian serial. All of the action is laid in the Redskins' country, and aside from the few principals, the supporting cast is made up of real Indians.

Charles Hutchison's "Hurricane Hutch," which will come out of the Seitz studios in early autumn, will be a thriller from start to finish. The episodes already completed clearly indicate this. Mr. Hutchison, the "serial stunt champion," is attempting feats for this offering that would defy duplication by a professional "daredevil."

The reports thus far on "The Sky Ranger" and "The Yellow Arm' give great encouragment to Pathe officials. In ordering the production of these serials, Paul Brunet fully appreciated the tastes of serial fans and exhibitors, too. More money was spent on the production of "The Yellow Arm" than ever was invested in a Pathe serial produced in the East. The expenditures on "The Sky Ranger" were very heavy, but not equal to the costs of "The Yellow Arm." Consideration of the cast in the latter picture is sufficient to warrant this statement. Juanita Hansen is starred in it, with Warner Oland, Marguerite Courtot and William Bailey giving the principal support.

The real Chinese element and atmosphere created a stirring background for "The Yellow Arm" and lifted it to the ranks above the average. Serial audiences have been accustomed to productions featuring Chinese dives, opium dens and such places of the Occident. But in "The Yellow Arm" they get the actual Oriental color. Chinamen, not studio Orientals, are in the mast. Their customs are faithfully reproduced and on the whole the atmosphere is genuine.

June Caprice made her debut as a serial star in "The Sky Ranger," in which she was co-starred with George B. Seitz, its producer.

Preachers Praise "Inside the Cup"

"The Inside of the Cup," a Cosmopolitan Production, was shown in Selma, Ala., while a series of church revival meetings was in progress. A special showing was arranged to accommodate the ministers and other members of the conferences, and the picture was hailed as a great influence toward the purification of the church, it is said.

Rev. Edward W. Gamble, rector of an Alabama Episcopal Church, stated: "The theme of the story presents a condition of affairs that the world had better see." Rev. Dr. D. P. Taylor, pastor of the Selma Christian Church, Selma, Ala., said: "It is a fine story and a wonderful picturization."

Chicago Men Win Contest for Robertson-Cole Fight Tickets

The Chicago office of the R-C Pictures Corporation won leading honors in "The Wonder Man" contest arranged by Charles R. Rogers to spur bookings on the Carpentier production. F. P. Ishmael was the winner, compiling a record of more than 300 per cent. H. R. Phillips, also of the Chicago branch, was second with a record of more than 100 per cent. Each of them was awarded a ringside ticket to the Dempsey-Carpentier battle as well as hotel and transportation expenses from Chicago.

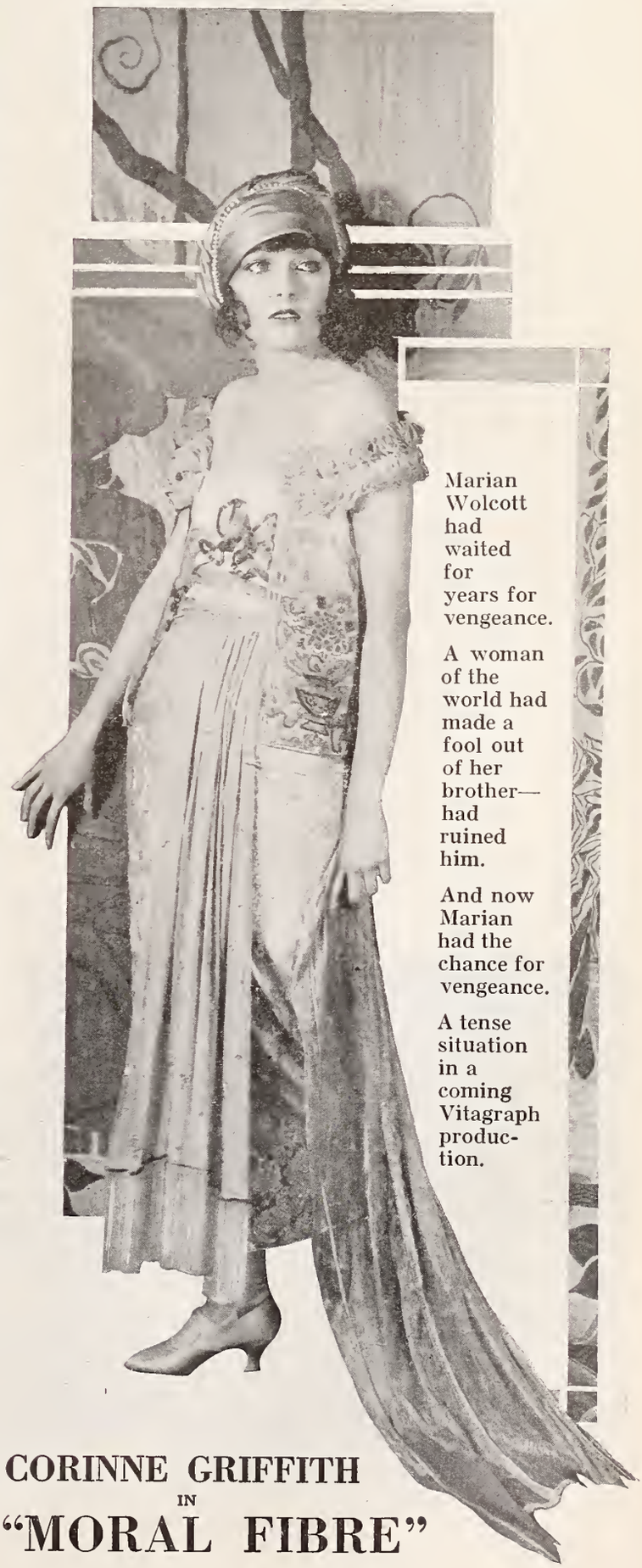
While these energetic salesmen gave the Chicago branch the lion's share of the honors, others also acquitted themselves creditably. Within a few weeks the selling forces under the direction of Mr. Rogers took full advantage of the tremendous interest in the big fight and piled up an unprecedented volume of business on the Carpentier picture. Not only did "The Wonder Man" play many new engagements in many parts of the country, but many of the branch managers reported frequent repeat engagements. Chicago, particularly, liked "The Wonder Man" and it was repeated in several of the biggest theatres in the Loop district.

While Chicago took first and second places New York also had two men high in the race. J. L. Steiner and M. Broad set a fast pace from start to finish and wound up the contest with very creditable showings. The latter salesman, in fact, did not really get under way until the fourth week, but he forged right ahead among the leaders.

"I am tremendously pleased with the work of the selling division on 'The Wonder Man,'" declared Mr. Rogers. "The production has undoubted appeal as a drama, but its big value lay in its many exploitation angles. The fact that Carpentier portrays the leading role made it a real sensation, and hundreds of smart exhibitors were quick to book it and cash on the great interest in the fight."

What Would You Do in This Case?

IS VENGEANCE WORTH WHILE?



Marian Wolcott had waited for years for vengeance.

A woman of the world had made a fool out of her brother—had ruined him.

And now Marian had the chance for vengeance.

A tense situation in a coming Vitagraph production.

CORINNE GRIFFITH

IN

"MORAL FIBRE"

Selznick Combs All-Language Publications for Film Stories

Myron Selznick, vice-president in charge of production of the Selznick Corporation, has just added four more readers to his staff in the scenario department. This means increased production.

The Selznick company has always paid a great deal of attention to the selection of stories to be done by their various stars and the business of keeping track of what is being printed in current books and magazines is an important one with them. It is interesting to know that the Selznick scenario department is so equipped that the literature of foreign countries, printed in many different languages, is given almost as much attention as is the literature current in America.

The story problem, insofar as it pertains to the Selznick organization, is being given particular attention at this time, inasmuch as the company is now making definite plans for an entire year's productions for the future. This advance planing is in line with the same careful system which Myron Selznick organization, is being given particular attention at this time inasmuch as the company is now making definite plans for an entire year's productions for the future. This advance planning is in line with the same careful system which Myron Selznick has adopted in the conduct of the entire producing unit of the organization and has made the studios in Fort Lee among the smoothest running in the motion picture industry.

Use Many Stars in Christie Comedies

As an example of the variety of stars presented in Christie Comedies released by Educational, the latest picture, "In For Life," which is the third in the new year's series, presents Viora Daniel and Jay Belasco, with a supporting cast, including Eugenie Forde, Ward Caulfield and George French.

In the first comedy of this new and greater series, "Nothing Like It," the cast included Dorothy Devore, Earl Rodney, Eddie Barry and Helen Darling. The second picture, "Oh Buddy," features Neal Burns, with Vera Steadman.

"THIS IS HOW WE DO IT"

Gladys Walton, Universal star, and Director Lee Kohlmar discussing a scene in "High Heels"

Crandall Wins Great Publicity on Tour of Clara Kimball Young

"Front-Page" Crandall is the title that the Equity exploitation director has won from coast to coast as a result of his advance publicity promotion in behalf of the Equity star, Clara Kimball Young, and other screen personalities. In a nation-wide tour that took him through every key city of the country, Milton D. Crandall has secured record front page space for the Equity star.

There is the visit of the Equity star at Portland, Ore. Enlisting every civic organization and every public official from the governor down, Crandall persuaded the state of Oregon to stage a public ovation and to declare the occasion a civic holiday in which all took part.

The moment she alighted at Portland, a regiment of marines stood at attention and escorted the star to the Rose Festival Centre, where she was formally invited as the first woman of the world to attend the 1925 Exposition now being planned in Portland.

A huge picture of Miss Young centered around a rose-bed stood behind the rostrum of the hall, and she made a unique appearance on the platform by stepping through the picture. A state prize was announced by Julius L. Meier, chairman of the exposition for the best drawing of Miss Young, to be exhibited at the exposition.

Star Honored

To cap the climax, Crandall paved the way towards a joint resolution in both houses of the Oregon State Legislature calling a special session of the body to honor the presence of the Equity star. Miss Young was then presented with an engraved resolution of the legislature, inviting her to honor the International Exposition and thanking her for her interest in the state.

Another resolution was presented by Governor Olion at the steps of the State capital before a throng estimated at 20,000. To reach the widespread multitude Miss Young spoke through a telephone amplifier, connected to the principal cities nearby.

"WIMMEN GEN'RALLY DISCUSS THREE TOPICS: WIMMEN, CLOTHES AN'—"

It's the third that Dorothy Dalton is discussing in the Paramount picture, "In Men's Eyes"

O'Brien's Vacation Transpires Between Making of Pictures

While the Selznick forces are engaged in cutting and editing "Clay Dollars," which he has just finished and are also making a choice of the next picture he is to do, Eugene O'Brien, popular Selznick star, is trying to grab off a little summer's vacation. With all of the Selznick players working along on a production schedule which, up to the present time, has shown no signs of letting up, Mr. O'Brien is taking advantage of every day he is given between pictures.

O'Brien in Different Role

"Clay Dollars," which Mr. O'Brien just finished, when it is released some time in the future, will present the star in a role quite different from any in which he has previously appeared in a Selznick picture. The story has to do with interesting happenings in a small town where dress suits and evening gowns are practically unknown.

While the star appears as a young man who has had some experience with life in a big city, the players who appear in his support are all cast as small town folk with the result that "Clay Dollars" is filled with splendid characterizations of the most interesting kind. The contrasting types form an interesting study in photoplaying.

Increased Activity in F. P-L. London Studio

On the completion of "Peter Ibbetson," in which Elsie Ferguson and Wallace Reid are co-starring and which is expected to be finished early this month, George Fitzmaurice, it is announced by Paramount, will go to London where he will produce "Three Live Ghosts," the play which has had a long run this season on Broadway. Ouida Bergere is writing the scenario, and it is expected that this production will be the most lavish that has yet come from Paramount's London studio.

Robertson to Direct

It was also announced that John S. Robertson, director of "Dr. Jekyll and Mr. Hyde" and "Sentimental Tommy," who went to London a month ago to confer with Sir James M. Barrie on Paramount's production of "Peter Pan," will make "Perpetua" in London before beginning work on the Barrie masterpiece. "Perpetua" was written by Dion Calthrop and has had a big circulation in book form in the United States as well as in Europe. David Powell will play the leading male role and an American leading woman will play the feminine lead.

Paul Powell, having completed "Dangerous Lies" and "The Mystery Road" will return to America next month and will be assigned a production in the Lasky studio in Hollywood. Mary O'Connor, who has been doing scenario work in the London studio, will return to Hollywood also next month.

Close-ups in and Around Central New York

Whenever you hear about some Professional Reformer getting all "pepped up" and cracking his heels together and yelling about how parents despise motion picture houses, consider the following facts:

During the Grammar and High School commencements in Central New York, motion picture houses were largely used for the exercises. Mike Kallett threw open the doors of the Madison Opera House at Oneida and his picture house at Canastota for the High School commencements in those cities. He did the same thing with the Carroll and the Regent at Rome. J. C. Ellis likewise gave up the Convention Hall at Alexandria Bay for the High School commencements there, and the Avon at Watertown was used for a similar purpose. In all of the smaller towns motion picture houses were requisitioned for the biggest event in the life of a school child—and why? Because the children and their parents are regular patrons of those houses. Because an unwritten law of "censorship" has always existed in those towns—a law administered by parents and exhibitors, who are friends socially as well as in business.

Reformers please take notice. A day of reckoning is coming for folks who meddle with the honest amusements of a free people, and the "reckoners" are going to be the American public.

* * *

A. Kaufman, who with Wes Shane owns the Star Theatre at Rome, is thinking about buying a racing automobile. Mr. Shane has a big limousine, but that isn't speedy enough for A. K. How about it, Mr. Kaufman? We know where you can buy an aeroplane, but its price is skyhigh.

* * *

John Griswold, manager of the Savoy, Syracuse, has reduced prices in that popular playhouse. Keith's Theatre took the lead in summer price-slashing in Syracuse. Then Buck Taylor and Ernest Crabb came along and established a 11-cent rate in the System. A few neighborhood houses came down to 11 cents and then Jack did a "Steve Brodie" in the Savoy box office. He says it will be easy enough to return to the old figures next fall, and at that time he expects the biggest picture revival in the history of the game. Like the late "Rolling Mill" Kelly, you're always right, Jack.

* * *

Anent reductions, Leo Bladen has slashed the admission price at The Langan, Syracuse, to 11 cents—and he's still giving an ice cream cone free to every patron. How do you do it, Leo? And you sending your son to Cornell, too!

* * *

Bill Mack, of Johnson City, has as his motto: "When good times frown, close down." He has locked the doors of the City Line, End Well and Good Will theatres "till the clouds roll by."

* * *

"What do you say to a one-reel comedy?" asked H. C. Bissell, Robertson-Cole salesman, of Alex Pappayankas, manager of The Palace, Watertown, the other day.

"What do I say? What do you mean?" laughed Alex.

"This is no laughing matter," replied "Biss." "I'm selling something serious." Alex made him screen the comedy and then bought it at a price that made his brother, Jim Pappayanakos, frown.

* * *

Among the prominent exhibitors in this territory who attended the Exhibitors' convention at Minneapolis was W. H. Linton, of Utica and Little Falls. Mr. Linton is treasurer of the New York State M. P. T. O. A., and has worked unceasingly in behalf of that organization.

* * *

Hays, formerly short subject salesman for Pathe around Binghamton-way, is now selling Associated Exhibitors features out of Albany, under the able leadership of Sam Hochstim. Hays made an excellent record with short subjects, and Sam picked him as an A-1 bet on features. Thus far his judgment has proved correct.

Friends of J. Dolan, of the Hippodrome, Carthage, will be glad to learn that his physician has pronounced him out of all danger from a recent attack of heart trouble, due to overwork.

* * *

"A Day with Jack Dempsey," the single-reel Pathe special showing the champion in training, proved a big box office attraction in these parts. It was shown to crowded houses in all the key cities, and has been booked for several weeks after the fight.

* * *

H. L. Averill, who owns theatres at Palmyra and Sodus, visited Syracuse the other day to see his old friend, Jack Griswold, of The Savoy. Mr. Averill used to own the Palmyra Courier, and has worked at every angle of the newspaper game. His father was a newspaper man before him. When the son launched into a motion picture career, Averill Senior thought he was quitting a noble profession for a lesser one. But he has since changed his mind, for young Mr. Averill makes money and commands respect.

* * *

Well! Well! Well! The Battle of Oswego is over. Charlie Sesonske and his partner, Harry E. Morton, are the victors. Several months ago Sesonske & Morton built the Capitol Theatre in Oswego. C P. Gilmore, who had the city tied up with the Strand, Orpheum, Richardson and Hippodrome, fought them tooth and nail. Gilmore surrendered a few days ago, selling all of his interests to Sesonske & Morton. The latter will use the Richardson for road shows and the Strand, Orpheum and Hippodrome for pictures.

"I'm going to inaugrate a new policy," said Charlie. "It will be similar to the policy pursued at the Capitol, where only the best pictures are shown. The fact that Mr Morton and I now control the motion picture situation in Oswego impresses us with our great responsibility toward the amusement-loving people there. We intend running 100 per cent. pictures and paying 100 per cent. prices." Sesonske & Morton also control The Avon, Watertown, with F. W. Empsall.

* * *

Floyd M. Croop, an insurance man, of Leonardsville, N. Y., has bought the picture house there from E. W. White. We hope you make it whoop, Mr. Croop.

* * *

Wesley Shane, of the Star Theatre, Rome, went out fishing the other day. He caught a perch two inches long and gave it to his young daughter. Little Miss Shane put it in a pail of water. A deaf mute witnessed the proceeding. Next day he visited the Star, grinned knowingly and held his fingers two inches apart, in front of Mr. Shane. He got a free ticket.

* * *

Archie Moses, Selznick manager at Buffalo, blew into Syracuse the other day in his big Marmon car. Arch said business was O. K. and offered to go into the alley next the Onondaga with any man who thought it wasn't. Nobody volunteered, so Arch must be right. He used to muss 'em when he played football with the Syracuse University eleven, and is still "there" with the wallop.

* * *

As to the Dempsey-Carpentier fight, Jack Griswold, of The Savoy, is $200 richer. Mitchell Fitzer, of the Happy Hour, picked Carpentier, but he now thinks Dempsey is the better man. So say we, Mitch. Nate Robbins went to the fight and when asked about it by Sol. Mannheimer took him aside and whispered: "Dempsey won." Nate is mysterious, all right.

* * *

Sam Hochstim, sales manager for Associated Exhibitors, planted a strip of film from a Harold Lloyd comedy on his farm at Chatham the other day and a vine sprouted. Sam named it a "Sell-You-Lloyd" plant.

* * *

Mike Kallet, of Oneida, Rome and Canastota, is a proud father. It's a boy.

KING, POET AND PEASANT ALL ACKNOWLEDGE ITS POWER

It jars the foundations of a throne, inspires impassioned lyrics, awak ens burning ambition in the most stolid. What is it? Ask Carmel Myers, Universal star in "The Kiss"

Pollard Picture a Boxing Comedy

Following closely on the widespread interest in boxing, created by the Dempsey-Carpentier world's championship bout, comes the new Hal Roach comedy featuring "Snub" Pollard, entitled "At the Ringside." The comedy has been scheduled for release by Pathe July 17. "Snub" appears as a policeman who later turns light-weight boxer, and, by a ruse, knocks out the champion heavyweight. He is assisted in the offering by Marie Mosquini, and the entire staff of Hal Roach comedians.

Now with Century

The latest addition to the Century Comedies is Alf Goulding, late of Sunshine comedies, and recent director to Harold Lloyd. Goulding has been chosen to direct Harry Sweet Century Comedies, alternating with Tom Buckingham, who has been directing Sweet in nearly all of his Centuries. Goulding has started on "Stealin' Home," a baseball story.

To Start New Play

Ethel Clayton expects to complete her current Paramount picture, "Her Own Money," which she has been making under the direction of Joseph Henabery some time this week. On Monday, July 11, she is scheduled to start work in "Exit the Vamp," an original story by Clara Beranger. Frank Urson, who made Wallace Reid's last two Paramounts, will direct.

Expect Films to Continue Success

S. A. Galanty, Hodkinson representative in the Washington territory, reports that Loew's Hippodrome Theatre in Baltimore has booked "The Man of the Forest," "Keeping Up with Lizzie" and "Partners of the Tide."

These three productions, it is said, have proven successful wherever shown and it is expected that they will duplicate their previous successes when shown at the Hippodrome.

Fred Sittenham's Success in Directing Metro's "Fine Feathers" Ranks Him High in Profession

Fred Sittenham, who directed the Metro production of Eugene Walter's "Fine Feathers," just released, has, with this picture, and with the Metro version of the Avery Hopwood-Channing Pollack drama, "Clothes," which preceded it, established a come-back in the motion picture world that brings a gratification to those who followed his promising career before war days.

For a long time after the war, Mr. Sittenham, who served as an air pilot with the American Expeditionary Forces, was disabled and it was feared that his screen career would be ended as a result of physical disability.

Mr. Sittenham's return to motion pictures was signalized by his work directing "Clothes" when Metro reopened the New York studios in West Sixty-first street. His success with "Clothes" led to his reengagement by Maxwell Karger, who was in supervision of Metro's productions in New York, for "Fine Feathers." The reviewers of "Fine Feathers" were very complimentary to the work that Mr. Sittenham did with the Eugene Walter photoplay.

Newspapers in All Big Cities Laud "The Woman God Changed"

"The Woman God Changed," Cosmopolitan Productions' great success, has been hailed throughout the country with the same enthusiasm that press and public showed at its pre-release showings in New York.

The daily newspapers in all the big cities have paid tribute to the story, the direction, the scenario, the acting and the settings and photography. The Plain Dealer of Cleveland writes:

"'The Woman God Changed,' in Loew's Stillman, is of the highest order. It is based on the supposition that regeneration is possible in the basest of characters, and it proves its point in a convincing manner. . . . Suffice it to say that for thrills, heart interest, suspense and well delivered punch, 'The Woman God Changed' has not been surpassed for many weeks. Prominent in the cast is Seena Owen. Her work is remarkably convincing. E. K. Lincoln has been acting before the camera for many years, but never before has he done any characterization quite as powerful as his Thomas McCarthy. The rest of the cast does brilliant work."

The Washington Post said: "It reveals a theme of tense and gripping power and is notable for some of the most beautiful and gorgeous settings both of metropolitan luxury and the beauty of the tropics, that the screen has yielded during the current season."

The critic of the Indianapolis Star writes: "For a picture of entertainment, action and tense dramatic situations, excellently depicted, it is a pleasure to recommend 'The Woman God Changed' at the Ohio. . . . The story is interesting and holds the attention throughout. Moreover, it is extraordinarily well told and acted.

Slides Show Views of the Big Fight

Rights for reproducing photographs of the Dempsey-Carpentier championship contest held at Jersey City have been secured by the Timely Slide Company, Room 707, 1482 Broadway, New York.

By having its own special photographers at the ringside snapping the scenes during the various rounds, the company has secured the close-up of the action.

Picture Gets a Good Reception

That genuine art is appreciated on the screen regardless of race or creed was established, it is reported, in most conclusive fashion recently when Sessue Hayakawa's R-C production, "Black Roses," was accorded a flattering reception at the California Theatre, Los Angeles.

According to reports from the Los Angeles R-C office, the film packed the house at every performance.

Beautiful Setting for Kipling's Story

Samuel Rothafel gave Rudyard Kipling's "Without Benefit of Clergy" a most impressive presentation during its world's premiere at the Capitol Theatre the week of June 19, Pathe says: A prologue and epilogue, painted by Urban, were used in the staging of the beautiful story of India.

Basing the scenic investiture on the twenty-four sheet issued on the production, Mr. Rothafel gave the prologue an atmospheric touch that was directly in keeping with the feeling of the picture.

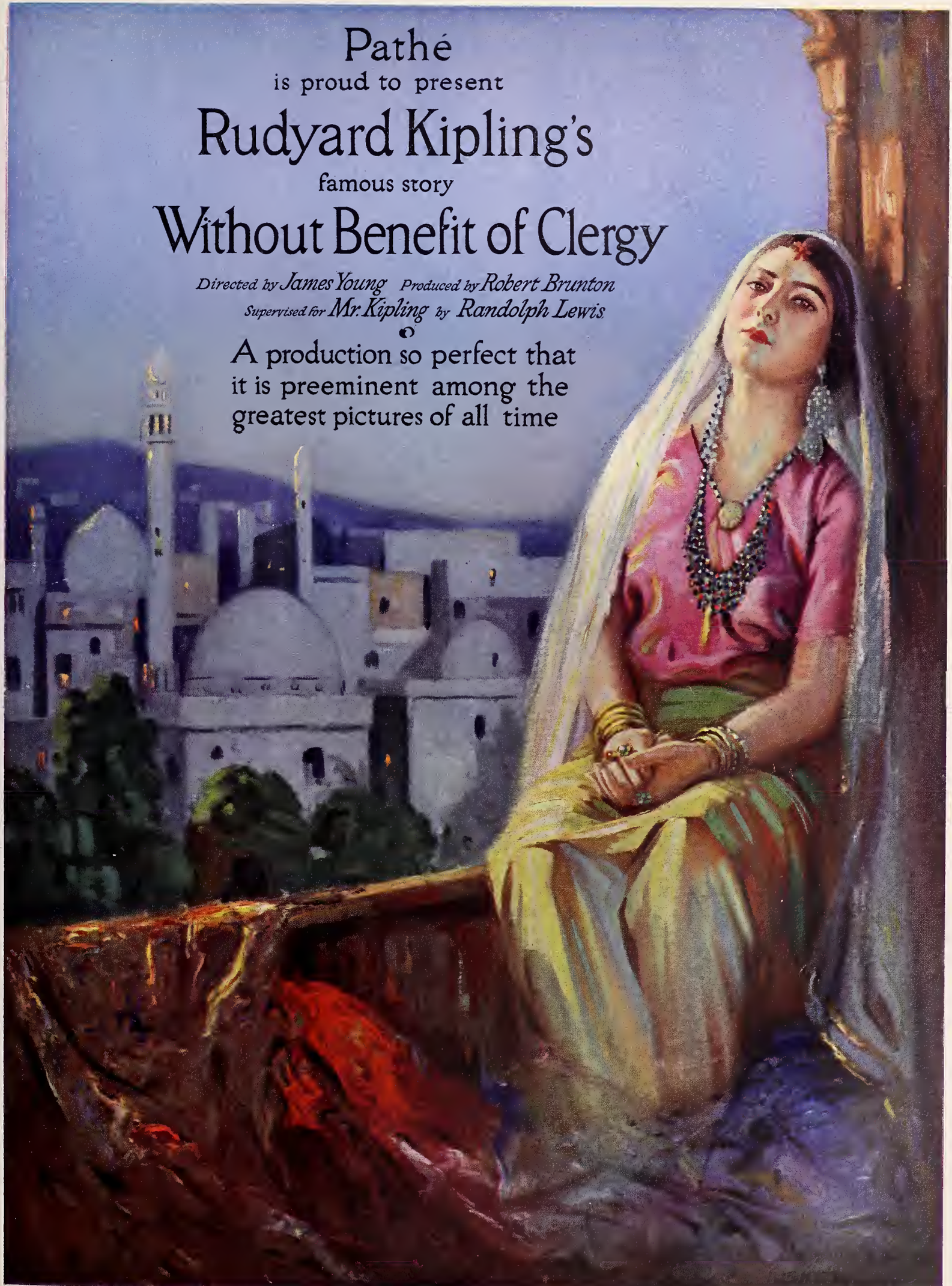
Selznick Workers Will Play Ball

On Saturday, July 30, the employes of the Selznick Pictures Corporation will engage in the second of their annual baseball contests between teams representing again take the measure of the oppo-partment of distribution. Last year these same teams met on the diamond in an interesting contest which ended in a victory for the production team.

Myron Selznick, vice-president in charge of production, is in charge of the production team and announces that he is assembling a crack team which he expects will again take the masure of the opposition. All employes of the Fort Lee studio producing unit are eligible for the team and it is expected that at least two and possibly three of the Selznick stars will participate.

CONCENTRATION, GIRLS, DOES THE TRICK IF YOU'RE AT ALL PSYCHIC

Here's Vivian Martin hearing the fortune-teller predict a dark young man in her life. Then she concentrates; and, lo and behold, said young chap materializes. It's in Messmore Kendall's "Pardon My French," for Goldwyn release


Pathé
is proud to present
Rudyard Kipling's
famous story
Without Benefit of Clergy
Directed by James Young Produced by Robert Brunton
Supervised for Mr. Kipling by Randolph Lewis
A production so perfect that
it is preeminent among the
greatest pictures of all time

Rudyard Kipling's
masterpiece
Without Benefit of Clergy
The immortal love classic
of the East and West
Had Kipling written only this; had Young directed only this; this picture would proclaim them masters.
Now S. L. Rothafel has proudly presented "WITHOUT BENEFIT OF CLERGY" as a Capitol Theatre attraction and has given it a musical interpretation in harmony with the heart-beat, mystery and dramatic qualities of this epic.
PATHE
Distributors

Berman Asks Exhibitors' Advice on Using Book Titles for Photoplays

One of the most discussed questions in the picture business is the value for pictures of original book titles. The greater the circulation of the book the more urgent is the question. H. M. Berman, general manager of exchanges for the Universal, has such a question on his hands at the present time. In the endeavor to answer it for the present occasion and to throw light for all time on the subject, he has adopted the very sensible course of going straight to the exhibitor, because in the last analysis it is his problem even more than the problem of the manufacturer or the distributor.

The first Jewel picture that Universal will release next fall is Tod Browning's production of Edna Ferber's well known novel, "Fanny Herself." The production has just been completed at Universal City with Mabel Julienne Scott in the title role. It will be cut immediately and will be ready for release early in September.

Now begins the same discussion concerning the title which has always accompanied the release of a best seller.

"'Fanny Herself,' in its serial form ran in the American Magazine," Mr. Berman said. "Later it was published in book form. It is safe to say that 2,000,000 people have read the story.

Trying to Decide

"Now, the question is just this: Shall the Universal Company put its first Jewel of the coming year, a Tod Browning production with an Edna Ferber story, a superb cast, plus Universal's justly famous exploitation, out under the title which made it famous as a book, "Fanny Herself,"—or shall the Universal, which has supplied to exhibitors some of the most cleverly contrived selling titles in the world, put its brains to work on a new title for "Fanny Herself"?

"We in the home office have been debating this for some time. We are now preparing our exploitation campaign. The question is extremely important to us because it is so important to exhibitors. For that reason it occurred to me that the only sensible course to pursue was to frankly ask the exhibitors of the United States whether 'Fanny Herself,' in view of its wide popularity, is a title that they can sell to the public which patronizes their theatres, or whether we shall throw aside the circulation value of this title and devise an entirely new one along box-office lines.

"I know that it is an unusual thing for a company to make such an appeal to the exhibitors of the country, but I cannot conceive of anything which would be of more interest to them, and I also feel that I am going to get a great number of replies to my question. I know that if I were an exhibitor I would be extremely frank in telling a man who asked me such a question just what I felt about it.

"It is hardly necessary to add that whatever action is taken on the title of "Fanny Herself" will have to be taken in a very short time, so that our fall campaign on this first Jewel can start as soon as possible. I would, therefore, appreciate it if exhibitors would write to me at my office, 1600 Broadway, as soon as they have made up their own minds on this important matter."

Goldwyn Completes Negatives of 19 Out of 25 Fifth Year Films

Goldwyn announces that negatives of nineteen out of the twenty-five fifth year productions named for fall release have been completed. Prints of these nineteen pictures will soon be in all twenty-two Goldwyn branch exchange offices ready for inspection by exhibitors.

Among the productions are the two Rupert Hughes pictures which are to receive a national advertising campaign at the time of their release in the fall, "The Old Nest" and "Dangerous Curve Ahead," Charles Kenyon's "The Invisible Power," with Irene Rich, House Peters, Sydney Ainsworth and DeWitt C. Jennings; "Doubling for Romeo," Elmer L. Rice's starring vehicle for Will Rogers; "Beating the Game," Charles Kenyon's story written especially for Tom Moore; Gouverneur Morris' "Ace of Hearts," with Lon Chaney, Leatrice Joy and John Bowers; Betty Compson in her own production of "For Those We Love," with Lon Chaney; "All's Fair in Love," from Thompson Buchanan's stage comedy, "The Bridal Path," with Richard Dix and May Collins; Vivian Martin in the second Messmore Kendall production, "Pardon My French," from an Edward Childs Carpenter story; D'Annunzio's spectacular story of the birth of Venice, "The Ship," and the Ambrosio spectacle made from Victorien Sardou's romantic drama, "Theodora."

Goldwyn is in receipt of letters from many exhibitors commenting upon its new releasing policy for fifth year productions and asking for detailed information about the new policy and when prints of the productions will be in branch exchanges for inspection.

Samuel Goldwyn has just gone to the Goldwyn Culver City studios to confer with production executives about the photoplays now nearing completion and others scheduled for production.

"School Days" Is to Be Ready Soon

The final stage in the production of "School Days," starring Wesley Barry, now under way at the Biograph Studios in New York, will soon arrive. Director William Nigh has been working for the last five weeks in conjunction with Harry Rapf, who is supervising the production for Warner Brothers. Work will start immediately on cutting and editing the feature.

Reports Booking of Many Pictures

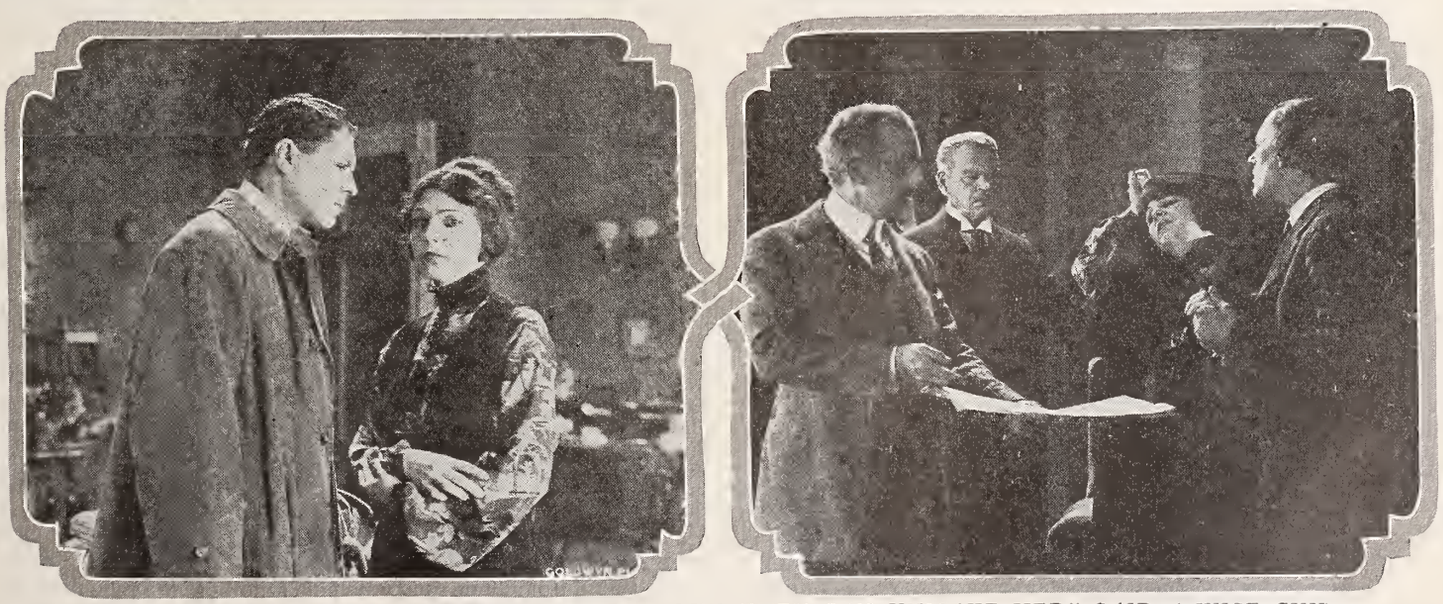
The W. W. Hodkinson Corporation report the following interesting bookings from prominent exhibitors:

Ike Libson of the Palace Theatre, Cincinnati, Ohio, has booked "The Man of the Forest," "Lavender and Old Lace" and "Keeping Up with Lizzie" for early play dates, while J. A. Maddox of the Southern Theatre, Columbus, Ohio, has also booked "Lavender and Old Lace."

H. H. Hurn, Hodkinson representative in the Cincinnati territory, reports a heavy demand for these pictures in his territory.

Hoot Gibson Is Star in "Action"

"Action" has just been finished at Universal City. It is the first feature production starring Hoot Gibson, the hero of a hundred western dramas, who has been elevated to a feature spot on the Universal program at the insistent demand of exhibitors all over the country.

Hoot Gibson is the logical successor to Harry Carey, who has been taken out of the program class and will hereafter make special productions of the Universal-Jewel order.

"CLOTHES MAY NOT MAKE A WOMAN, BUT THEY CAN UNMAKE HER," SAID A WISE GUY

Was he thinking of the bills the first of the month? Goldwyn's "Ace of Hearts" stills—here are two of 'em—seem to portray some such catastrophe. We'll have to ask Gouverneur Morris, who wrote the story, about it

Hyman Devises Impressionistic Prologue for Cosmopolitan Film

With an artistic simplicity that lends itself to adaptation by other exhibitors, Managing Director Hyman created an impressionistic prologue for Cosmopolitan's "The Woman God Changed" when that picture played at the Mark Strand Brooklyn Theatre last week.

Opening the curtains, to the introduction from Hadley's "Queen of Sheba," Hyman employed a veiled dancer in a scene artfully borrowed from the feature.

He used a glass light trap set over a masked wooden-frame, under which were concealed two one-thousand watt lamps in blue and red. This arrangement was backed up by a black eye.

In front of the set, a gauze scrim was hung. When the curtains parted, the stage was black for a moment until the lights under the glass trap were slowly dimmed up revealing the dancer in a prostrate position. As the lights ascended to their full brilliance the dancer slowly, and gracefully, worked into the movements of "The Queen of Sheba."

At the end of the dance, the dancer again resumed her reclining position and the opening title of the feature was shot on the screen. The title containing the cast of characters was the cue to lower the silver sheet behind the scrim.

NO, THIS ISN'T SALOMÉ!

But she's a veiled dancer used in the prologue at the Mark Strand Theatre for Cosmopolitan's "The Woman God Changed"

Laemmle-Universal Anniversary Week Opening Proves Popular

This is the first week of the Laemmle - Universal Anniversary, and the response of the exhibitors to the special inducements offered for the celebration, has virtually swamped all of the Universal exchanges, according to reports.

The fact that the anniversary period extends over two months, because of the double celebration of Mr. Laemmle's fifteenth year in the business and the ninth birthday of the Universal, allowed plenty of leeway for the exhibitors to set aside a full week, in which to run a selected list of the Universal subjects, but in spite of this, a record number of bookings were signed up for the first week of the period, which began Monday, July 4.

With the double purpose of giving the exhibitors a present in celebration of the Universal's success and of putting to a convincing test the company's claim that its pictures, subject for subject, compare favorably with any picture-plays made by any company, Universal officials notified its exchange managers recently to offer all exhibitors all regular advertising material free of charge, provided the exhibitor booked a solid week of Universal pictures any time between July 4 and September 4—giving the exhibitor his choice of any pictures produced by the company.

In addition to this regular material, a special line of publicity for these gala weeks has been gotten up, and this material is also given absolutely free to the exhibitor.

Christie Makes Elaborate Affair of Comedy Wedding

There have been many weddings in Christie Comedies, but hardly any as full of beauty on one hand and comedy on the other as that which Al Christie has just filmed in "In For Life," the latest of the new series of two-reel comedies for Educational release. The picture features Viora Daniel, with Jay Belasco as the intended lesser self.

The wedding took place—that is, it started to take place—in a handsome Gothic church, which had been erected on the largest stage in the studio. All was in readiness with two hundred guests occupying the pews and flowers banked around the chancel, when Ward Caulfield, with the blushing bride on his arm, stopped to ask, "Shouldn't I be on the other side?"

"Well get over," said Christie, who was occupying the directorial chair. "We'll take it both ways since nobody seems to know exactly."

The wedding was going along in fine shape when the bridegroom's dog came down the aisle, dragging the kennel to which he had been tied to keep him out of the scenery. For this part Christie used Laddie, the handsome collie that did such fine work in "Sneakers."

Output Is Booked

The Fox and Loew circuits have booked the entire feature output thus far of the Federated Film Exchanges of America, Inc., it is announced by that organization. As Federated is an independent releasing organization, this one hundred per cent. booking by such important groups of theatres is said to establish a record.

No Summer Letdown for Hearst; Miss Davies and Others Working

Summer letdown is a phrase unknown in William Randolph Hearst's film interests. Two studios are now busily engaged in turning out super-productions, several others have been completed, cut and titled and more are being prepared for production.

At the International Film Studios, New York City, Marion Davies is well in production of "The Young Diana," a Marie Corelli story that appeared serially in Hearst's Magazine. Miss Davies, who is working under the direction of Albert Capellani, has one of the most powerful casts ever assembled for a motion picture. Playing opposite her are Forrest Stanley, Maclyn Arbuckle, Pedro De Cordoba and Gypsy O'Brien.

"The Young Diana" is a story of the rejuvenation of lost youth. Miss Davies plays a young English belle of today and also is seen as a premature aged spinster. This dual role gives her an opportunity of displaying her real dramatic ability.

"Back Pay," a Fannie Hurst story, is nearing completion. Seena Owen, Matt Moore, Ethel Duray and J. Barney Sherry have the principal roles in this drama of a country girl's experiences among a fast set in New York. Frank Borzage is directing.

At Mr. Hearst's Astoria Studios Tom Terriss is directing "Find the Woman," from the story by Arthur Somers Roche that appeared in Cosmopolitan Magazine. "Find the Woman" is a remarkable drama of sustained mystery with a powerful climax which divulges the murderer of one of the characters. A splendid cast is engaged upon this production, including Alma Rubens, whose great work in "The World and His Wife" and other successful productions gained her prominence; Eileen Huban, new to pictures, but a well known Belasco star on the stage; Harrison Ford, Norman Kerry and George MacQuarrie.

Paramount Week to Be Known as "Lasky Week"

Paramount Week this year, September 4-10, will be known among the members of the Paramount sales organization as "Lasky Week," in honor of the Famous Players-Lasky Corporation's production chief. This decision was made known last week to the district and branch managers by General Manager of Distribution S. R. Kent in a letter published in the "Paramount Week Flier." The letter in part follows:

"In naming the week of September 4 this year 'Lasky Week,' the department of distribution is proud to do honor to our first vice-president and head of our production forces.

"We unitedly promise Mr. Lasky that in his honor we will deliver the greatest week's business by far in our history.

"In trying to pay this honor, we are reminded of the great part Mr. Lasky has played in the upbuilding of our organization. The designation, "Lasky Week," is in keeping with the action of the sales organization last year when it paid a similar honor to President Adolph Zukor.

"The Bakery" Is Shown in Five Theatres at One Time for Week

A few weeks ago the Strand and the Rialto theatres in New York City played the Larry Semon Vitagraph comedy, "The Bakery" for one week, day and date, and so successful was the engagement, it is said, that now five of the New York's largest motion picture houses have arranged to play the comedy during the entire week beginning Monday, July 11. These five theatres are the Broadway, Eighty-first Street Theatre, the Bushwick, the Orpheum and the Riverside. This is said to be the first time in the history of motion pictures that five of the largest theatres in the same city have played one picture for a full week, day and date.

In addition to the contracts for the above theatres, arrangements also have been completed to show "The Bakery" in all of the Keith, Proctor, Moss and Loew theatres in the territory included in Vitagraph's New York branch, making a total of 122 days showing under these contracts alone.

"Cats at Law" an Aesop Film Fable

"Cats at Law" is the title of the next animated cartoon of the series of "Aesop's Film Fables," created for the screen by Cartoonist Paul Terry, and produced by Fables Pictures, Inc., which Pathe has scheduled for release during the week of July 17.

Above: *A typical motion picture theatre lobby with floor covered with Gold-Seal Battleship Linoleum.*
At left: *Photograph of Exeter Street Theatre, Boston, Mass., in which Gold-Seal Battleship Linoleum was laid by C. C. Bailey & Co. of Boston.*

If You Made Your Own Floor-Covering—

You would build sturdy durability all the way through—you would make it easy to clean in order to lessen your upkeep bills—you would have it soundproof, soft underfoot.

In other words, you would make a floor-covering identical with *Gold-Seal* Battleship Linoleum.

Gold-Seal Battleship Linoleum measures up to and overtops every one of these requirements—it even exceeds the specifications of the U. S. Navy. More than that, it bears a positive guarantee of "Satisfaction guaranteed or your money back", no other floor-covering sold bears such a liberal pledge of satisfaction and safety for the purchaser.

Springy, easy to clean, attractive, remarkably durable, *Gold-Seal* Battleship Linoleum is both built and guaranteed for satisfaction. Made in soft restful shades of brown or green.

GOLD SEAL Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S.Navy Standard

Gold-Seal Cork Carpet

If you want absolutely silent floors in your theatre—lay *Gold-Seal* Cork Carpet. Velvety soft and springy, this wonderful floor-covering deadens all sound of footsteps and is as yieldingly cushion-like underfoot as the heaviest woven rug or carpet.

Made in soft shades of green, brown and terra cotta—with polished or dull surface—6 pleasing shades in all. Remarkably durable—satisfactory service and wear guaranteed by the Gold-Seal Guarantee.

Put up your floor-covering problem to our Service Department—they will be glad to help you. Write our nearest office for samples of these quality floor-coverings.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia	New York	Chicago		San Francisco
Boston	Cleveland	Minneapolis		Dallas
Kansas City	Pittsburgh	St. Louis	Atlanta	Montreal

Be sure to look for this Gold Seal on the goods you buy. It insures your getting genuine Battleship Linoleum and absolute satisfaction.

Winners Announced by Judges in Scenario Writing Contest

Five thousand dollars, held in escrow for J. Parker Read, Jr., by the Commercial National Bank of Los Angeles, was released this week when the board of judges in the J. Parker Read, Jr.,-Louise Glaum national scenario contest delivered its findings.

The three prize-winners were gleaned from 35,000 stories that represented the efforts of more than 34,000 amateur writers in every section of the country.

The final board composed of the producer, J. Parker Read, Jr., C. Gardner Sullivan, dean of the Scenario Craft; Bradley King, contributor to magazines and to the screen, and Miss Glaum herself—has wired as follows to the home office of the W. W. Hodkinson Corporation:

"Marking completion of tremendous labor of reading 35,000 stories surprising in quality of material, we have awarded the three major prizes in the $5,000 J. Parker Read, Jr., Scenario Contest in the order named:

First Prize, $2,500—Frances White Elijah, Arlington Hotel, Santa Barbara, Cal. Second Prize, $1,500—A. Earl Kauffman, 540 West Market Street, York, Pa. Third Prize, $1,000—Mrs. Anna B. Mezouida, 959 Pine Street, San Francisco, Cal.

"The decision in awarding this third prize proved a delicate and difficult matter, due to the close competition of the material offered by the prize winner and the first three of the following seven next stories in point of possibility, all of which deserve honorable mention in the following order: Helen H. Wilson, The Foreign Trade Bureau, Chamber of Commerce, Seattle, Wash.; Ethel Crane, 227 Duperier Avenue, New Iberia, La.; Miss Juliet G. Sager, 202 West Monroe Street, Springfield, Ill.; George S. O'Neil, 4655 Cole Avenue, Dallas, Texas; S. G. Spalding, 700 Ravine Avenue, Lake Bluff, Ill.; Julienne Courpiers, 1133-A Filbert Street, San Francisco, Cal.; Rudolph W. Little, 148 West 42nd Place, Los Angeles, Cal. These seven stories while interesting from a literary standpoint present but meager screen material for the production demands of J. Parker Read, Jr. They are, therefore, not available to Mr. Read for purposes of filming, but rather are valuable as an indication of what these winners of honorable mentions may achieve in the future."

"The Invisible Power" Is to Be Released Early in the Fall

"The Invisible Power," scheduled among Goldwyn's first group of fifth year productions, for release early in the fall, is described as a crook play with a "difference." It has the rapid action, the thrill and suspense of the best crook drama, with the heart interest and naturalness of the highest type of emotional drama, according to reports.

Charles Kenyon, the author, in this photoplay of a crook whom the police tried to keep a crook in spite of himself, is said to prove as adept at developing a screen story as one for the speaking stage.

"The Invisible Power" is a Frank Lloyd production, and in it Irene Rich is said to prove her right to be hailed as an emotional actress of power and understanding. House Peters plays the masculine lead, that of Sid Chambers, the New York gangster and ex-convict, who fell in love with a country school teacher and married her after he had confessed his past and been forgiven.

Changes Made in Federated's Exchanges; Also in Schedules

Simultaneously with an increase in its producing and releasing schedules, Federated Film Exchanges of America, Inc., announced a number of changes in the organization of its territorial exchanges.

Joseph Friedman of the Celebrated Players Film Corporation, of Chicago, who is president of Federated, has taken over the territory of Southern Wisconsin, and has established an exchange in Milwaukee, from which he will carry on the business.

Harry Charnas, of the Standard Film Service Company of Cleveland, will open an exchange in Pittsburgh, from which he will handle Western Pennsylvania and West Virginia. Sam Grand, of Boston, has taken over Upper New York State, which he will control from an office of the Federated to be opened in Buffalo. The several changes in organization will materially strengthen the hold of the Federated in the field of independent exchanges, it is stated.

Seven new Federated productions are either in work, nearing completion or being titled, according to reports from the West Coast studios. These include "Squirrel Food," and two other Monty Banks comedies almost completed, three more Hallroom Boys comedies, of which one is called "We'll Get You Yet" and another "After the Dough," and two Chester Junior one-reel comedies, called "Nightie Night" and "Made to Order."

"Danger Ahead" Is Completed

Rollin Sturgeon has just completed "Danger Ahead" for Universal. This is a story of the New England coast from "The Harbor Road," a popular novel by Sara Ware Bassett, done into scenario form by A. P. Younger.

It will introduce, in the featured role, "Universal's latest discovery, Mary Philbin, whom Carl Laemmle regards as one of the important finds of the year. Miss Philbin is only seventeen years old and was one of the prize winners in a screen contest held in Chicago last summer.

To Serve Small Town Exhibitors

A new service stunt has been put into effect in Universal's Chicago Exchange and has won much praise from the small town exhibitor, who sometimes cannot make use of the usual lines of exploitation material available.

It is the preparation of expertly written and high class advertising appeals for small town mailing lists. These appeals are prepared individually for each theatre requesting them and are mimeographed and forwarded to the theatre from Universal's Chicago office, ready for mailing.

Shaw and Urban on Same Subject

By a singular coincidence Charles Urban's Kineto Review, "Was Darwin Right?" and Bernard Shaw's "Back to Methusaleh," which are along similar lines, were published at about the same time. The Kineto Review contains studies of thirty-seven types of anthropoids. Mr. Urban first had in mind to take a pro-Darwin view, but finally decided to edit the picture interrogatively and let the audience decide.

CROWNED HEADS COULD WELL BE PROUD OF RECEPTIONS LIKE THOSE ACCORDED CLARA KIMBALL YOUNG
The Equity star has had many wonderful experiences touring the country. Here she is seen being greeted by Governor Alcott at the State Capitol, Portland, Ore., where a special session of the legislature welcomed her

Wallace Reid and Paul Powell Films Are Paramount Features Released for Week of July 10

The productions listed on Paramount's release schedule for July 10 are Wallace Reid in "Too Much Speed" and the first Paul Powell production from the London studios of Famous Players-Lasky Producers, Ltd., titled "The Mystery Road."

The popularity of the series of automobile pictures in which Wallace Reid has starred was responsible for the screening of "Too Much Speed," another original Byron Morgan story with the race track as the background. Although the picture was made at Hollywood last winter, the story did not appear in the Saturday Evening Post until about a month ago.

The picture is a continuation of the experiences of the characters in "What's Your Hurry?" Mr. Reid's previous automobile picture for Paramount and the three principal characters of that story, Dusty Rhoades, played by Mr. Reid; Virginia MacMurran, played by Agnes Ayres, and Pat MacMurran, played by Theodore Roberts, are again brought to life.

Realistic Scenes

Beside the three mentioned, the cast includes Jack Richardson, Lucien Littlefield, Guy Oliver, Henry Johnson and Jack Herbert. The racing scenes were staged at the new Beverly speedway at Los Angeles.

"The Mystery Road" features David Powell, the eminent Scotch actor who, after a long experience on the English stage and as a leading man in Paramount Pictures on this side of the Atlantic, was sent over to England to play leads with Paramount's London stock company. The story was written by E. Phillips Oppenheim, with scenario by Margaret Turnbull, and Paul Powell directed.

The story deals with a young Englishman whose follies carry him along the mystery road of life to the inevitable hour when one must come to the realization that folly does not pay.

In addition to David Powell, the cast includes Mary Glynne, Ruby Miller, Nadja Ostrovska, Pardoe Woodman, Percy Standing, Lewis Gilbert and Irene Tripod.

Author Is Delighted with Screen Version of "A Man's Home"

About all that has been said by the Selznick Corporation concerning their special feature, "A Man's Home," to be released some time in the future, is that there is such a picture. Conversation among those connected with the organization—and a few outsiders—is a sure indication that a great deal more will be said when the time comes to pass the production along to exhibitors and the public. Consensus of opinion seems to be that few photoplays have been produced that are possessed of as much box-office value.

"A Man's Home" was written by Anna Steese Richardson, associate editor of the Woman's Home Companion, in collaboration with Edmund Breese, the well known stage star. A few days ago Miss Richardson visited the Selznick offices and saw the production in its entirety for the first time.

The best proof that the production is 100 per cent. is that the author not only did not complain of the manner in which the story had been translated to the screen, but was enthusiastic in her statements that the camera had gone her many points better in getting over to the public the thought she had in mind.

Stanlaws Finishes Selection of Cast

The cast has been completed for "The Woman in the Case," the Paramount adaptation of Clyde Fitch's play which Penrhyn Stanlaws is directing at the Lasky studio and in which Betty Compson plays the role of Margaret Rolfe.

An exceptionally interesting bit of news is that Cleo Ridgely, former Paramount favorite, returns to the Lasky lot after several years' absence to play the role of Clara Foster. Miss Ridgely looks unusually well and as lovely as when she was co-starring with Wallace Reid in Paramount pictures.

Synchronized Company Announces Personnel of Its Executive Staff

With the better music movement gaining rapid headway, and the use of synchronized music scores becoming an actual fact in many of the countries foremost picture theatres, Synchronized Scenario Music Company, of 64 East Jackson Boulevard, Chicago, makes announcement of the personnel of its executive staff.

To Arthur J. Abrams, originator of these scores, falls the post of president of the organization. Mr. Abrams, a composer of note and known to thousands of exhibitors through his previous motion picture activities as sales manager of one of the countries prominent organ houses, brings to his company a wealth of experience which is destined to fit him perfectly for the important post he now holds.

M. J. Mintz, appointed vice-president and general manager, measures his experiences in the industry over a stretch of many years during which time he has formed the acquaintance of thousands of exhibitors and through many visits to their houses has become well qualified to handle the office he now holds.

George F. Meyers, sales manager, is returning to the motion picture field after a short absence during which he served as production manager for Magill-Weinsheimer Company, of Chicago, rated as one of America's greatest printing houses. Mr. Meyers is well fitted for the important post he now succeeds to by right of his years of selling experience.

Charles Donald Fox, director of publicity and advertising, holds the distinction of being one of the industries first advertising men. Beginning at a time when present-day motion picture presentations were in their infancy, Mr. Fox has enjoyed a continuous affiliation with picture publicity, serving usually as a special writer.

Exhibitors Interested

Paul H. Bush has been appointed general field supervisor, with H. S. Buck, in charge of the Eastern district, Leslie B. Mace is covering the South, while Hy Smith looks after the West, and W. A. Haynes keeps a watchful eye on the Central district.

Twenty-two distributing centers have been located in twenty-two key cities and exhibitors are responding to the invitation of the company to visit these offices and learn more about Synchronized Music Scores.

Will Go Abroad for Film Scenes

Director Thomas B. Walsh, who has just completed a production for R-C Pictures Corporation (Robertson-Cole) with "Shams of Society" as the working title, has announced that he will go abroad within the next month to produce a Thomas B. Walsh Production with action and scenes in a number of cities and countries of Europe.

Pathe Reissue Set for July 17 on Funniest Lloyd One-Reelers

Pathe Exchange, Inc., announces as an added feature to the exceptional array of short subjects and serials scheduled for release July 17 the first reissue of the series of ten of the funniest Harold Lloyd one-reelers. This revival was prompted by numerous requests from exhibitors who have recognized the growing popularity of the star and who believe they will serve as fine "summer tonic" for hot weather programs.

"Bliss" is the title of the first of the series. The comedy might be called a three-star combination feature, as Harold Lloyd is supported by Bebe Daniels—now a star in her own right—and "Snub" Pollard, who is now featured in Hal Roach comedies.

"Cats at Law" is the current offering of the series of "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The moral of the story, as pointed out by Aesop, famous jester in the court of King Croesus 2,600 years ago, was that greed only brings disaster.

"Danger Ahead" is episode five of the new Pathe serial, "The Yellow Arm," starring Juanita Hansen, with Warner Oland and Marguerite Courtot prominently featured. "The Sky Ranger," the Pathe serial in which June Caprice co-stars with George B. Seitz, arrives at the twelfth episode, "The Whirling Menace," showing the heroine of the chapter play facing new perils.

"At the Ringside" is the title of the new Hal Roach comedy, featuring "Snub" Pollard in the role of a policeman, who enters the "squared circle" to revenge himself on the bully in his neighborhood. Marie Mosquini, "Sunshine Sambo," Noah Young, the Hal Roach comedians and a comedy mule assist the mustached comedian.

Pathe Review No. 112, the current issue of the screen magazine, presents an unusual number of carefully selected features. "The Manly Art" shows one round of boxing demonstration, clearly analyzing the skill of the contestants by the Pathe slow-motion camera. "The Master of American Art" introduces E. Irving Couse, famous painter of Indians and Indian life. This is the first of a series of intimate screen interviews with the acknowledged leaders of American art. "Foxes in Florida" shows an actual fox hunt produced by Eltinge F. Warner of "Field and Stream." "The Oranges of the Orient" is a Pathecolor presentation showing views of the most prominent industry in Tunisia, Africa.

You'll Never Be
UP A TREE
for a Comedy
If You Use
HALLROOM BOYS
COMEDIES
Featuring SID SMITH
They'll Cure that
Summer Slump
GET 'EM TODAY AT
FEDERATED
FILM EXCHANGES of AMERICA, INC.

"Passion" Draws Capacity Crowds to Two Big Chicago Theatres

Proving that neither summer heat nor summer slumps can affect a first-rate boxoffice attraction, "Passion," the First National special, set a new record in box-office performances during the last week in June, not only for Chicago, but probably for the entire country, according to reports.

The Pola Negri drama was booked for the week of June 27 into both the Tivoli and the Riviera. These houses are each of them super-theatres, two of the big first-run members of the Balaban & Katz chain, and holding Associated First National franchises.

From the day the engagement opened, "Passion," drew capacity audiences, it is stated. S. R. O. was the rule at each theatre. The regular prices of admission were maintained. The regular advertising and presentation program was carried out in both houses.

"The remarkable record that 'Passion' made in the Tivoli and the Riviera absolutely convinces me that the only sound policy, summer or winter, that an exhibitor can afford to have is to play the best attractions he can possibly get," said Sam Katz.

"The picture's record would be extraordinary at any time, but when you stop to consider that its day-and-date appearance at the Tivoli and the Riviera followed a three weeks' season at the Auditorium, it is nothing less than sensational."

Other First National pictures besides "Passion," it is said, have been demonstrating their ability to pack theatres, in the face of heat and depression in various sections of the country.

In Auburn, New York, John J. Breslin has been keeping the Jefferson filled and breaking records with them. "Peck's Bad Boy" with Jackie Coogan stood them up for four days, in the face of intense hot weather and numerous holiday attractions. "Bob Hampton of Placer" did unusual business for the same period. "Gypsy Blood," the second Pola Negri feature, went into the Jefferson a week later and not only caught crowds, but held them steadily. The continental star had registered a hit during the spring in "Passion" and Auburn turned out in force to see her in her version of "Carmen."

W. A. Partello put on "Passion" at the Opera House in Mansfield, O., augmented his orchestra and presented the feature with a special musical program. In the face of the summer heat, he raised his admission prices, with the result that he broke box-office records for a week's engagement.

Herbert H. Johnson played "The Oath" the Raoul Walsh special production, for three days at the Mars Theatre, Lafayette, Ind., only two weeks ago, and broke both attendance and box-office records with the attraction.

"Mama's Affair," the latest but one of the Constance Talmadge productions, played the Central Theatre, Fairbury, Ill., June 30 and July 1, and Elmer Ramsey, manager of the house, reported the best business since the summer season had set in.

"The Kid," was responsible for setting up new attendance records at the Strand, Kendallville, Ind., within the last month. Bert Deardorff, the manager of the theatre, estimated that during the three days of the showing nearly four thousand people saw the picture. The population of Kendallville is 5,300.

Will Mack reported extremely good business at the Grand Theatre, Jonesboro, Ark., on three First National attractions—"Twin Beds," "Nineteen and Phyllis" and "Nomads of the North"—within two weeks of each other.

In Laredo, Texas, where the heat at this season of the year is calculated to make the most enthusiastic fan stay at home, The Strand Theatre did heavy business with "Dinty" and drew big crowds to see "The Perfect Woman." Both attractions were presented during the month of June.

These examples of prosperity—which would be considered satisfactory at any season of the year, and especially so during the summer—can fairly be considered convincing evidence that Sam Katz and other exhibitors like him are right when they declare that "the best pictures you can book are the pictures that will fill your theatre—and the best pictures always will, summer or winter."

Los Angeles Critics Praise Tourneur's "Foolish Matrons"

Such praise as few motion pictures have ever received was accorded Maurice Tourneur's production, "The Foolish Matrons," distributed by Associated Producers, by the critics of the Los Angeles newspapers when it played a week's engagement to capacity houses there recently.

This picture of American life, typifying three distinct and separate phases of human existence, became an instantaneous hit not only with the theatregoers of Los Angeles, but also with the critics, thus justifying the claims that have been made for it as a motion picture of great artistic as well as commercial worth.

"'The Foolish Matrons' is a story vastly different from any that Maurice Tourneur has produced in the past," said Mr. Lichtman. "Coming just at this time when the entire country is interested in the equal rights of women, it is no wonder that this wonderful picture has caused such unusual comment not only in Los Angeles, but wherever it has played to date. Maurice Tourneur is to be congratulated for having chosen a theme that will interest every man, woman and child in the world."

Brenon's Italian Production of "Beatrice" Obtained By Goldwyn

A third "foreign" film has been acquired for distribution in America by Goldwyn. Although made in Italy, the picture was directed by Herbert Brenon, one of the best known and most experienced of American producers, and its star is one of America's most popular screen and stage players, Marie Doro.

The picture is "Beatrice," an adaptation of Rider Haggard's romantic story of the rocky coast of Wales. Mr. Brenon directed it for the Unione Cinematografica Italian de Roma. Photographing was done at the picturesque Italian city of Tarmone and many superbly beautiful backgrounds were caught by the camera. Alexander Salvini, son of the famous tragedian, Tomasso Salvini, plays opposite Miss Doro.

"Beatrice" is one of Rider Haggard's popular romances. It has been widely read both in this country and in England. It has a strong love story, with good dramatic situations, built about the love triangle, but with all of Rider Haggard's fertility of invention and power of characterization.

Spence with Burr

Ralph Spence has been engaged by Charles C. Burr to title "Burn 'Em Up Barnes," which is nearing completion and in which Johnny Hines achieves stellar honors in feature length productions and which will be the premier release of Affiliated Distributors, Inc.

Silverman Devoted Much Time to Securing Better Picture Music

With the use of Synchronized music scores becoming an actual fact in many of New York's greatest motion picture theatres, it is timely that attention is drawn to Jack Silverman, president of music Score Service Corporation, of 1600 Broadway, New York City, metropolitan distributors of Synchronized music scores.

To his untiring energy in the early days of Synchronized music scores when a great deal of introductory work was necessary, a great deal of the headway that these scores have gained can be attributed. Mr. Silverman enjoys a wide acquaintance in the industry and this is true solely by right of the fact that, as actively interested in the Active Supply Company, he has, by the splendid exhibitor service that company maintains, won the esteem of hundreds of New York and New Jersey motion picture men.

Always on the alert to render them any assistance calculated to make exhibiting motion pictures a pleasure, Mr. Silverman exercising that breadth of vision which has made his success possible early saw the possibilities of synchronized music. In company with his associates, Messrs Kleuber, Myruski and David Silverman, his brother, he secured the local franchise for Synchronized Music Scores, and to-day Music Score Service Company, the organization formed to exploit these scores in this territory can claim the distinction of doing business with many of the most popular and biggest motion picture houses in the East.

In speaking of the better music movement now on foot, Mr. Silverman said: "I am confident that in the near future the successful exhibitor will be the one that will make music a separate and distinct feature. The public demands that the music offered in their favorite theatres compare favorable with the screen attraction. It is a notable fact that those houses making music a feature are losing less patronage during the hot days than others."

Turpin a Hit in "Love's Outcast"

That Mack Sennett, "king of comedy," has shown foresight and knowledge of public taste in starring Ben Turpin is reflected in the reception accorded the strabismic comedian in his first starring vehicle, "Love's Outcast."

This two-reel comedy, scheduled for release by Associated Producers on July 3, played a pre-release engagement of one week at the California Theatre in Los Angeles recently, co-headlining the bill with the feature and walking off with the comedy honors. The picture was a big hit.

JACK SILVERMAN

Alice LAKE in OVER THE WIRE

A picture of 1000-thrill-o-watt power
by America's dramatic story teller..
ARTHUR SOMERS ROCHE

Directed by WESLEY RUGGLES *Adapted by* EDWARD LOWE Jr.

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain Sir Wm Jury, Man Dir.

METRO

Société Anonyme Française de Films Internationaux Exclusive Dis. thruout Europe

Six Features on Paramount's Release Schedule for July

Paramount is releasing six features in July, the list including a William de Mille super-special, a Cosmopolitan production, a Paul Powell production made at the London studios, a William A. Brady production and pictures starring Wallace Reid and Dorothy Dalton respectively.

First on the list, scheduled for July 3, is the Cosmopolitan production, "The Woman God Changed," which was directed by Robert G. Vignola. This is an adaptation by Doty Hobart of Donn Byrne's story, "Redemption Cove." Seena Owen and E. K. Lincoln are seen in the leading roles.

Wallace Reid in "Too Much Speed" is released for July 10. This is another Byron Morgan automobile race story, Mr. Morgan himself having written the scenario. Frank Urson was the director. Mr. Reid's leading woman is Agnes Ayres, lately promoted to Paramount stardom.

Also released the 10th is "The Mystery Road," the first Paul Powell production for Famous Players-Lasky British Producers, Ltd. This is an E. Phillips Oppenheim story, adapted by Margaret Turnbull, and features David Powell, well-known Paramount leading man. There is an elaborate cabaret scene in which Phyllis Bedells, England's premiere danseuse, and the Tiller troupe of London Palace girls appear.

The release for the 17th is William A. Brady's special production, "Life," based upon the spectacular play of the same name by Thompson Buchanan which had a long run at the Manhattan Opera House, New York. Travers Vale directed.

On the 24th comes Dorothy Dalton in "Behind Masks," adapted by Kathryne Stuart from E. Phillips Oppenheim's popular novel, "Jeanne of the Marshes." Frank Reicher directed. Miss Dalton's leading man is Frederick Vogeding.

The final release of the month scheduled for the 31st, is the William de Mille production, "The Lost Romance," by Edward Knoblock, with scenario by Olga Printzlau. Conrad Nagel, Lois Wilson and Jack Holt are featured.

Camera Work Is Completed on Anita Stewart's Latest Film

The final scenes of Louis B. Mayer's latest Anita Stewart production, "A Question of Honor" were filmed this week under the direction of Edwin Carewe. Millions are familiar with this Ruth Cross story, which ran as a serial in the People's Home Journal about a year ago. The screen version was prepared by Josephine Quirk, former newspaperwoman and magazine writer. It will be released as an Associated First National attraction.

The action is principally outdoors, including many scenes in the mountainous mining country of the Northwest. To secure the proper atmosphere and background for these episodes, Mr. Mayer sent the company up into the high Sierras of Northern California. Here the Stone and Webster Construction Company offered the use of its entire construction camp at Lake Elamnor for filming purposes.

Some idea of the advantages secured in this way may be gained from the fact that the engineering project under way there has already cost over $12,000,000. Among the locations used by the Stewart company were the concerns' fourteen camps, which look like miniature hut cities, enormous dams, railroads, tunnels and mining shafts.

The theme is a well-balanced combination of romance and adventure with a dramatic twist that works the story up to a strong climax, it is said. Several real thrills and many big spectacular scenes are furnished by the action in the mining camp. In picturesque garb and with the gorgeous scenery of the mountains for a setting, Anita Stewart makes an attractive figure as the central figure of the picture's development.

Supporting the star, Edward Hearn heads the list as leading man and Arthur Stuart Hull has the role of the heavy. The others are Frank Beal, Walt Whitman, Bert Sprotte, Adele Farrington, Ed Brady, Mary Land and Doe Bytell.

Alice Brady Is Starred in Realart Film "Little Italy"

"Little Italy" is the second picture of an exotic nature that Realart has produced in which Alice Brady is starred. Her previous release was "The Land of Hope," a story of a young Polish immigrant girl.

Advance reports from Realart are to the effect that Miss Brady duplicates her splendid performance as a type of foreign maid, the story revolving around a fiery young Italian girl.

In "Little Italy" she essays a part that not only calls for splendid acting, but real strength as well. This is best shown in the kidnapping scene when she is set upon by her rejected lover and his henchman and borne away to his own abode.

The story is one of a feud that has existed between two Italian families for over a hundred years. The picture as described by Realart has a novel twist at the end, which is preceded by a thrilling gang fight.

The picture was directed by George Terwilliger, assisted by J. D. MacKenzie. The photography is by Gilbert Warrenton.

Charles Ray Film Now Being Edited

Charles Ray, who has been working night and day on "Two Minutes to Go," his ninth production for First National release, announces that it will be ready for editing and cutting this week. It took Mr. Ray just five weeks to finish it.

Charlotte Pieree will play the most important feminine role in Mr. Ray's next and tenth production for First National release, the title of which has not yet been decided upon.

"Two Minutes to Go" was directed by Mr. Ray himself from the scenario by Richard Andre. Prominent in the east are Mary Anderson, Lionel Belmore, Tom Wilson, Lincoln Stedman, T. Van Dyke, Bert Woodruff, Adamae Vaughan, Phil Dunham, Francis Dumas and George W. Comm.

Begin Work Soon

Actual work on the first Pyramid production will commence before the end of this month, states Walter E. Greene, president of Pyramid Pictures, Inc. Ray C. Smallwood, who is to be in charge of the first producing unit, has secured his story but will not make it known until he has decided upon a suitable name for it.

Preparing Continuity

R. A. Walsh evidently is not worried at reports that the Mexican government wants Catalina Island back. Mr. Walsh has gone to the Los Angeles' island suburb to prepare the continuity for his next Associated First National production, "Kindred of the Dust," an adaptation of the famous Peter B. Kyne story, the filming of which will be started in a fortnight.

Stahl Starts Work on Second Picture

John M. Stahl this week began the filming of his second independent unit offering at the Louis B. Mayer Studios. The story, as yet without a title, is from an original theme by the director. Bess Meredyth prepared the continuity. Like its predecessor, "Retribution," the second of the John M. Stahl Productions will be presented by Mr. Mayer through Associated First National.

All that is known of the story is that it is based on mother love.

Two Dempsey Pictures Boosted by Dempsey-Carpentier Battle

An amazing exhibitor reaction to Jack Dempsey's knockout of Georges Carpentier, at Boyle's Thirty Acres on Saturday, July 2, was found by home office officials of Pathe Exchange, Inc., following the triple holiday over Independence Day.

Exhibitors from all over the country, anxious to get in on the flood tide of Dempsey's popularity, wired Pathe branch offices for bookings on the Dempsey serial, "Daredevil Jack," and the one reeler showing all his training activities, "A Day With Jack Dempsey."

Many of these exhibitors have already played one or the other of these productions, but consider it good business to follow up Dempsey's triumph and his consequent popularity with a repeat run.

Telegrams were received at the home office from two of the biggest circuits in the United States, asking for immediate action on contracts, calling for a second booking in every one of their theatres of the Dempsey serial, "Daredevil Jack."

F. P. Earle Making Big Feature "The Rubaiyat of Omar Khayyam"

Ferdinand Pinney Earle, who is filming the big spectacle based on "The Rubaiyat of Omar Khayyam" in Hollywood, announces that the production will be ready for release in September. The cast, which is an exceptional one, will include Frederick Warde, Edwin Stevens, Hedwig Reicher, as well as Mariska Aldrich, Arthur Carewe, Robert Anderson, Paul Weigel, Jesse Weldon, Snitz Edwards, Warren Rogers and Jim Marcus.

Winthrop Kelly, formerly with Maurice Tourneur, is production manager, and Walter Mayo is assistant director. George Benoit is at the camera, while art creations, which will replace "stills," will be made by Edward Curtis, well-known Indian photographer. In connection with the production there is also a bureau of Oriental research headed by four well-known experts and authorities on these subjects.

Mr. Earle is producing what he terms a "cyclomarie art drama," described as an innovation, art paintings being used as a background. Other Persian legends have been combined with the Rubaiyat and a love story built up. The Rubaiyat, Inc., is the name of the company producing the picture and Mr. Earle is president.

Begin Reviving Semon Comedies

The Rialto Theatre, New York presented the Larry Semon comedy, "School Days," last week. Although this comedy was presented throughout the country several months ago, its popularity has not diminished and it was owing to the insistent demands that Semon grace the week's bill that the expedient of reviving one of his earlier successes was resorted to.

"School Days" is one of Semon's most popular comedies and, judging from the reception accorded it upon its second presentation at the same theatre, others of the earlier Semon comedies will be revived. Meantime, Semon has just completed a new comedy, "The Bell Hop."

Norma Resting

Norma Talmadge, who is vacationing at Bayside, L. I., and on motor trips to the White Mountains, will return to the studio in July to begin work on "Smilin' Through." In this next Associated First National picture, Miss Talmadge will be seen in the part in which Jane Cowl appeared in the stellar role on the speaking stage last

Keeping in Personal Touch

By FRITZ TIDDEN

Just before we left New York to keep in personal touch with nature for, thanks to the boss, the time being, we inadvertently gave young Walter Kane Hill, the sheriff of Fort Lee, our address and told him we would probably be thirsting for news. Several days after we arrived in this place, which is totally lacking in moving pictures, publicity and press agents (except the one that visited us last Sunday, ostensibly for the week end, but liked the place, peace and meals so well stayed four more days), we received the following epistle from Walthill, which explains itself and is worth making public.

Fort Lee, N. J., June 28.

"Dear Toucher:—

"The last mail-steamer brought a fine bunch of news from America; best of all the packet of Empy Worlds that had a Personal Touch page that was personally touching. I was not mentioned; neither was Pat Dowling. By the time this gets into print or before you will have heard the result of our great Sport Event, which, one way or the other will benefit the fund for Devastated France. Most everybody in this far off country leans toward Jack giving it the final punch.

"Every afternoon the natives line the shore of Henhudson's Stream to see the great ships come down from Albany and way docks freighted with happy people who live in Manhattan and elsewhere. After the last barge floats down stream the natives turn their face homeward to live in thoughts of the next day and its repetition of the same slide down the cliff and climb back again. This country was once the great factory for empy-films with acting on them. Right here in Fort Lee, deadest of its dying communities, most bucking horse dramas and kitchen events with the cups and saucers painted on canvas where the acting could not break them, originated in one and two staggers—"reels" they called them when they began to stretch.

"Bite, your poor fish, bite!" says Marie Prevost, new Universal star

"Only Selznick remains to tell the tale—and I'm paid to tell it for him. 'Bankers' hours' that Jesse writes about to the Times, of your city, are not in vogue here. You can 'put' it or 'take' it as my dope. Fort Lee is on sun time and we work standard.

"As Pat Dowling says: 'Bathing suits me for inspiration. One piece is worth a column in Atlantic City.' Lotta Pat Dowlingses inspirations get in the tank at Nickshenks Park over in this country—but it's not worth even the war tax, let alone the crash-price to the gate to see 'em closer than from the trolley. This New Jersey is a strange country where Briggs got his inspiration for 'Skin-nay.'

"Your for waffles and orange-juice.

—Walthill."

* * *

"Broadway" is the name of an ambitious new little monthly publication that has made its appearance in the vicinity from which it takes its name. The newcomer is published by the Broadway Association, which joins the ranks of civic associations that can now boast of publications of their own. The first issue, an eight page booklet, contained an opening dedication by President Jefferson De Mont Thompson, editorial comment on the activities of the organization and an article boosting the proposed sales tax; also contributions by John David, Arthur William, H. J. Makin, and Deputy Police Commissioner John A. Harris.

May we extend a welcome to the valuable little newcomer?

* * *

The Universal Film Company is to be commended for its innovation just put into effect in the home office, of making the working day shorter and earlier. Universal employes now go to work at 8:30, take a half-hour for lunch and quit at 4:30. The former hours were from 9:00 to 5:30, including an hour for lunch

This move was the result of a petition on the part of an overwhelming majority of the employes themselves. The new Universal time schedule is a summertime move and will remain in effect until autumn. It enables golfers, baseball enthusiasts, swimmers and other sportsmen and sportswomen, of which there are many in the Universal organization, to get in three or more good daylight hours of playtime.

Film men who were members of the A. E. F. will remember that clocks in France during the summer of 1918 were two hours ahead of sun time and that, although it was dark at getting up time, the sun stuck around until bedtime. The same theory that prompted the French to inaugurate this system prompted Universal to approximate the same idea. It means that the morning work, always the most efficient, will be handled before the heat of the day.

It seems that Universal is losing no time in living up to Mr. Laemmle's recent and striking film battle-cry—"Marking time? Hell no! We're going ahead." Even though it is only half an hour ahead, it will do other film men good to know that the Universal organization is getting up early in the morning and getting a running start with the Universal machine.

* * *

Plans for the construction of a theatre to cost approximately $150,000 have been filed in the Queens Building Department by the Long Island Theatre Corporation. The new house will be erected on Main street and Broadway, Flushing. The capacity of the theatre will be 825 persons on the orchestra floor and 800 in the balcony. Larry J. Griffin, of New York, is president of the corporation and E. Bruce Johnson is secretary. Plans for the new structure were prepared by W. Albert Swasey.

* * *

Frances Lenz, an artist living in Greenwich Village at 84 Sixth avenue, won the first prize of $50 offered by William Fox for the best painting of Betty Blythe as "The Queen of Sheba," copies of which are now hanging in the Lyric lobby. Miss Lenz is a young student from Binghamton, N. Y., who came to this city to study painting at the Art Students' League. She is a pupil of Edward Penfield.

The second prize of $25 was awarded to Robert F. Bolton.

* * *

It is understood that after Jack Meador had a long and serious talk with Richard A. Rowland he decided to stay with Metro and not jump from there into the Famous Players-Lasky or Realart organizations.

* * *

Possibly the "Borrowed Wing" in Elaine Hammerstein's new Selznick picture means that they are beginning to steal airplanes.

* * *

"Don't Call Me Little Girl" is a title that indicates somebody under thirty is getting peevish.

* * *

One of our operatives tells us that "Paradise Lost" is to be done in Germany by Max Reinhart. The material is there in Milton's poem and if it is done right the picture should rank among the most worthy productions.

* * *

Barnum's birth rate, "One a Minute," is to be photoplayed.

* * *

Subtitles are words thrown upon the silent screen and from what we hear at the movies they have an audible rebound.

There is caution in two picture titles:

"What's Your Reputation Worth?"

"See My Lawyer."

* * *

Producers brag about their pictures with a "punch," but "Home Stuff" may carry an additional "kick."

* * *

The English trade papers are featuring the news in 10 point and larger type that Allied Artists Corporation will handle Griffith's "Way Down East" and "Dream Street."

* * *

On the British Isles there has been considerable conversation concerning the establishment of the municipal form of moving picture theatre or community theatre, run co-operatively on the Manchester plan. In the to do it was inevitable that George Bernard Shaw would have something to say regarding the idea. He said it in a letter to the Press:

"There is no reason why kinema theatres should not be added to the list of public wants provided for by the co-operative movements * * * It is almost impossible for a well-conducted, comfortable picture palace, with good music, not to pay its way in any populous place, even through the slumpiest slump; and at most times the profits ought to be so large and so easily earned that it is absurd that the public that provides them out of its earnings should not share them.

"The dividend on a year's moviegoing by a working-class family would help it very considerably," he adds, "to say nothing of the improvement of its mind by the films. So obvious a step in co-operation is bound to come."

"Look out, Marie, it will bite your toes," says Eve Unsel to Marie Prevost, shown in the picture on the opposite side of this page

Extra! Monte Blue, Paramount star, scents the fly on "Bull" Montana's "bean"

Maybe, G. B. S., but perhaps it is not quite so easy as rolling off a log. One thing Mr. Shaw forgets is that when one of these municipal, co-operative things is started that an amateur management committee is always appointed, which is positive suicide. Picture theatre management calls for the expert. And the expert wants and desires a reasonable profit for his skill.

Another thing Mr. Shaw neglects to remember is that municipal, co-operative theatres are dismal failures except in rarest instances.

* * *

In all of Elinor Glyn's opera to reach the screen time has been divided. Witness "Three Weeks," "One Day," "His Hour," "The Great Moment." Will the next be "The Split Second," and if it is where does the Madam go from there.

* * *

From time to time "Topics of the Day" films contain material gleaned from its widespread source of supply that is applicable to the motion picture industry. Some of the gags that have appeared recently are:

Gertie—"Whom do you know in the movie game?"

Mazie—"I know every picture machine operator in our neighborhood."—Vaudeville News.

When a man tells you he's fond of pictures you never know whether he's a student of art or a movie fan.—North Adams (Mass.) Herald.

Wife—"I'd like to see a good movie, but don't know what to see." Hubby—"Go to 'The Devil.'" Wife—"Brute!"—Zit's Weekly.

Cynic—"Just saw another movie with an unhappy ending!"

Jolly—"Hero lose the girl?"

Cynic—"Naw; married her."—Ohio Sun Dial.

Susie is a maiden sweet who at the movies grabs a seat and on the next one parks her hat. Now I ask you what is worse than that?—A. M. P. A. Bulletin.

Doctor—"I'm afraid I will have to operate for appendicitis."

Little Beauty—"O, doctor, will the scar show?"

Doctor—"Not unless you go into the movies!"—Loew's Weekly.

Sunday School Teacher—"Where do little boys and girls go to who don't put their pennies in the collection box?"

Pupil—"Please, M'm, to the picture shows."—Chicago Herald and Examiner.

* * *

Women who use perfume, says Helene Chadwick, Goldwyn leading woman, should make a study of the art. One rule that should always be observed, she contends, is that exotic fragrances are not for blondes, and that sweet ones like lily of the valley and violet are not for brunettes.

We know a guy intimately, very intimately, who has a wife who has bright auburn hair, sometimes called red. What fragrance should she use, Helene?

* * *

One of the judges for the recent Pulitzer Prize awards wrote to Professor Sherman, another judge:

"I hope you will vote for 'Main Street.' Lately I've made three simple canons for the literary critic—simple and unacademic. The critic is to ask of a work of art:

"1. Is it alive?

"2. Am I glad it is alive?

"3. Why?"

We know some film reviewers who would do well to paste these canons in their hat and apply them to motion pictures.

San Francisco Rialto Has Novel Plans for "Miracles of Jungle"

Federated Film Distributors, Inc., in California has booked the Selig serial, "Miracles of the Jungle" at the Rialto in San Francisco. This booking is attracting considerable attention in film circles in that city, as it is the first time in several years that a serial has been shown in that theatre and one of the few times that one has been booked by a local first run house.

Not only an innovation in the matter of presentation, but a unique plan of exploitation has been prepared. The serial will run as a six reel feature to be shown through five consecutive weeks. The ambitious campaign mapped out includes 100 24-sheet stands, fifty 8-sheet stands, 300 3-sheets, and 500 one-sheets, in addition to $4,000 for newspaper publicity.

Col. Selig, who is heartily in accord with the plans, has agreed to send a large part of his menagerie to San Francisco. There will be a parade, and the Rialto parking station will be transformed into a jungle and the animals exhibited free of charge. Frederick Peters, the giant in the serial, will also make a personal appearance.

Federated Film Distributors will hold a trade showing and luncheon at Palace Hotel on July 13 to which exhibitors throughout the territory have been invited.

Rialto Productions Establish Exhibitors Service Department

The recently formed Rialto Productions, Inc., of which Lou Rogers is president, is an independent distributing organization which announces as its aim not only the distribution of better pictures independently produced, but the inauguration of a service to cover the individual field of the exhibitor, carefully considering his own peculiar problems. For this purpose a department has been installed to aid the exhibitor to provide the quality of entertainment that will satisfy his patrons. The direction of this department is in the hands of S. J. Stebbins, who has had twenty years in the theatrical field and ten years in the picture business, having been associated with the Academy of Music, Brevoort, Linden and other high class houses in New York. Mr. Stebbins is vice-president and general manager of Rialto Productions.

Mr. Rogers announces that during the coming year at least twenty-six features will be distributed through his organization.

"My Lady Friends" Made in Ten Weeks

Carter De Haven has completed "My Lady Friends," his third production for Associated First National release. Mr. and Mrs. Carter De Haven left for a vacation at Atlantic City, where they will remain until word reaches them from New York that preparations have been completed by Associated First National for the release of the picture.

Just ten weeks to a day were required to complete it. The cast consists of Mr. and Mrs. Carter De Haven, Helen Raymond, Thomas G. Lingham, Helen Lynch, Lincoln Stedman, May Wallace, Hazel Howell, Ruth Ashby and Clara Morris. It was directed by Lloyd Ingraham and prepared for the screen by Frank Mandel and Emile Nyitray.

Hallroom Films Ahead of Schedule

Harry Cohn, producer of Hallroom Boys Comedies, featuring Sid Smith and distributed through Federated Film Exchanges of America, Inc., states the company is in advance of schedule on these two-reel gloom-chasers. Jimmie Davis and Herman C. Raymaker are alternating on the direction of these pictures and as a result two new comedies are now completed, "After the Dough" and "Meet the Wife."

Phillip Howland Now Film Actor

Phillip Howland, who appeared in "The Princess of New York," the Donald Crisp production for the Famous Players-Lasky British Producers, is now playing in the second Paul Powell feature at the Islington studios, which is being filmed from an original story by E. Phillips Oppenheim, under the working title "Twice Wed."

Mr. Howland is yet another recruit from the "legitimate" to the silent stage ,and brings to the comparatively new art of the screen the long experience of many years spent with the most distinguished actors of the British stage.

E. R. White Goes Abroad for Films

When the American steamship Acropolis sailed from Pier 5, Army piers, Hoboken, on June 30 she had on board E. Ross White, a Kinograms staff photographer, bound on one of the most extensive news gathering trips ever made by a news reel cameraman.

White is going to make pictures that will allow Kinograms to tell its patrons through the Educational Film Corporation and the exchanges of the First National, just what is happening in many of the countries of the Near East and Asia Minor—and he will visit some countries that have not been visited since before the outbreak of the World War, including several of the new Soviet Republics.

Marie M. Wheeler Manages Exchange

One of the few members of the gentler sex who are guiding the destinies of exchanges is Marie A. Wheeler, who is manager of the Merit Film Corporation at 680 Broadway, Albany, N. Y., an enterprising exchange handling state right productions of merit.

Miss Wheeler has had considerable experience with exchange work, having been associated with the Pathe exchange for five years. She enjoys the confidence of exhibitors and is building up a fine business in upper New York for Merit.

"Brownie," the Century comedy dog, has the whole show to himself in "Society Dogs," a Universal film

Two-Reel Features Revived By Educational; Staged at Capitol

The world's biggest theatre, the Capitol in New York, was the scene of the revival of short photoplays when the new Educational-Selig-Rork photoplay was given its world premier with one of its series as the only dramatic subject in an interesting program of short pictures.

The first two days of the week were the most oppressively hot of the year. Yet the theatre was crowded. "It was an oasis," said the New York World. "It attracted hundreds. It is a good idea and it is well done."

The photoplay which was presented was "The Northern Trail," from James Oliver Curwood's story "The Wildnerness Mail." It is said to be a splendidly acted picture of the far North, with Lewis Stone, Ethel Grey Terry, Wallace Beery, Walt Whitman and Margaret Landis playing the leading parts. Sam L. Rothapfel, manager of the Capitol, as well as the New York newspaper critics, approved of the summer program devoid of any "padding."

Said the American: "'The Wilderness Mail' is a fine story of the snow-covered country." The Times speaks of the "excellent and refreshing snow scenes and the sincere acting of Lewis Stone." The Morning Telegraph said: "Something unusual in drama is the short picture from the story by James Oliver Curwood called 'The Northern Trail.' It has a concentrated plot, is excellently acted and laid in the far North."

"The Policeman and the Baby" is another of the Selig-Rork series that has been completed and will be released soon by Educational. Work has been started on the third and fourth of the series.

"Bliss" Is to Be a Lloyd Reissue

The announcement recently made by Pathe Exchange, Inc., that reissues of the funniest Harold Lloyd one-reel comedies were to be instituted, has won the approval of exhibitors all over the country, it is said. "Bliss," the first of the Lloyd one-reelers, which has been scheduled for release July 17, has practically a three-star combination, as Bebe Daniels—now a promising star in her own right—plays opposite the spectacled comedian, and "Snub" Pollard, featured in Hal Roach comedies, is also in his support.

Mayo Is Star in Universal Film

The cameras recently clicked off the concluding scene for "The Shark Master," the speedy Universal picture of the South Seas that has kept Frank Mayo in action for several weeks.

The story was written by Fred LeRoy Granville from his own experiences as a camera-explorer and was directed by him up and down the coast from Magdalena Bay to Santa Barbara with stop-overs at Catalina and the Santa Cruz Islands. May Collins appeared opposite the star.

Big Deal Is Said to Be Completed

Federated Film Exchanges of America, Inc., announces that it has just closed a big deal for the production and release of a series of four big features, screened from the novels of a famous author, with an all-star cast in each and a well-known director in charge.

Work has been started on the West Coast on the first of the series,

Newest Marshall Neilan Film Is Produced in Four Episodes

With the completion of "Bits of Life," the details of its production have been announced by Marshall Neilan, who makes his first appearance on the screen in this photoplay as an actor since "Daddy Long Legs."

The new Neilan photoplay offers four episodes, the four scenarios being adaptations of magazine novels by well known writers.

First Episode from "The Bad Samaritan"

The initial episode is taken from "The Bad Samaritan," a short story written by Thomas McMorrow. The second story is a picturization of Walter Trumbull's tale entitled "The Man Who Heard Everything." The third episode is an adaptation of Hugh Wiley's popular story "Hop." For the final episode Mr. Neilan presents his own story, written especially for this picture, "Under Ether."

The four stories are so combined, it is said, that a continuous theme of great dramatic construction is displayed leading up to a final punch that is expected to out-thrill any of the thrills in "Dinty" and "Go and Get It." The film was also created with an eye on the exploitation possibilities which are to be announced in the near future.

Though the magazine or short-story idea in photoplays has been done before, it is pointed out that the manner in which Mr. Neilan handles the presentation of this idea is expected to disclose something entirely novel in film presentation.

Kesson Photographed

David Kesson, responsible for the photographic effects in "Bob Hampton of Placer," was in charge of the photography in "Bits of Life." Lucita Equier wrote the continuity and James Floor acted as assistant to Mr. Neilan. Associated First National Exhibitors will release the picture in the early fall, according to present plans.

Work on "Justice" Will Soon Begin at the Selznick Studios

Edward J. Montagne, of the Selznick scenario staff, has completed the continuity of John Galsworthy's "Justice," and work will begin upon the production very shortly at the West Fort Lee studios of the Selznick Pictures Corporation, with William Faversham in the role of Falder.

The combination of Montagne continuity and Ralph Ince direction has been remarkably successful in a number of the most important productions of the Selznick Corporation in the last few years. Among these is a big special, not yet released, "A Man's Home," made from the play by Anna Steese Richardson and Edmund Breeze, and which, it is said, promises to be one of the big fall sensations. Another great special directed by Ralph Ince from a Montagne script was "Red Foam," from the Saturday Evening Post story by William Hamby.

In "Out Yonder," an Olive Thomas production, and a new Elaine Hammerstein picture not yet released, "Remorseless Love," the Ince-Montagne partnership of continuity and direction has been notably happy. Mr. Montagne also wrote the continuity of "The Greatest Love," the Vera Gordon special.

Cohn Returns

Jack Cohn, of the C. B. C. Film Sales Corporation and co-producer with Louis Lewyn of Screen Snapshots, will return this week to his New York offices. Mr. Cohn has been at the West Coast during the past month and is bringing with him a great deal to be incorporated in Federated Screen Snapshots.

THREE INCIDENTS IN THE SCREEN LIFE OF ANTONIO MORENO
Who stars in the Vitagraph production, "The Secret of the Hills." Lillian Hall is his leading woman. There's a fight, a moment for reflection and a wonderful tete-a-tete with a girl

Live News from Everywhere

St. Louis

The St. Louis Film Board of Trade this week will pass upon several important changes to the by-laws of the organization. One will be to change the name of the organization to the St. Louis F. I. L. M. Club. One of the main objects of the amendments to the by-laws is to create better relationship between exchange managers and exhibitors. It is planned to have the exhibitors represented on a new grievance committee, to be composed of three members of the F. I. L. M. Club and two exhibitors to be selected, probably by the president of the St. Louis Motion Picture Exhibitors League.

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It has also been suggested that a credit bureau be created to keep exchange men informed of trade conditions. Such a system, it has been pointed out, would be highly beneficial to those exhibitors who are prompt in meeting obligations and who never fail to fulfill any contracts they enter into.

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Jack Weil, manager for Goldwyn Pictures, states that he had found the so-called business depression largely a mental condition, that people who persist in going after business are getting their share and that high class pictures never fail to attract good gathering.

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Spyrous Skouras, president of Skouras Brothers Enterprises, is on his way east with his bride, formerly Miss Saroula Briuglia, daughter of Mr. and Mrs. Anton Briuglia. The couple will visit Detroit, Buffalo, Niagara, several Canadian cities, New York, Philadelphia, Washington and other eastern points.

They were married at a very quiet home wedding last Wednesday, only members of the immediate families being present. They departed immediately upon their honeymoon. They will be at home to friends in August at their home, 6633 University Drive, University City.

* * *

J. C. Ragland, vice-president and general manager of Arthur F. Kane Pictures Corporation, New York, was a caller of the week. He was the guest of R. E. Boswell, president of Independent Producers, while here. Ragland went to Louisville, Ky., to spend the holidays.

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Charlie Wener of Metro Pictures left for Chicago last night. Later he will go east to attend the annual convention of Metro managers.

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Tom Leonard of Pioneer Pictures announces that within the next ten days he will reveal Pioneer's year program.

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Noah Bloomer, formerly manager of the New Central Theatre, Freeburg, Ill., has joined the Pioneer staff, traveling southern Illinois.

* * *

J. Stahline of Gillespie, Ill., was seen along Picture Row.

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John Hamilton of the Gem, Marrissa, Ill., was a caller of the week. He gave Jack Weil of Goldwyn a nice order for summer runs.

* * *

A. C. Norwein of Bonne Terre, Mo., dropped in for some live subjects.

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Chester Gruber of the Miner's Temple, Collinsville, Ill., came here Thursday to attend the funeral of his father, Matthew Gruber, who was fatally injured several days ago in a local planing mill.

* * *

Dr. F. A. Leonard, manager of the Airdome, Warrenton, Mo., was another visitor of the past week. He reports that business is good.

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W. M. Baskette and R. Reismann, Goldwyn road men, came in over the holidays. Both report that they found conditions in their territory very satisfactory.

* * *

Tom Reed of the Grand Theatre, Duquoin, Ill., was in town the past week.

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Peyton Campbell, formerly owner of the Orpheum, Mexico, Mo., has opened a new theatre at Vandalia, Mo., to be known as the Orpheum. It seats 600.

* * *

Maurice Arron, Realart special representative, is sporting a handsome new "Auburn Beauty Six." He simply had to come to town to show the boys the beauty.

* * *

H. S. Toops has purchased the Pastime Theatre, Clayton, Ill. He also owns the Opera House at Bowen, Ill.

* * *

Sidney Baker of First National, Sam Werner of United Artists and R. C. Fox of Select have returned from the convention at Minneapolis. They report they had a hot time in more ways than one.

* * *

St. Louis exhibitors who attended the convention included Joseph Mogler, president of the St. Louis Motion Picture Exhibitors League, and owner of the Mogler, Bremen and other leading North End theatres; Tommy James of the Thomas Theatre, Fred Wehrenberg of the Cherokee, F. Hehl of the Cinderella, T. Nash of the King Bee and Jake Sigoloff of the Union.

* * *

R. J. McManus has been named manager of the local Paramount exchange, succeeding Gerald Akers, who departed for New York last week to assume his duties as assistant general manager for Paramount. McManus has been in the Paramount organization for about four years. He formerly was sales manager for the St. Louis office. John Koenig, formerly chief accountant, has been made general office manager for Paramount. He has been with the company for about seven years.

* * *

Manager Weil of Goldwyn booked Hannibal, Mo., solely for Goldwyn pictures last week. Both the Park and Star theatres showed nothing but Goldwyn features. For the past two weeks Goldwyn has held the screen at the Park and has bookings solid for another two weeks.

Pittsburgh

An office building and theatre will be constructed in the near future on Quarrier street, Charleston, W. Va., by J. W. Solof and associates, to cost in the neighborhood of $150,000.

* * *

Charleston, W. Va.—There are few increases in the new license ordinance passed by city council, the principal one of these being picture houses and other theatres, the license on which was raised from $125 last year to $160 this year. Representatives of two picture houses were present, and while they did not ask that the license tax be lowered they stated they would be glad to have council take such action. It was pointed out by these men that picture show houses are now paying immense taxes to the government in various ways, one asserting that at least twelve to fourteen different classes of taxes are paid in this line of business.

* * *

The Liberty Theatre, Wheeling, W. Va., was closed for a week recently for repairs.

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J. A. Commons has closed his Commons Theatre at Hastings, Pa., for July and August. Mr. Commons will install a balcony during this time, which will increase his seating capacity 200.

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The Liberty Theatre at Parker's Landing, Pa., has been sold to B. V. Barger, of West Monterey, Pa.

* * *

Harry Snyder, shipper for the Quality Film Corporation, was quietly married recently to Miss Henrietta Yeckel.

* * *

Mr. Wells is fast completing his picture theatre at Quinwood, W. Va., and expects to open some time this month. The capacity will be 300 and the equipment is modern in every respect. J. M. Legg is erecting a modern steel picture theatre at Quinwood also. The material has been ordered and work on the structure will start immediately upon its arrival.

* * *

John Bazzano, a newcomer in the show game, has taken over the Empire Theatre at Vandergrift, Pa. He changed the name to the Liberty, remodeled the house, and opened it on July 2.

* * *

Pete Alderman, for some time manager of the Rialto Theatre, Fifth avenue, Pittsburgh, has resigned and June 27 commenced his new duties as assistant to Mark Browar of the Mark Browar Enterprises. Pete will have charge of the booking and all detail work of the four theatres controlled by Mark Browar.

* * *

Among the local people at the convention of the M. P. T. O. of A. at Minneapolis were the following: Jerome Casper, present of the Western Pennsylvania branch of the organization; Fred J. Herrington, secretary; Hyman Goldberg, treasurer; Harry A. Lande, of the Quality Film Corporation; Theodore Mikalowsky, of Masontown; C. E. Gable, of Sharon; Frank Newman, of New Castle; C. A. Potter, of Erie; John Guthrie, of Grove City; P. A. Mansfield, of the Pittsburgh Press; F. C Smoot, of Parkersburg; M. A. Sybert, of Moundsville; Dennis Harris, of the Harris Amusement Co. and Sam Bloom, of the Superior exchange.

* * *

Mr. Solly opened his new Capitol Theatre at Cambria City, a suburb of Johnstown, Pa., on Decoration Day. Mr. Fromer is the manager. The Capitol is a house of 475 seats and one of the coziest we have seen for some time. In spite of the fact that there was a public street dance the night we happened in, the Capitol was nicely filled.

* * *

Jerome Dawson, of Gallitzin, Pa., has had his Victoria Theatre redecorated. The color scheme is red and gold.

* * *

Mr. Robinson has sold his Grand Theatre at Saltsburg to a Mr. Waugaman, of the same town. The Grand seats about 125 and has been in existence for eleven years, and has had at least five owners in that time.

* * *

Ebensburg, Pa., is to have an airdome this summer.

* * *

E. F. Vollbrecht, formerly on the road for the Pittsburgh educational exchange, is now connected in a similar capacity with Vitagraph here.

Louisville

There has been some recent complaint on the part of the downtown exhibitors that business is not all that it should be. The lack of business, it seems, may be traced directly to the tightness of industrial conditions at present and the ideas of those who have money to hang on to it and hang on tight. The excesive heat has also been accused of having a great deal to do with the slowness of trade, for the ma-

jority of the former theatregoers are at the park or out for a drive in the country.

* * *

The neighborhood exhibitors are also complaining that business is on the decline. It is becoming more evident each day that crowds are decreasing, and it takes an unusually good feature picture to attract their patrons' attention. The daylight saving law has caused a 50 per cent. decrease in business, it is said.

* * *

The Alamo Theatre has recently added to its now famous syncopated orchestra two boys from the North who are prominent in musical circles. Eber Grubb, formerly of Indianapolis, and Eddie McClure, of the same city, have improved business considerably. Grubb is well known throughout the North as a banjo player, while McClure is well known as a saxophone player. The orchestra has received considerable comment and it is said has improved business greatly.

* * *

Dick Stout, son of John Stout, proprietor of the Stout Theatre, Danville, and who has been studying at Harvard, will leave for Paris for a special course in French and Spanish. Upon his return to this country he will resume his studies at Harvard.

* * *

Word from Knoxville, Tenn., recently told of the death of Arthur Dearmond, former president of the Theatrical and Mechanical Association and widely known among showmen. He was 47 years old and had spent a great deal of his life in the show business.

* * *

The Idle Hour Amusement Company was recently incorporation at Somerset for $10,000 by H. L. Black, P. R. Slead and J. E. Lawhorn. The limit of debt is $10,000.

* * *

The MacDowell Amusement Company was recently incorporated at Ravenna for $40,000 by J. A. McDowell, G. M. Lawson and H. T. Talor. The limit of debt is $40,000.

* * *

Betsy Lane has recently reported the incorporation of the Play House Amusement Company for $12,000 by G. C. Scott, S. M. Candel and N. L. Vest. The limit of debt has been placed at $12,000.

Canada

J. Warren of Alberni, B. C., has purchased the moving picture theatre at Ladysmith, B. C., from James Haworth, the veteran exhibitor, who has now arranged to take a few months' rest during which he will make an automobile trip to California.

* * *

The large Allen Theatres in Western Canada are closing for two weeks so that important structural changes may be carried out. At Vancouver, Winnipeg and elsewhere, the comparatively new Allen houses are remaining dark for this short period so that stages may be installed to facilitate the presentation of prologues, dancing features, grand opera scenes and other entertainment features.

Duncan Webber, who is in charge of structural features for the Allens, has arrived in Winnipeg from Toronto and will supervise the building of the stages. When the changes are made, the Allens will send out concert companies to tour their whole circuit of big houses.

* * *

An important shake-up among the managers of Loew theatres in Eastern Canada has taken place with the transfer of Loew representatives between Toronto, Ottawa and Montreal. J. D. Elms, formerly in charge of the Loew house at Ottawa, has been appointed manager of the Loew Theatre in Montreal, succeeding Mr. Mills.

William F. Brooker, manager of the new Loew Uptown Theatre in Toronto, has succeeded Mr. Elms at Ottawa. The Toronto Uptown Theatre is closed for the summer and the successor there to Mr. Brooker has not been announced.

* * *

The Midway Theatre, Montreal, one of the best known of the older moving picture theatres in the Canadian metropolis, was destroyed by fire of unknown origin on June 27, shortly after the matinee performances had been started. About 100 persons were in the theatre. The loss was $50,000.

The Midway Theatre was noted for its elaborate displays and a staff of artists was employed regularly in producing scenic and mechanical effects for the lobby.

Indiana

Two men, giving their names as Jack Riggle and Dan Samples, are under arrest at Terre Haute on charges of having robbed the safe of the American Theatre of about $1,500 recently. The two men were arrested in a Terre Haute hotel following the finding of a complete safe blowing outfit in their room. They have entered pleas of not guilty and their cases have been continued until a later date.

* * *

A company has been organized and incorporated for $25,000 to build a new theatre at Petersburg. A lot in the business section of the city has been purchased and construction work will be started at an early date. Among the persons interested are H. R. Whitelock, W. H. Hufford, Henry Read, J. S. Boonshot and John K. Chappell. Mr. Hufford is president and general manager of the company and Mr. Whitelock is secretary-treasurer.

* * *

The Orpheum Theatre at South Bend was closed Sunday and will remain dark until Sunday, August 28. The theatre will be renovated and redecorated during the period it is closed and a number of improvements for the comfort of the patrons will be installed. John Scharnberg, manager, will spend his vacation in Davenport, Ia., and Louisville, Ky. Sidney Mayman, treasurer, has gone to Chicago, where he will remain until the date of the reopening.

* * *

Sunday picture shows and the "morals of the industry" were condemned in resolutions adopted at the closing sessions of the annual state convention of the Christian Endeavor Union, at Anderson, this week. The resolutions declared "it is illegal to commercialize the moving picture in the state of Indiana on Sunday" and advocated "a boycott against Sunday shows by the 50,000 Endeavorers throughout the state."

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The moving picture business is all "shot to pieces" at Bicknell, according to the Bicknell Theatre Company, which operates the Colonial Theatre there. Hereafter the theatre will be dark for the first three nights of the week. According to the officials, the actual cash loss last week was $301.92. This does not include the salaries of the officials. This is the first time since the show started in 1913 that the Colonial has been forced to close.

* * *

All motion picture and vaudeville theatres in Vincennes, seven in number, remained closed every night last week because of a carnival exhibiting there. The carnival was the fifth of the season. The theatre men, at a meeting at the beginning of the week, contend they are face to face with a losing proposition when a carnival is permitted to visit the city. They are opposed to such attractions on the ground that they are of no benefit to the community. The theatre managers point out that they are residents of the city and pay taxes and should be afforded protection against the itinerant carnivals. Recently the retail division of the Chamber of Commerce petitioned the city council to increase the license fee of carnivals, but the council refused to do so.

* * *

Eighty workmen are now engaged in building Terre Haute's most costly theatre, the Indiana, at Seventh and Ohio streets. After losing about two weeks' time in their schedule, due to strikes there and elsewhere, they have made up a week of the delay and expect to make up the other in a short time. T. W. Barhydt, Jr., the principal promoter of the Indiana, is particularly anxious to have the theatre ready for dedicatory ceremonies before the holidays. Progress has been made rapidly since the basement and foundation were completed. The Indiana will be equipped for any kind of a show, although it is especially designed for the exhibition of pictures.

San Francisco

Van B. Clement, manager of the Portola Theatre, left recently for Minneapolis on account of the serious illness of his father. He was accompanied by his sister, Mrs. Eugene H. Roth.

* * *

Charles Pincus, manager of the California Theatre, is back from a honeymoon trip spent in the southern part of the state.

* * *

The Northern California Film Company has been incorporated with a capital stock of $1,000,000 by G. E. Middlleton, F. S. Baldocchi, P. S. Ehrlich, Anna D. Bjork and Leone Esmond.

* * *

Sam Harris and Irving C. Ackerman, of the firm of Ackerman & Harris, Western representatives of Loew's, Inc., left recently for New York to take up various circuit matters with Marcus Loew and plan to be away about four weeks. They arranged before leaving to attend the big fistic mill at Jersey City.

* * *

W. F. Alder, a director, sailed from this port recently for Papeete and the Marquesas Islands on the liner Tahiti. He will make arrangements for filming a picture there, and his company of eighteen will sail from here on the Marama on August 20.

* * *

Mark Heiman, who has been identified with the Orpheum Circuit since its inception, arrived at this port on June 25 aboard the palatial liner Taiyo Maru, completing the last lap of a trip around the world.

* * *

The Excelsior Amusement Company, composed of R. A. McNeill, W. G. Bailey and R. E. Baines, has awarded contracts for the erection of a 1,100 seat picture house on Mission street, between Brazil and Persia avenues.

* * *

H. J. Werner, president of the American Photo Player Company, has returned from an extended Eastern business trip on which he visited the various branches of this concern. He states that a very large percentage of building activity throughout the country is on picture houses and expresses confidence in the future of the amusement business.

* * *

G. G. Glosser, of the San Francisco office of Pathe, won the district prize for selling "A Day With Jack Dempsey" and "Daredevil Jack," and went to Jersey City to attend the big fight, having received a ringside ticket from the home office, together with expense money.

* * *

L. A. Samuelson, inspector-booker for Pathe, arrived here recently for a visit, and Pete Carroll, formerly manager of the Spokane branch, stopped off on his way to Los Angeles to take charge of the branch maintained there.

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Work has been resumed on a limited scale on the Granada Theatre, but other theatre building projects around town are still tied up by the strike of builders.

* * *

E. H. Emmick is making a trip to Los Angeles, where he will open a branch of Progress Features, which is making such a wonderful showing in the San Francisco field.

* * *

G. A. Metcalfe, of the picture theatre supply house bearing his name, is making a trip to the southern part of the state.

* * *

E. Taub, traveling auditor for Metro, is paying the local branch a visit and will be here about three weeks. Local Manager Fred W. Voigt will be away about this long on his trip to New York.

* * *

G. C. Blumenthal, manager of the local branch of the Educational Film Corporation, expects to leave for Chicago about July 12 to attend a convention of branch managers and will probably go on to New York.

* * *

Irving Lesser was a recent visitor here on his way from New York to Los Angeles, and Jackie Coogan,

his 6-year-old star, has also been here. Work will soon be started on a new picture.

* * *

Having opened a temporary office for the Fred B. Warren Corporation, Resident Manager W. A. Crank is planning to make a trip through the territory and will visit exhibitors in the Sacramento Valley at an early date.

* * *

The College Theatre, Market street near Seventh, which has had a checkered career since its opening several years ago, is again closed.

* * *

Howard Strickling, publicity manager for the Metro Studios, Los Angeles, was a recent visitor in San Francisco en route to Reno, where Viola Dana is to appear during the big rodeo. Pictures featuring this star will be shown in all Reno houses during her stay there and "Home Stuff" will be offered in ten Nevada theatre, July 3-4-5.

* * *

Viola Dana was visitor in San Francisco late in June and made a personal appearance at the Tivoli Theatre, following a parade on Market street, participated in by city officials. Her local appearance was arranged by Frank J. Costello, manager of the T. & D. Circuit. This circuit has booked Metro productions for the rest of the year at its Oakland house.

* * *

Clara Kimball Young, who acknowledges a warm spot in her affections for San Francisco, was a recent visitor here from Los Angeles.

* * *

San Francisco recently had two well known screen stars appearing in the spoken drama during the same week, Bessie Barriscale holding forth at the Savoy Theatre in "The Skirt" and Frank Keenan" at the Columbia Theatre in "Rip Van Winkle."

* * *

Harry Revier, well known director, returned to this city recently from a short vacation trip, accompanied by Roy Stewart, Louise Lovely and Harry Van Meeter. He recently completed a locally-made production for Quality Pictures, Inc., featuring Roy Stewart, and known as "Heart of the North." Work on a new picture will be commenced at once at the Montague Studios. George H. Davis is president of this producing concern.

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The first showing in this city of the San Francisco located picture, "The First Born," featuring Sessue Hayakawa, is to be made at the Wigwam Theatre in the Mission District.

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Marshall Neilan has arranged for Hugh Wiley, San Francisco writer, to write stories exclusively for Neilan productions.

* * *

Earl Snell, manager of the Majestic Theatre, Reno, will also have charge of the Grand and Rialto theatres, purchased recently with the Majestic by the T. & D. Jr. Circuit. The deal marks the retirement from the field of Hurst Bros., who have operated houses there for the past twelve years.

A petition containing the names of 270 young people of Fresno has been filed with the city commissioners protesting against Sunday picture and vaudeville shows.

Seattle

During his three days' stay in Seattle recently, Al. Lichtman appointed Harry Sigmond as manager of the Seattle office of Associated Producers. Although Mr. Sigmond is comparatively new in the film business, having been assistant manager of the Seattle Vitagraph office for less than a year, both film men and exhibitors have nothing to offer Mr. Lichtman but congratulations on his choice. Mr. Sigmond was formerly an attorney practicing law in Seattle.

* * *

Manager George Jackson of the Seattle Vitagraph office announces the appointment of the following new members of his selling staff: J. A. Rugar as assistant manager, succeeding Harry Sigmond; S. P. Peck, salesman; Sid Schubach, salesman.

* * *

C. C. Ezell, special representative for Selznick, announces the following new salesmen for the Northwest territory: Melvin G. Winstock, B. W. Copeland, T. W. Bailey, former manager in Vancouver; J. H. Hurschinan, formerly with Pathe in Montana.

* * *

G. A. Metzger, manager of the Rivoli Theatre of Portland and the Equity Distributing Company of that city, paid several days' visit to Seattle's film row.

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Loew's State Theatre in Yakima, Wash., was taken over last week by Jensen & Von Herberg. This house was built about a year ago by Fred Mercy, the owner of all the other theatres in Yakima. At the time Jensen & Von Herberg tried to buy into the new house, but Mercy refused to sell. Later they remodeled a store building and opened their Liberty Theatre there. Soon after the Mercy house was opened it was leased to Marcus Loew through Ackerman and Harris of San Francisco, his West Coast representatives. It has continued as a combined vaudeville and picture house since that time, Jensen & Von Herberg will operate it as motion picture theatre exclusively. It is one of the finest theatres in the Pacific Northwest, having been built at a cost of over half a million dollars.

Baltimore

Walter D. Pacy, manager of Pacy's Garden Theatre, has purchased "The County Fair" for Maryland. This picture was shown at the Strand Theatre, Baltimore, recently. Mr. Pacy will start booking his picture in the fall.

* * *

Arthur B. Price, manager of the Blue House Theatre, has had that playhouse redecorated inside and out. The front has been painted white while the lobby has been painted a light blue and lined with white to represent large tiles. A handsome new box office has been installed in the lobby and new poster and display frames to match have been set up. New lighting fixtures have been installed and two Bicaulky exhaust fans, each measuring thirty-six inches in diameter, have been placed over the two rear exits. A new pipe organ has been ordered; crash coverings have been placed on the chairs and new draperies of dark blue tapestry have been hung.

* * *

A resolution to appeal to the Northwest Theatrical Protective League, of which W. A. Steffes is president, while the National Association of the Motion Picture Theatre Owners of America were in session at Minneapolis, so that they would carry out their activities for better pictures, was passed at a meeting of the executive board of the Citizens' League for Better Motion Pictures, of Baltimore, on Monday, June 27.

* * *

In order that improvements can be made to the Strand Theatre, which is under the management of Bernard Depkin, Jr., that playhouse closed on July 2 for several weeks.

* * *

Plans have been drawn by Architect Stanislaus Russell for extensive alterations for the Lord Baltimore Theatre, 1110 West Baltimore street, which is owned by Pearce & Scheck. Several store fronts are to be built on each side of the lobby, while a hall measuring thirty-two by ninety feet will be built to extend over the lobby and stores. Estimates for the work will be asked for soon.

* * *

Beginning with the week of July 11, the New Belvidere Theatre, which is under the management of Charles E. Nolte, will close on Tuesdays, Thursdays and Fridays during the summer.

* * *

Another picture theatre is planned for 4705-7 Harford avenue by Michael C. Engelmeyer which will cost approximately $30,000 and plans have been filed with the building inspector's office. The building will include a store and measure sixty-seven by 148 feet. It will be built of brick and be two stories.

* * *

Wallace High, who has recently been engaged with his race horses at the various tracks in Maryland, has again become a film salesman. He succeeds W. F. Hayner as Baltimore representative of Goldwyn. Mr. Hayner resigned recently. Both men are well known here.

* * *

Extensive alterations are being made in the New Theatre, one of the Whitehurst theatres. This playhouse closed on July 2 and will remain dark for about three weeks. New seats, new lighting fixtures and a beautiful new stage set are to be installed. New carpet will be put down. Old rose and French gray will be the colors used for decorating the auditorium, while an antique bronze effect will be used for the lobby.

* * *

Charles E. Nolte, manager of the Fremont Theatre, closed that playhouse for the summer months on July 2 so that it may be reconstructed and enlarged. The new theatre will take in the property adjoining at 617 North Fremont avenue, and when completed it will measure forty-two by 110 feet and seat 700.

An extensive showing of educational films will be a prominent feature of the program at the Marine Show and Export and Import Exposition, to be held in Baltimore at the Fifth Regiment Armory during the week of July 11. Every phase of the marine and business activities of the large exhibitors at the exposition will be graphically shown by motion pictures.

Seattle

John Danz is holding his own in his fight with the musicians' and operators' unions, who would force him to retain an orchestra at his Colonial Theatre in spite of business conditions that necessitate the cutting down of all expense that is not absolutely necessary. Upon a threat of a sympathetic strike by the projectionists' union, he procured non-union operators and finally a splendid non-union organist. He maintains that the strike and the banning of his house by the unions is not hurting his business in the least.

* * *

During the showing of "Deception" at the Strand, Manager H. B. Wright arranged a striking prologue. It depicted the May Day dancing scene in which the king carries off the dancer. The characters represented on the stage were the king, the queen, the dancer and the jester.

* * *

When the Winter Garden plays the Mary Pickford production, "Through the Back Door," during the week of July 3, a contest for little girls between the ages of 7 and 12 will be held. Manager Charles W. Harden of the Seattle United Artists office has arranged for Miss Pickford to send up the dress, hat and shoes she wore in the picture as prizes for the best impersonators of Mary Pickford as she appeared in this picture. This will be the second run for "Through the Back Door" at a downtown theatre in Seattle. With the exception of "The Birth of a Nation" it is the only picture that has been shown for the second run at a first-class downtown theatre in Seattle.

* * *

J. G. Von Herberg, while driving his brand new custom built Marmon roadster last week, wrecked the car. He escaped with only minor injuries.

* * *

Kenneth Hodkinson, general manager for United Artists, wired Charles W. Harden, Seattle branch manager, that he would arrive in Seattle on the evening of July 2 to spend his holidays in the Pacific Northwest. Mr. Harden has already made arrangements for them to leave the following day for Lake Crescent and Hood's Canal. Mr. Hodkinson spent his vacation near here last summer.

* * *

T. Guinan, traveling auditor for Vitagraph, is spending several days in the Seattle office.

Passes Censors

Mr. H. F. Jans, president of the Jans Productions, Inc., was gratified to receive a telegram that "Madonnas and Men" has finally passed the censorship in Montreal, Quebec, and that accordingly Allen Brothers will be enabled to realize on several thousands of dollars worth of contracts which had been held up.

Kansas City

L. B. Douglas, owner of the Empire Theatre, has completely remodeled his house, increasing the seating capacity and installing two new Simplex Projection machines and new G-E Series Type Motor Generator Set, and a forty-two inch ventilating fan. The Yale Theatre Supply Company furnished the equipment.

* * *

Pantages new Kansas City Theatre is rapidly nearing completion. The new house is expected to be opened at the beginning of the fall season and will play pictures and vaudeville. The Yale Theatre Supply Company has equipped the new theatre with two new Simplex machines.

* * *

C. H. Gillis has opened the Elk Theatre at Independence, Mo.

* * *

Avery Avis has purchased a big Motiograph machine for his theatre at Otis, Kansas.

* * *

W. H. Carson is building a new $40,000 theatre at Osawatomie, Kans. The new house will seat 850 and be opened about October 1.

* * *

Kleppar and Harrington of Lathrop, Mo., have purchased a new Powers 6A machine for their new theatre.

* * *

Mrs. H. Howard has sold the Bijou Theatre at Greenfield, Mo., to L. C. Smith and Company.

* * *

C. E. Liggett is opening a new show at Rosalia, Kans., and has purchased two new Simplex machines and other equipment from the Yale Theatre Supply Company.

* * *

Mr. Zimmerman has closed his Grand Theatre at Winfield, Kans., for the summer.

* * *

Guy M. Shriner, owner of the Gem Theatre of Kansas City, and J. M. Kopulos have opened the Princess Theatre in Kansas City, Kans. It is a modern fireproof structure and is one of the finest theatres for the colored in the Middle West.

* * *

A. K. Boussad, owner of the World-in-Motion, Star and Subway theatres in Kansas City, closed the Subway July 1, which, after being extensively remodeled and redecorated, will open as a vaudeville house.

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I. A. Temple has sold the Olive Theatre at St. Joseph, Mo., to J. E. Fooks.

* * *

P. A. Sanford has bought the Pastime Theatre at Downs, Kans., from W. H. Harpole.

* * *

J. R. Hosey has bought the Princess Theatre at Sterling, Kans., from C. E. Liggett.

* * *

Ernest Williamson has taken over the lease of the Elite Theatre at Iola, Kans., from Tom Magruder.

* * *

The Cole Theatre Supply Company announces the sale of a Powers 6A machine to Our Lady of Quadelupe Church, Kansas City.

* * *

Howard Ramsey has bought the Belmont Theatre at Eldorado, Kans., and has completely remodeled it. It has been renamed the Palace.

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The Kansas City Machine and Supply Company reports the following sales: D. F. Bogie has purchased a projector and other supplies for his Athletic Airdome at Lexington, Mo.; Mrs. Menefee and Sons of the Palace Theatre at Hoxie, Kans., have purchased a Hallberg Motor Generator; O. W. R. Henson, New Airdome at Rushville, Mo., bought a projector and supplies, and E. E. Harrington, of the Jackson Theatre in Kansas City, purchased two projectors, a motor generator set, asbestos booth and other equipment.

* * *

The Idle Hour Theatre was recently closed for remodeling.

* * *

Lee Gunnison has installed a new wind-mill fan in his Royal Theatre at Atchison, Kans.

* * *

Cummins and Smith have opened their new summer house at Sikeston, Mo. It seats 500 and is equipped with two Powers machines and a gold fibre screen.

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J. L. Yous has completed a new airdome at Mountain Grove, Mo., and has closed his other theatre for the summer. Mr. Yous may build a new theatre this fall.

* * *

The Strand Theatre Company of Emporia has opened a new theatre at Osage City.

* * *

The Palace Theatre at Long Pine, Neb., is no longer under the managership of Eugene A. Upstill. There has been no announcement of a new manager.

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Stuart Doyle, general manager of the Union Theatre Company of Australia, and W. A. Gibson, general manager of the Australasian Films, Ltd., who are making a tour of the world in the interest of their enterprises and who are studying the film and theatre conditions in the various countries, were in Kansas City recently as the guests of Mrs. W. H. Bell and Robert Carnie.

* * *

James E. Foland, former Kansas City branch manager for the Stoll Films Corporation, is branch feature sales manager of Associated Exhibitors, Inc., here.

* * *

Dwight Thacher Harris, a newspaper man, has been appointed chairman of the Kansas State Board of Review by Governor Henry J. Allen. Mrs. Miller, formerly chairman, and Mrs. B. M. short are still members of the board.

* * *

E. C. Clay, who was with the Crescent Film Company as salesman, is now salesman for the Phoenix Film Corporation of this city.

* * *

S. A. Gottlieb, who has been associated with the Pathe and Universal exchanges as salesman for the past year, has gone back to the stage and has resumed his stage title of "Barnum, the King of Hypnotists." He is beginning his tenth season.

* * *

H. J. Bayley, division manager of Vitagraph, and who has taken charge of the local office, has purchased a Chandler chummy. He will travel through the territory so he may become better acquainted with the many exhibitors.

* * *

L. W. Dunn is a new short-subject salesman for the local Pathe exchange. He will travel Northern Missouri.

* * *

Jack Hoxie, star in western features for the Arrow Film Corporation, was in Kansas City recently, where he was given a very cordial reception.

* * *

Arthur Jacobson and Charles E. Russel, salesman for the local Universal exchange, left Kansas City July 7 to attend the Elks convention to be held at Los Angeles July 14.

* * *

First National and Educational exchanges now occupy the entire fifth floor since the Crescent Film Company has moved. They have more spacious quarters.

* * *

The Federated and Crescent Film exchanges have moved from the fifth floor of the Film Exchange Building to their new building at 115 West Seventeenth street, where they are occupying an entire floor and the basement. The structure is fireproof and the new headquarters for these two companies is a model exchange. There are large and spacious offices, a projection room and a poster department on the first floor and the basement contains the shipping department, film vaults and the inspection room.

* * *

Ben Blotchy, who recently resigned as the Kansas City branch manager for Associated Producers, Inc., has announced that he has become associated with the F. B. Warren Corporation and that he will manage the branch which that company will open in Kansas City. Mr. Blotchy has been associated with Mr. Warren for a number of years, having been with him with the W. W. Hodkinson Corporation and Associated Producers. In both of the latter connections Mr. Blotchy was at the head of the Kansas City offices.

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C. W. Potter has been added to the Metro sales force. His territory will be in Kansas.

* * *

Sam Goldflam, formerly with Federated, is now a representative for Reelcraft.

* * *

Joe Bloom, district manager of the Hodkinson exchange, is on a three weeks' trip. Omaha, St. Louis and Des Moines are main stops.

* * *

E. E. Langan, formerly assistant manager for Select, is with the Crescent Film Company.

* * *

Big Bill Warner has resigned as sales representative for the Associated Producers and accepted a position as manager of the Pittsburgh, Pa., branch of the F. B. Warren Corporation.

* * *

F. F. Nine, who resigned as manager of the Kansas City branch of Vitagraph, announces that he will open and manage the Kansa City offices of the T. W. Chatburn Enterprises, a newly organized distributing concern, which is headed by T. W. Chatburn, formerly assistant general manager for Vitagraph. Mr. Nine, who also is a director of the new company, states that this company will first handle big state rights productions and that it will enter the producing field after all of its branches are in operation. This new company will open an office in Omaha. It is now operating branches in Seattle, San Francisco, Salt Lake City and Los Angeles.

* * *

S. B. McCracken, local Paramount manager, was elected president of the Kansas City Film Board of Trade at the regular meeting. He succeeds F. F. Nine, who has resigned. Sid Haldeman of Metro remains as vice-president, and Miss Mable Warren as secretary.

* * *

Tommy Taylor is back with the W. W. Hodkinson Corporation.

* * *

The Kansas City branch of Pathe, Inc., is comfortably settled in its new headquarters at 111 West Seventeenth street. The offices are nicely arranged so as to give the best service.

* * *

The W. W. Hodkinson Corporation is located at 111 West Seventeenth street, in the same building as the Pathe exchange.

* * *

Malcom Williams, sales manager of W. M. Smith Productions, Inc., of Tulsa, was in town recently in the interest of the Franklyn Farnum five-reel western pictures, which the Smith company is producing.

* * *

Sid L. Haldeman, local manager of Metro, left last week for the convention of Metro managers which was held in New York the week of July 5. He expects to have some important announcements on his return from the convention.

* * *

Richard R. Nelson of the Phoenix Film Corporation left last week for New York, where he sailed for Europe July 2. Mr. Nelson expects to be gone about two months.

* * *

D. L. Faralla, controller of the Realart Pictures Corporation, spent one day last week at the local office, of which David Blyth is manager. Mr. Faralla was on his way back to the home office in New York, after having visited the branch offices and studios.

* * *

There were three managers of Fox exchanges who passed through Kansas City on their way to the Fox convention in New York. They were Bert Edwards, Oklahoma City, Clyde Walker, Salt Lake City, and Joe Kaliske, Denver.

* * *

Leo J. Doty, asistant manager and booker for the local branch of United Artists, has a Ford, recently purchased.

* * *

Robert King, booker for Crescent and Federated, is the proud father of a new baby boy.

* * *

E. E. Richards of Richards and Flynn, is in New York and he dropped over to the Dempsey-Carpentier fight. William Flynn, Jr., is with him.

Read the First Story in This Week's Equipment Section. It Will Interest You Greatly.

Short Subjects of Importance

"Pathe Screen Studies"

Entertaining Educationals Put Out by Pathe.

Reviewed by Edward Weitzel.

When the so-called "educational stuff" that some "movie" patrons think they dislike is put forth in the present attractive form, it is very entertaining, indeed. The first seven of the series is to be released by Pathe are scheduled for an early release. Judging by the three releases shown in the company's projection room, the series will cover a wide range of subjects. The photography is first class, the objects photographed magnified when necessary. With this photography goes titling that harmonizes, containing information clearly and pithily put forth.

"Athletics Movements Analyzed" covers walking; running; standing high, running high, and running broad jumps; shot putting, boxing and handball. Baseball by the N. Y. Giants; javelin-throwing by George S. Bronder; pole vault and high jump by Ralph Runjan, walking by J. B. Pearman and F. W. Kelley and fancy diving are in part two. All this is shown by the ordinary and ultra-rapid camera which slows down the motion to eight times less than normal speed. This study of athletics will be of special interest to schools and various organizations. Two reels.

"Br'er Rabbit and His Pals" is a reel of rodents, and shows many of the habits of the common and unfamiliar members of the large growing family. "Animal Camouflage" picturizes the power of protective mimicry possessed by various creatures of animal life. Crustareous, crawlers and winged insects form the subject matter of this study. Protective mimicry is a subject on which naturalists are still disagreeing and this reel is a clear presentation which will interest all. One reel each.

Urban's "Movie Chats"

The fifty-second series of Charles Urban's "Movie Chats," skip rapidly from hemisphere to hemisphere, showing first sights in Luxembourg and then Vancouver, and then scenes in France and England and other parts of the Globe. Withal they are interesting.

Some of the scenes show the departure of Chinese from Vancouver after having served as Canadian laborers during the War. They are also shown being sent home from France and England.

Pictures of liquid air, and how it can be poured from one glass to another like water, and how rapidly it will freeze eggs and other objects that are immersed in it, are worth seeing. There are scenes also of the Cumberland Cascades in Tennessee, young herons being fed by hand, and game shooting in Florida. T. S. daP.

"Analysis of Motion"

National Non-Theatrical Motion Pictures, Inc., in its Novagraph Film entitled "Analysis of Motion," has an interesting picture. It gives the spectator a fine view of strenuous dancing and rapid summersaulting and running held down by the camera to slow action. For instance a ballet-dancer is first portrayed going through a series of quick gyrations. Following this the slow motion pictures show the same dance, but dancer moves with an airy lightness as though she had about overcome the law of gravitation.

Similar views are given of an athlete doing back and forward "flips" as he appears to the eye, and then the slow motion camera "analyzes" the movements. Likewise "shots" are given of a hurdler racing at full speed and then reduced to slow motion. T. S. daP.

"Ready to Serve"

This two-reel Chester Comedy featuring "Snooky, the Humanzee," and Ida May McKenzie is easily one of the best yet issued by Educational. The animal is more human than ever, doing some great stunts, and other animals in the barn yard scenes lend amusing atmosphere. The plot while slight is sufficient for the exploitation of Snooky. Director W. S. Campbell has put some real stunts into the picture. The exhibitor will find this one of the best subjects featuring Snooky and will make no mistake booking it. S. S.

"Ain't Love Grand?"

The only [illegible]ion to calling this Fox two-reeler by the title given it is that there is very little about love in the comedy. But there are plenty of other amusing things, and Al St. John has a long string of comedy stunts that are performed at the risk of his neck and accompanied by his calm and confident smile. As his chief aids and abetters in the fun making Al employs a bicycle and a wonderfully fashioned automobile. Both vehicles know more tricks than a trained mule and can throw a rider quicker and farther than a boiler explosion. But nothing short of an earthquake is capable of unseating Al, and he wins a race with his rival and carries off the dainty maid who has been making eyes at him every time the director gave her a chance. E. W.

"The City of Magic"

In its two-reel film, "The City of Magic," International Non-Theatrical Pictures, Inc., has shown many ways in which electricity is used. Broadway's glittering electrical display at night is among the scenes. There are also views of battleships with their electrically driven engines, and other interesting subjects.

T. S. da P.

"The Reckless Sex"

The entertainment values of this two-reel Christie Comedy released by Educational are only ordinary. The story of a young man who married secretly and smuggled his wife into his parents' home disguised in a boy's clothes, is far fetched. The complications are not especially amusing, though a couple of them do hit home, and Earl Rodney represents the "hero" as a rather spineless character. Dorothy Devore is satisfactory. The scenes are the old stereotyped ones of a cabaret and gambling den. The picture will serve as a "filler" but won't arouse any great amount of interest. S. S.

"Movie Chats" No. 17

Did you know that there are some pigs that don't have big appetites—in fact whose appetites are so defective that they become quite emaciated? Charles Urban's "Movie Chats" No. 17 tells about them and shows how they are treated with a vaccine that restores their capacity for eating, and how they then grow into big, fat porkers from what are know nas "runts."

This "Movie Chat" is also filled with other interesting matter such as pictures of felling timber on Scotch noblemen's estates for use in the recent war, and the way in which loggers in some sections send their timber down long inclines to the sea, there to be loaded aboard ship.

There are also "shots" of making artificial ice, sheep on the White House lawn, a home for cats which formerly had their habitat in the once well-known saloon, and a mother cat who had given birth to her litter in a tree, carrying her brood to a safer location. T. S. daP.

"The Skipper's Narrow Escape"

Another Tonnerville Trolley Comedy founded upon the Fountaine Fox cartoons, the dauntless skipper of the celebrated land-going craft that meets all trains—provided they are late enough—comes within an inch of losing his liberty and his grip on the controller when an active member of the Prohibition element decides to investigate the skipper's standing on the dry platform and finds out that he is the owner of a bottle of booze. This snoopy individual makes the mistake of taking a private detective with her and when they light upon the liquor she makes the further mistake of sampling the evidence. The detective does the same thing, and the booze lives up to its reputation and knocks them both out in the first round of drinks. The skipper has the satisfaction of delivering them to the constable as drunk and disorderly. Katrinka and the Newlyweds also figure in the comedy, which is well supplied with laughs. (Educational Film Corporation.) E. W.

"The Bike Bug"

Snub Pollard in this single reel Rolin comedy distributed by Pathe appears as a bicycle enthusiast. He is a combination messenger boy and bellboy in a small hotel and tries to go everywhere on his bicycle. The production averages well up to the others in this series in the matter of laughs, and an ingenious twist has been given to the concluding incidents which show a bicycle race in which Snub is accidentally the winner. In attempting to deliver a telegram to the leading contestant who is his rival he rides so rapidly that he laps everyone several times. C. S. S.

"Pathe Review No. 111"

An unusually interesting slow-motion picture is included in this number. It shows the kangaroo's peculiar method of locomotion by jumping with its two hind legs. There is also a clever Hy Mayer Travelaugh with scenes around the race track, showing the various types. It begins with a "blot" picture of a horse that is novel and well done. Pathecolor views of Glacier National Park and an Ollendorf Dance, The Hungarian Czardas," and tinted scenes of big fields of lettuce, tomatoes, etc., complete the reel. C. S. S.

"The Ants and the Grasshopper"

Just as amusing and instructive as the three earlier numbers of this series of Aesop's Fables Modernized, is the fourth "The Ants and the Grasshopper." Paul Terry has done some excellent cartoon work in this fable and injected several telling bits of humor. Particularly good is "A Goldbug," the bug pawnbroker. The story of the fable is pictured faithfully, showing how the grasshopper that sang and danced all summer is left destitute when the snow falls, while the ants who prepared for the winter are able to take it easy. At the end a moral is pointed and a modern twist given by applying the fable to the Bolsheviki theory. C. S. S.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"The Conquering Power"

Rex Ingram's Production of Special Feature Based on Balzac's "Eugenie Grandet" is Worthy Successor to "The Four Horsemen."

Reviewed by Edward Weitzel

The result of the Rex Ingram method of producing a film story is to give life on the screen to the men and women conceived in the brain of an author. The characters in Balzac's "Eugenie Grandet," which forms the base of "The Conquering Power," live and move through the picture with the convincing reality of life itself—an achievement that is always aimed at, and often missed, in screen drama. The combination of correct casting, adequate directing, proper lighting and skilled individual effort on the part of the actors necessary to the complete illusion sought after is found in this worthy successor to "The Four Horsemen of the Apocalypse," the picture that marks the most ambitious production under the Metro banner. A simple story compared to the sweep and extent of the Ibanez novel, "The Conquering Power" has been made important and lifted into a place among first rank screen dramas by the uniform excellence in every department of production. In this respect it is superior to the screen version of the Spanish novelist's work. Mr. Ingram has applied his knowledge of sculpture to the faces of the cast with even greater success, and improved upon the best of his previous light and shade effects.

Another mark of merit is the direct and dramatic way the story is told. The local color is never absent, but it never has the scene to itself. The dramatic action is unbroken; the human interest always holds the center of the stage.

Among the most famous of the French novelist's tales, "Eugenie Grandet" is a powerful and absorbing "slice of life." Students of Balzac may resent the bringing of the story down to the present time and the use of automobiles and fountain pens, but the claim put forth in one of the subtitles—that the story belongs to this day and age as well as to the first half of the last century—is proved before the end of the scenario written by June Mathis is reached.

Alice Terry is an ideal Eugenie in appearance, and acts with corresponding truth and understanding. Rudolph Valentino as Charles Grandet is again eminently fitted for the part he plays. Ralph Lewis as Pere Grandet gives a supremely able impersonation of a man whose miserly instinct grows until it destroys him, without resorting to the facial contortions and bodily indications of decrepitude which generally accompany the acting of such a part. Edward Connelly contributes one of his masterly character studies as Cruchot, and the parts of lesser importance afford the cast the proper balance. "The Conquering Power" has no sensational sets or vast armies of extra people, but it is a distinct triumph for the screen by reason of the fine intellectual quality of the story and its production, and its high entertainment value.

The Cast

Eugenie Grandet.....Alice Terry
Charles Grandet.....Rudolph Valentino
Victor Grandet.....Eric Mayne
Pere Grandet.....Ralph Lewis
His Wife.....Edna Demaury
Notary Cruchot.....Edward Connelly
His Son.....George Atkinson
The Abbe.....Willard Lee Hall
M. des Grassins.....Mark Fenton
His Wife.....Bridgetta Clark
Adolph.....Ward Wing
Nanon.....Mary Hearn

Length, 5,500 Feet

The Story

When the father of Charles Grandet finds that his fortune has been sunk in the sea of speculation, he sends his son to his brother and commits suicide. The brother, known to everyone in the village where he lives as Pere Grandet, is a miser and forces his wife and his stepdaughter to help him stint and save. Charles, who has been reared in luxury in Paris, is terribly shocked when he learns of his father's death, and resents it when his uncle tries to blame his brother for leaving the young man penniless. The sympathy of his cousin Eugenie and her beauty of face and character make a deep impression on him ,and the two exchange vows of love before he leaves for Martinique to mend his fortune.

Pere Grandet does not want Charles to marry his stepdaughter and intercepts the letters between the cousins. He is furious when he finds out that Eugenie lent Charles the money necessary to help him make headway in a foreign land and locks her in her room. The death of his wife affects his mind, and he is killed by a chest of gold falling on him after he goes crazy and imagines that the strong room where he keeps his treasure is closing in on him and that spirit hands are driving him back from the door and the window. Charles returns to France, believing that his cousin has married a rival; and Eugenie is about to sign a marriage contract with the son of the village notary, as the man she loves walks into the garden. When the notary and his son look out of the window they are dumfounded to see the cousins in a close embrace.

IN THIS ISSUE

"The Conquering Power" (Metro).
"The Big Town Round-Up" (Fox).
"Devotion" (Associated Producers).
"Behind Masks" (Paramount).
"Pathe Screen Studies" (Pathe).
"Short Skirts" (Universal).

"Poultry Farming"

When Thanksgiving Day rolls around and you see the price of turkeys soaring, and the poultry man tells you that it's because of a scarcity, you'd hardly believe him if you had seen Charles Urban's film called "Poultry Raising" which shows sections of different farms literally crawling with turkeys.

The film also shows that poultry raising is a profitable industry, giving views of several poultry farms on which the chickens are raised "scientifically." There are also "shots" of different kinds of pigeons among which are the "fan-tail," the "pouter," the "homer-pigeon," and the "turtle-dove." A picture of a duck that a jack-daw teaches to eat duck eggs completes the film. T. S. daP.

"Holy Smoke"

Jack White directed this typically foolish two-reel Mermaid Comedy released by Educational and featuring Jimmie Adams, and made a very good job of it. It is so foolish throughout that it is darn good entertainment. New stunts are worked out along slapstick lines, with the use of a mule and other animals. The picture ends with spectacular scenes of a fire.

"The Big Town Round-Up"

Tom Mix Does His Round of Entertaining Stunts in Fox Picture Directed by Lynn F. Reynolds.

Reviewed by Edward Weitzel

Starting with a novel and promising opening "The Big Town Round-Up," Tom Mix's latest Fox production, keeps the star about six jumps ahead of arrest and imprisonment all through the picture. It is pretty generally known that the active Mr. Mix came East lately to see the aggressive Mr. Dempsey spar a few friendly rounds with the agreeable Monsieur Carpentier. If the rest of his visit to New York was anything like the adventures he has in San Francisco, according to the scenario of his new picture, he must have kept his press agent and the police department busy. Tom and his four-footed pal, Tony, are such real personalities to the film public that it is next to impossible to imagine them conducting themselves like ordinary visitors from the ranch country. So far none of the New York dailies has reported Tom riding Tony up and down the rocks in Central Park, sliding a block or more along a telegraph wire, knocking out an entire gang of thugs and winning the heart of a good looking city gal. But all of this and more he does in "The Big Town Round-Up." It is a lively show and among the star's best.

The Cast

Larry McBride, ranch owner.....Tom Mix
Pee Wee, "the Runt".....Gilbert Holmes
Alice Beaumont.....Ora Carewe
Luther Beaumont,.....Harry Dunkinson
Mildred Hart.....Laura La Plant
Rodney Curtis.....William Buckley
Jerry Casey.....William Elmer
Tim Johnson.....William Crinley
Scenario and direction by Lynn F. Reynolds

Length, 4,249 feet

The Story

Larry McBride, ranch owner, is satisfied to make life full of excitement for his cowpunchers and play tricks on all of his friends until fate sends Miss Alice Beaumont from the city across his trail. After that he is so busy trying to win her hand and heart that the ranch hands feel terribly neglected. When the young lady returns to San Francisco with her father the smitten Larry loses no time in finding urgent business in the city by the Golden Gate. On the train he saves a country girl from being victimized by the leader of a gang of San Francisco thugs, and drops the gangster off the end of the rear coach. When Larry arrives in town the resentful Mr. Casey is ready for him. Rodney Curtis, a suitor for Alice's fortune, is jealous of Larry, and hires the Casey gang to do him up. It turns out the other way, one of the gang being killed in the fight and Larry being arrested on a murder charge. After it is shown that Curtis himself killed the gun man and that a romance has sprouted in the hearts of the country girl and one of Larry's cow-punchers, the ranch owner marries Alice and there is a glad and glorious welcome from the McBride followers when the bridal couple reach home.

Program and Exploitation Catchlines: In "The Big Town Round-Up" Tom Mix Goes to San Francisco with Tony, Almost Turns the Place Upside Down and Takes Home a Bride.

As Larry McBride in "The Big Town Round-Up" Tom Mix Shows San Francisco a Bunch of His Choicest Thrills. And Tony Helps.

Exploitation Angles: Just offer Mix in another of his strenuous romances. It will get over if your patrons know the Mix brand of excitement. If they don't explain just what a brainstorm story this is and they will come to this and the others to follow.

Newest Reviews and Comments

"Devotion"

Hazel Dawn Featured Player in Associated Producers Semi-Allegorical Production.

Reviewed by Jessie Robb

Another picture of the numerous mediocre class has been made. It's an Associated Producers production and has as its featured player, the musical comedy star, Hazel Dawn. Said class of the picture means that it is neither very bad nor exceptionally good. In fact, it is exactly the kind which will have a strong appeal in the smaller houses where pictures which purport to teach a moral lesson are favorites. Located in the most written of and biggest city in the U. S., New York, the story deals with three strata of life which events conjoin, and the lesson taught is that the devotion which transcends the ordinary phases of love, will meet with a just reward.

The story is a complicated one; it is really a case of three-in-one. This overabundance of material has resulted in a rather uneven screen development that does not add to its clarity. The three overlapping dramas are easily followed. The art titles and close-ups of a female bust typifying "Devotion" supply the allegorical features. Scenic investiture, photography and cast up to standard.

The Cast

Ruth Wayne.....Hazel Dawn
Robert Trent.....E. K. Lincoln
Marian Wayne.....Violet Palmer
Lucy Marsh.....Renita Randolph
Stephen Bond.....Bradley Barker
James Marsh.....Henry G. Sell
Teddy Grandin.....Wedgewood Nowell

Story by A. J. Bimberg
Edited and Titled by Eve Unsell
Directed by Burton George
Photographed by Ollie Leach
Length, 5,669 Feet

The Story

At the dance given by Mrs. Wayne to announce her daughter, Marian's, engagement to Teddy Grandin, the elder daughter Ruth tells her mother that she is engaged to Robert Trent. This is a disappointment, as Mrs. Wayne hoped she would marry the rich Stephen Bond. At the same time, Jim Marsh, has escaped from jail. A pal finds his wife, Lucy. She confesses to Jim, that her child is not his. Hearing that he was dead she had married a rich man whom she had met at the settlement house. She agrees to hide Jim from the police on condition that he does not harm the child.

Three years pass. A marriage for money, happiness has not come to Marian and Teddy. Ruth and Bob are happy but Bob's business is not prosperous. He loses his position. Stephen Bond aids the couple by getting Bob a position in Wyoming. Marian tries to arrange affairs so that Ruth will divorce Bob and marry Bond. Bob's work finished, he returns home and resents Bond's attentions to Ruth.

Jim Marsh takes Lucy to the Horse Show. He succeeds in forcing her to recognize the man who he thinks is the child's father. Ruth and Lucy meet at a children's clinic, one of Bond's charities. Ruth calls at her home and meets Jim, who insinuates that Bob is the father of Lucy's child. When Bob taunts her about Bond's attentions, Ruth retaliates. Meanwhile Jim is killed by the police as he tries to escape. Lucy goes to Ruth for help. She arrives just in time to explain. Bond enters and Lucy says that he is her husband. Bob then realizes Ruth's devotion to him.

Program and Exploitation Catchlines: What Is Greater Than Love? The Answer Is "Devotion" Which Trusts and Believes When All Else Fails.

No One Lives for Himself Alone. The Web of Fate Reaches From the Luxury of Riverside Drive to the Poverty of the Underworld and Proves That No Matter What the Circumstances, "Devotion" Ever Saves.

"Short Skirts"

Gladys Walton Well Cast in Interesting Universal Production.

Reviewed by C. S. Sewell

Admirers of Gladys Walton will like her in "Short Skirts," her latest Universal production. This goes both ways, for not only is she attractive in abbreviated dresses but the role which she portrays presents her to advantage. The title of this production, while appropriate to the picture and a good box-office slogan, tends to suggest the probability of a theme which is different from the one with which the picture deals, as the reason for the star wearing short skirts is not to be ultra-fashionable, but because she portrays a young girl who has hardly reached the flapper age but who considers herself a woman.

The story while not one of especial strength is of the type which will be found pleasing to the average audience. The action revolves largely around a political campaign, where the theft of certain papers promises to have important bearing on the election. In order to secure their return the little girl unwittingly places herself in a compromising position. The picture is well photographed, the sets are good and there is a novel introduction which immediately puts the audience in good humor. After showing the clothes that grandmothers wore not so many years ago, there is a panorama of female "ankles," indicating the lapse of time and the increasing brevity of the skirt. Gladys Walton is excellent in a role which is different from the kind which she has usually attempted, and which shows she is well fitted for roles of the "little girl" type. She acts with both sincerity and ability. Her support is adequate. Particularly good interpretations are given by Howard Ralston as her brother and Edward Martindel as the Reform candidate. A defect in the story is the unconvincing manner in which the conventional romantic ending has been forced in the last few feet.

The Cast

Natalie Smith.....Gladys Walton
Stella .....Ena Gregory
Lance Christie.....Jack Mower
Mrs. Shirley Smith.....Jean Hathaway
Spike Masters.....Scotty McGregor
Wallace Brewster.....Edward Martindel
Billy Gregg.....Harold Miller
Woodward Christie.....William Welsh
Douglas Smith.....Howard Ralston

Directed by Harry B. Harris
Story by Alice L. Tildesley
Scenario by Doris Schroeder
Length, 4,330 Feet

The Story

Natalie Smith, who is just reaching the flapper age, is discomfited because no one treats her as if she were a grown woman. Her mother becomes engaged to the reform candidate for mayor and he also calls her a little girl. She thinks she hates him and seeks to get even. The opportunity is presented when a chance acquaintance proves to be the cousin of the other candidate. He flatters her girlish vanity and persuades her to secure some incriminating papers against his cousin.

Then her conscience tells her she has done wrong, and she calls at the young man's apartments to try to get the papers back. Learning of her whereabouts from the taxi driver, one of the reform candidate's aids goes to the apartment and rescues her from a compromising situation. The story ends with a budding romance between the two.

Program and Exploitation Catchlines: Fascinating Story of a Little Girl who Thought She Was Grown up, and How This Led Her into Folly Which Threatened to wreck the Happiness of Many.

She Wore Short Skirts Because She Was Only a Little Girl, but She Thought She was Grown up and Should Have Her Own way. She Learned to Her Sorrow That Parents Usually Know What Is Best.

Fascinating Story of a Lovable Little Girl in "Short Skirts" who Thought She Was "Grown-Up."

"Behind Masks"

Conventional English Romance Starring Dorothy Dalton Has Been Given Good Production by Paramount.

Reviewed by Edward Weitzel

E. Phillips Oppenheim belongs to the class of novelists who have written too many stories for the good of their reputations. "Behind Masks," adapted from "Jeanne of the Marshes," is a conventional English romance which does not give Dorothy Dalton sufficient opportunity to show her real ability as an actress. As Jeanne Mesurier, a Belgian orphaned heiress, she wears simple girlish frocks and does skilfully all that is required of her, but she has no big scenes, and the minor characters occupy too much of the action. The presence of Fredrik Vogeding, a Dutch actor, in the cast is a distinct gain for the picture. Mr. Vogeding is a commanding figure on the screen, big and broad shouldered, and knows how to act. Unfortunately, he hasn't much to do. A French adventuress and a blackleg English Major whose business consists of fleecing callow youths at cards take up a large portion of the footage before the hero's weakling brother realizes he is being cheated and that it is time for him to play fair himself with a girl who has trusted him. The picture has been given a good production.

The Cast

Jeanne Mesurier.....Dorothy Dalton
Andrew Bourne.....Fredrik Vogeding
Major Nigel Forrest.....William P. Carleton
Mme. Ena Delore.....Julia Swayne Gordon
Cecil Bourne.....Kempton Greene
Ronald Engleton.....Lewis Broughton
Kate Cansard.....Gladys Valerie
Maurice Brensault.....Alex. Kaufman

Directed by Frank Reicher
Scenario by E. Phillips Oppenheim
Cameraman, Gilbert Warrenton
Length, 4,147 Feet

The Story

The ward of Mme. Ena Delore, an orphaned heiress named Jeanne Mesurier declines to be handed over with her fortune to Maurice Brensault, an aged Frenchman who is looking for a rich wife. Mme. Delore and Major Nigel Forrest are in league to fleece the unwary at bridge and have been invited to the home of Cecil Bourne, who is infatuated with the French adventuress. Young Bourne has quarreled with his brother Andrew because of the former's faithlessness to Kate Cansard, to whom he is betrothed. Andrew represents himself to be the overseer of the estate when Jeanne arrives, and lives on an island near the mainland. The pair fall in love but do not come to the right understanding for some time. Roland Engleton is one of the men whom Mme. Delore tries to cheat. He is invited to the Bourne estate, and Cecil aids in robbing him. When Engleton tells the crooks that he is aware of what is going on, the Major strikes him down and he is hidden in a smuggler's cave under the house. Jeanne discovers the criminals at work and follows them to a cave. She is locked in with the insensible man, but finds a door opening on the sea and starts to swim to Andrew's island. She is picked up by him when exhausted, as he is coming to the mainland in a launch. Andrew goes to the house of which he is the real master, throws out the Major and Mme. Delore, makes his brother do the right thing by Kate and accepts his good fortune when Jeanne shows that she doesn't care how soon she becomes Mrs. Andrew Bourne.

Program and Exploitation Catchlines:

Dorothy Dalton Plays a Belgian Girl in "Behind Masks" and Does a High Dive into the Sea with the Skill of an Annette Kellerman.

Exploitation Angles: Sell this on names—the author, the star and some of her support, who are near-stars and mighty favorites. Slide on the story itself to bring these names out.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts—Special Cast—Seven Reels). R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of The Night (William Russell). R-845.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748; C-803.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749; C-189.
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight From the Shoulder (Buck Jones). R-112.
Live Wires (Johnnie Walker and Edna Murphy). R-235.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.

CLYDE COOK COMEDIES.

(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

MUTT AND JEFF CARTOONS.

(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft. R-846.
Too Wise Wives (Lois Weber Production). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol. 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.
Too Wise Wives (Lois Weber Production). R-430.

June

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.) R-112.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116.
Wealth (Ethel Clayton). R-237.

July

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reed). 4,629 Ft. R-750.
The Mystery Road (Paul Powell-British Prod.)
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580. 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage. R-234.

ARBUCKLE COMEDIES

The Sheriff.
May 1—A Polynesian Odyssey. R-328.
May 8—The Galata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia. R-641.
June 5—The City of Algiers.
June 12—The Cook.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.

VANDENBURGH SERIES.

(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

BURTON HOLMES

(One Reel Each)

Spanish Children.
In the Rice Fields of Japan.
The Road to the Pyramids.
Calling on the Sphinx.
In Barcelona.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial.

Releases for week of May 15.

The Lure of Egypt (Six Parts). R-91; C-699.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy). R-428.

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Ranger (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard). R-643.

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539; C-699.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism).
Blue Sunday (Snub Pollard—One Reel Comedy). R-643.

Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy). R-642.

Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy). R-848.
The Goose That Laid the Golden Egg (Cartoon—2/3 Reel—Fable Pictures, Inc.) R-116.

Week of June 26

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard one reel comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2/3 reel cartoon).

Week of July 3

No. 10 of the Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-Reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clergy (Six-Reel Drama—Brunton). R-114.
The Rooster and The Eagle (Two-third Reel Cartoon Fable).

Week of July 10

No. 11 of the Sky Ranger (The Seething Pool).
No. 4 of The Yellow Arm (At Bay).
The Bike Bug (Snub Pollard-One Reel Comedy).
Ants and The Grasshopper (2/3 Reel Fable).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.

CURRENT FILM RELEASE DATES

"$13." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts) R-322.
What's a Wife Worth? (Cabanne Production —Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115.
When Lights Are Low (Sessue Hayakawa). R-236.

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Godless Men—L-6,367 Ft. Vol. 48, P-736; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
The Old Nest (Rupert Hughes Prod.) R-234.

GOLDWYN-BRAY.
(One Reel.)
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

CAPITOL COMEDIES.
Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.
Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.

ASSO. PRODUCERS

Devotion.

THOMAS H. INCE PRODUCTIONS.
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life.

J. PARKER READ, JR.
A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

ALLAN DWAN PRODUCTIONS.
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford —Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.
A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
The Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin).

J. L. FROTHINGHAM.
The Ten Dollar Raise. R-323; C-887.

EDUCATIONAL FILMS CORP.

Selig-Rork.
The Northern Trail. R-111.
The Policeman and the Baby. R-111.
Kinograms (Sundays and Thursdays).

Chester Comedies.
(Two Reels.)
Ready to Serve.
Snooky's Wild Oats. R-112.

Christie Comedies.
(Two Reels.)
Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Southern Exposure.
Man vs. Women. R-751.
Scrappily Married. R-845.

Torchy Comedies.
Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.
The Three Jokers. R-328.
Bang. R-643.
Robinson Crusoe, Ltd. R-111.

Vanity Comedies.
Rocking the Boat. R-541.
Spooners. R-746.
How She Lied. R-112.

Specials.
Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.
Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.
One Peek Was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.
Money Talks. R-430.
Sweet Revenge. R-643.
Here—Pro Tem. R-235.

Chester Screenics.
From Dear to Dam.
Buzz-z-.

Miscellaneous.
Golf (Slow Motion).
Dixie. R-643.

Punch.
The Love Egg. R-111.

REALART PICTURES

She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney).
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone).
Don't Call Me Little Girl (Mary Miles Minter). R-113.
A Private Scandal (May McAvoy). R-847.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-89.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS
Reputation (Five Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R; Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).
The Devil's Passkey (Seven Reels).

JEWEL COMEDIES
A Monkey Hero (Joe Martin).
Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

SPECIAL ATTRACTIONS
Wolves of the North (Eva Novak). R-323; C-1387.
Cheated Love (Carmel Myers). R-430.
The Man Tamer (Gladys Walton). R-538; C-699.
Thunder Island (Edith Roberts). R-845; C-189.
The Beautiful Gambler (Grace Darmond). R-641; C-189.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey). R-115.
The Kiss (Carmel Myers). R-236.
Short Skirts (Gladys Walton).

SERIALS
The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).

WESTERN DRAMAS
(Two Reels Each.)
Fighting Blood (Jack Perrin).
The Wild, Wild West (Hoot Gibson).
Bandits Beware (Hoot Gibson).
Stand Up and Fight (Jack Perrin).
The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).
The Movie Trail (Hoot Gibson).
The Shadow of Suspicion (Eileen Sedgwick).

CENTURY COMEDIES
(Two Reels Each.)
A Dollar's Worth (Harry Sweet).
For Sale (R-205).
Custard's Last Stand (Zip Monty).
On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).
Society Dogs (Brownie).
The Smart Alec (Harry Sweet).

STAR COMEDIES
(One Reel Each.)
Hearts and Flour (Dorothy Wolbert).
Rubes and Boobs (Billy Fletcher). R-639.
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).

FEDERATED EXCHANGES

Ford Weekly.
Screen Snapshots.

SPECIALS.
Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.
His First Honeymoon.
Bride and Gloom.
In and Out.

HALLROOM COMEDIES.
False Roomers. R; Vol. 49, P-995.
Their Dizzy Finish. R-641.
Circus Heroes. R-848.
A Chile Romance. R-111.
Friday the Thirteenth. R-237.

Serial.
Miracles of the Jungle.

PIONEER FILM CORP.

A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara—Six Reels). R-639.
The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.

CURRENT FILM RELEASE DATES

Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End R-113

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-748; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847.
Over the Wire (Alice Lake). R-116.
The Man Who (Bert Lytell).
Life's Darn Funny (Viola Dana).

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nillson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.

(Two Reels Each)

Now or Never.
Among Those Present.

FIRST NAT'L EXHIBITORS

Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark). R-640; C-699.
Lessons in Love (Constance Talmadge). R-206; R-803
In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,-953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641. C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production).
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L·J·SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.

(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT

The Servant Question William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC

The Great Shadow (Six Reels).
Man's Plaything.

SERIALS

The Whirlwind.
The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.
The Silver Car. R-541; C-47.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.
Closed Doors. R-433; C-803.
Peggy Puts It Over.

LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy

JIMMY AUBREY COMEDIES.

Two Reels

The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.
Kineto Reviews.

(Released Through National Exchanges, Inc.)
(One Reel)

Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

NATIONAL EXCHANGES.

Welcome Children. R-324.
Kineto Reviews (One Reel a Week).
The Great Reward (Burston Serial). R-325.

MARION FAIRFAX.

The Lying Truth.

MARC KLAW, INC.

J' Accuse. C-495.

MANHATTAN FILM CORP.

Monster of Fate. R-537.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

HARRY LEVEY.

The Solar System (Five Reels). R-752.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) R-113.

ARROW FILM CORP.

Features

Dead or Alive (Jack Hoxie). R-846.
The Tame Cat.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Mann Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

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April 15—Pure and Simple.
May 15—Liquorish Lips.

ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons)

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A Terrible Time.

Celebrated Comedies.

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Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.
Heedless Moths (Audrey Munson). R-748.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Tusun Comedies.

Cabareting Under difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.

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Well! Well!

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
Kazan (Seven Reels—Curwood Story). R-85; C-189.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)

(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-inLaw?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.

REELCRAFT PICTURES CORPORATION.

Aladdin Comedies

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

Franey.

The Janitor.
The Plumber.

Paragon.

Fowl Bird.
Under Dog.
Snip.
Cop Blue Jay.
Yap.

Bud and His Buddies.

Cuba.
Sour Gun Bosco.
Nifty Jippers.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SONORA FILMS

The Twice-Born Woman. R-235.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol 48, P-150; C-R, P-282.

SUNNY WEST FILMS

Judge Her Not. R-235.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WILK AND WILK.

(Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

PROJECTION

By F. H. RICHARDSON

More Concerning Edmonton

We are in receipt of three letters concerning the recent discussion by Brothers Allen and Malley with regard to the licensing of projectionists in Alberta. One letter is from Brother Allen, and it is a pretty reasonably warm one too. Another is from Brother Barbour, of Calgary, Alberta, who was at one time theatre inspector, and Brother Allen sent us a copy of a letter the Theatrical Federation, of Tacoma, Washington, had sent him.

We have very carefully considered all of these communications, and are unable to see that any real good could be accomplished by their publication. There are, however, certain "high spots" in all three letters which deserve attention, and we believe these "high spots" are the real heart of the whole proposition.

The letter written Allen by the Theatrical Federation of Tacoma says that Seattle, in particular, is not enthusiastic over a law licensing "operators."

The writer of the letter, named Jacobson, says that while he formerly believed that licensing laws were beneficial, he has had a sad awakening, and that the past nine months has shown him the law AS ADMINISTERED is of no value (Jacobson himself emphasized the "as administered,") and that practically the same thing Allen experienced occurred at Tacoma. He also says "it strikes me that F. H. (that's me, Ed.), really believes the same as you (Allen) do, but does not like to admit that he is wrong."

The "High Spot"

In Brother Allen's letter the "high spot" is when he says the officials of Alberta have never had the proper co-operation from projectionists, particularly naming Local No. 360, because it is right there on the spot.

In Brother Allen's letter one important point is that Malley did not go near the theatres, and could not be induced to go near the theatres while the trouble was on. His real "high spot," however, is that Malley's argument as to the licenses under which the men (or boys) who took the place of strikers being those of apprentices only has little weight, because the very fact that theatres were allowed to operate with projectionists holding apprentice's licenses condemns the action of the department in permitting it.

First, with regard to Brother Allen's contention concerning the permitting of apprentices to take charge of projection, we are entirely and absolutely in accord therewith. While we have no copy of the Alberta law, presumably it would be absolutely a violation of it to permit men holding apprentice licenses only, to take charge of projection.

If this is the case and the department officials permitted anything of the kind, then most certainly it sanctioned a direct violation of the law, under conditions where the only excuse for the law itself is that it protects audiences from serious danger.

In Other Words

In other words, it appears to us that the department permitted the setting up of a condition which it itself claims is highly dangerous to the public. If it is not dangerous to have inexperienced men in charge of projection, then will the department be good enough to explain exactly why it is enforcing a license law, and instruct us as to why the law is on the statute books at all.

Please understand that the word "danger" not only includes fire-hazard, but also danger of injury to the eye-sight of the people, which may be heavily and unnecessarily strained by unintelligent work in the projection room.

With regard to Barbour's letter, we think it is quite possible that what he has said with regard to lack of co-operation is true, but we would not use the word "co-operation." We believe the matter would be better expressed by saying that Local No. 360 has possibly not done all that could be done to secure a proper administration of the law.

We do not make this as a direct charge, by any means, but base our opinion on the fact that of our own knowledge very few unions do everything possible to secure a better and more fair consideration, by licensing officials, for their side of the question.

As to Jacobson's Comment

And now as to the comment of Brother Jacobson, of the Theatrical Federation of Tacoma. We most emphatically do not believe that we are wrong; also, if Jacobson will look back over our work of twelve years past, he will find we have never hesitated in admitting error when convinced of error. The "high spot" in Brother Jacobson's letter is expressed in two words, "AS ADMINISTERED." That is the crux of the whole matter. We believe that whatever fault there may be in the administration of the law in the "Tacoma," and would not question but that there are serious faults, might be corrected by persistent and energetic effort on the part of the Theatrical Federation of Tacoma.

We do not make this as a statement of fact, but only express our belief that it may be at least to some extent true. But be that as it may, let us ask Jacobson this point blank question: "Brother Jacobson, suppose we throw the licensing law out entirely, which would open up the field to everybody. How long would it be before the woods around Tacoma would be alive with half-baked 'operators'?"

True there would be few if any projectionists among them, but they would be able to "operate" a projector sufficiently well to get by in case of trouble. The only possible advantage to you in such a situation would be, so far as we can see, that none would hold a license declaring them to be competent.

But After All

But after all, Brother Jacobson, we have been an active participant in union labor matters covering a period from 1884 to 1903, and let us tell you that the public pays little or no attention to such matters. During a certain railway strike, when practically every engineer and fireman on a great railway system quit, and the engines were manned for the most part with highly incompetent engineers and firemen—so incompetent that wrecks due to incompetency were an almost daily occurrence—did the public stop riding on the line? It did not! Yet those "engineers" had no "licenses" declaring them to be competent, and pretty much every one know most of them to be more or less incompetent.

Our whole feeling in this matter is that while the administration of licensing laws is, up to date, very largely farcial in most localities, still, notwithstanding that fact, these laws do little, if any real harm, and they do do a certain amount of good in restricting the number of rank dubs who would otherwise claim to be "operators," or even have the gall to call themselves projectionists, and get away with it at least well enough to hold down a job in time of strike.

We believe also, that if the unions themselves, would bend every endeavor to have the administration of these laws made better, much improvement could be brought about, and that in any event, in course of time the administration of the laws will be greatly strengthened.

That is our opinion, and while we are not directly in touch with the situation through actually being in a projection room, we believe that we may fairly claim to be very much more closely in touch with it in its broader sense, than is the average man who is in a projection room.

Allen Writes Again

We have a later communication from Brother Allen, in which he makes clear the fact that he is not against the licensing law itself. He says:

When I took this matter up with you first I had and still have a very different end in view, viz.: the correction of the evils inherent in the administration of the theatre act as well as in the act itself. I expected a response from the department—and I got it.

There may be a mistaken impression of my attitude regarding the licensing law. I am not bucking the law itself. That would be a waste of energy on my part. The act is here to stay and I am in the midst of a campaign to improve it, one of the first essentials of which is to get your viewpoint. The act was put on the books largely through the Alberta Federation of Labor. It is a provincial act passed by the Provincial legislature and not merely a local matter.

Now, Mr. Editor, you are a recognized, or I should say the recognized, authority on all matters pertaining to projection in these parts.

Are One

The exhibitors, government officials and projectionists are one in this view. I was aware of it long ago and knowing this, and at the same time wanting to improve the act, was it not natural that I would put the matter before you for your advice, comment and criticism?

We are on the right side of the fence and Malley admits it. Also, I believe you are, yourself, satisfied as to the correctness of

Notice to All

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my statement. Malley said that the very crux of my letter was untrue and he said it in large type. If this be not successfully contradicted, it would leave me in a false position.

The letter containing the foregoing was in answer to one of our own, in which we told Brother Allen that we did not think it wise to print all of any of the three letters referred to in the foregoing article

We do not want to be misunderstood in this matter. From all the information at hand we believe that in the Edmonton strike the department was absolutely in the wrong in that it permitted theatres to run without a licensed projectionist present.

Making the Law Operate

We have no doubt but that Brother Allen and the Edmonton Local are asking only that the law be made to operate as it was intended to operate, and that is to prevent the placing of anyone in charge of a projector who is not a capable, competent projectionist.

In this Allen has all the backing that we can give him because that position is just plain RIGHT. We recognize the difficulty it would encounter in trying to please everyone—a thing which can't be done.

The department and its honorable commissioner have no moral or legal right to in any way modify the law under any circumstances, no matter how special they may be. The law is the law and there can be no possible excuse for its modification by the department when such modification is perhaps demanded by one side or the other, which is apparently precisely what was done in this case, and also apparently Brother Malley was made the goat in the matter.

We repeat our former proposition and that is that the commissioner ought to forget "dignity" and invite Brother Allen in for a conference as to what ought to be done to strengthen the law and to secure its even and exact enforcement under all conditions.

Admits Justice of Criticism

Mr. Dillwyn Parrish, projectionist, Green Lantern Theatre, Claymont, Del., says:

Dear Mr. Richardson: Please excuse me for not addressing you with the customary "Brother," but that title always brings up visions of camp-meetings and white neckties.

In the Projection Department of the May 14 issue, you say: " * * * has at least tried to help, which is a darned sight more than some of the rest do who get continued value from the department without contributing one single, solitary thing thereto."

The justice of this general criticism struck me very keenly. I scarcely have the temerity to style myself a projectionist, yet what merit I may possess comes mostly from the Handbook and the Department, wherefore I feel it incumbent to search the scanty storehouse of my experience, to see if I can add at least one helpful suggestion. You are the judge. If these suggestions aren't worth paper and ink, just scrap this letter and I will keep plugging until I do think up something helpful.

1. To clean obstinate dirt spots from condensor lenses mix precipitated chalk with water to form a wet paste, and apply as you would silver polish.

2. A needle hole in the exact center of the lamphouse douser will project a sharp image of the carbon tips on the fire shutter. This permits preliminary alignment of the carbons. It also furnishes an excellent light for framing when the projector is not equipped with a special light for that purpose. There is one drawback, viz.: if the stereopticon is equipped with a dissolving shutter and the light is thrown on and off with the dowser, the small hole will cause a tiny white spot on the screen, which might be considered objectionable.

Filed a Carbon

3. Having assumed that the placing of the trade mark of a Columbia White A. C. carbon facing the condensor lenses results to advantage, I tried filing one side of a set of carbons to a depth of 1 16 inch, adjusting them in the lamphouse so that the flattened side faced forward. The result was satisfactory. The filed side burned away rather more rapidly, permitting the crater to assume a more advantageous angle in relation to the condensor than was possible before. There was no appreciable shortening in the length of time used in consuming the carbons.

4. For screen announcements I use slides of my own make. I first print my announcements in black on white cardboard. These signs I photograph directly upon a sensetized slide. When the slide is developed, being a negative, the lettering is clear (white on the screen) and the field opaque. Any amateur photographer can work out the details of such a plan.

Please do not jump on me too severely for non-technical terms and possible misnomers, I am projectionist in my own theatre, working under fixed conditions which produce excellent results. Some day I hope to know much about focal lengths, spherical aberrations, and all those profound intricacies that roll so glibly from your pen, but just at present the floor has to be swept, the signs painted the pictures booked, the—well ,all those little things that make life so complicated and droll.

5. One more suggestion before I close. Where fire extinguishers are fastened to the wall of a theatre, their visibility, consequently their accesibility is much increased by placing them against a square or oblong background of white, surrounded by a red border. If this is neatly done it need not detract materially from the aesthetic value of the decorations.

An Excellent Apology

Well, Neighbor Parrish, anyone who comes across with as excellent an apology as yours must be forgiven. True, it is really a bit discouraging that out of probably twenty-five thousand active working projectionists in this country and Canada, so comparatively few make any effort whatsoever to help the department which is continually help them. There are whole localities, in which the class of men are such that we do not expect anything like neglect of matters of this kind, from which we scarcely hear from one year's end to the other.

On the other hand, of course, it must be admitted that there is plenty of matter at hand to make an interesting department—in fact very much more than could possibly be used. I therefore suppose I really haven't much of any kick coming.

There is, however, this to be considered: A projectionist invents or discovers some useful little thing which makes for better results, or for easier work. This same individual has perhaps himself benefited by hundreds of suggestions other projectionists have given him through the department. One would therefore suppose that in common decency to his fellow workers he would immediately reciprocate, and try to repay that which has been done for him by telling them of the thing he has discovered.

As to your own suggestions, Neighbor Parrish, the first is excellent, the second and third have been known for a long time and the fourth and fifth are, so far as I know, new and of value. There are many, of course, who will profit by your suggestions. We thank you and you're not going to get jumped on at all. As to the technical terms rolling glibly, I only wish they did—that I thoroughly understood all the things they stand for.

How They Operate

From South Dakota comes a letter descriptive of the methods of operation of an "operators school." It is well worth space in this department. The letter the school sends out to prospective victims is as follows:

We have your letter and note you wish to become a motion picture operator, which we are very glad to hear. This trade is one of the best a young man can take up ,as there is always a big demand for good and competent operators, with pay from thirty to fifty dollars a week. What more could you want?

Now our course is so simple that you can learn it in about a month or five weeks. You will then be ready to go to work, if you prove yourself a competent man. The first part of the course you study at home and the last two or three weeks at Sioux Falls, where you must take the last of the course and do the actual work as we direct you to do.

We have one of the finest schools you will ever find, with all the latest machines, spot lights, generators, dimmers, stereo machines, large switch boards, three kinds of electric currents, and dozens of other important equipment. You get such a complete idea of the workings of the show business that if you ever want to go into business for yourself you will be able to do so. There is some big money in this with almost no work.

We still have room for a few more students and if you will enroll at once, sending to us the first enrollment fee, you will be put on the list and you will at once become in line for one of the good jobs that we will get for you when you are ready to go to work.

Motion Picture Operating Course.....$150.00
January Price 85.00

A Lot More Bull

There is a lot more bull of this kind, but I believe what we have quoted is sufficient for our purpose.

The victim must sign a blank in which he agrees that the instructor reserves the right to say when he is qualified, and able to prove himself a competent "operator"; also that he will pay an additional fee of $15 if he has a job secured for him, after he has taken the course and proven himself competent to take such a position. Incidentally we have had evidence of schools making quite a cute little graft off that latter.

It worked this way. The "instructor" declared the man competent, and got him a job at a theatre, collecting the fee in advance. The man went to the theatre and was promptly given a job. He was put to work and—just as promptly fired after a time varying from ten minutes to one show, *the school instructor and the theatre manager splitting the* "fee" between them.

Of course the poor sucker had no recourse. The school hadn't guaranteed that he would HOLD the job. It had only agreed to get him one, and it did—with an invisible two inch manila rope tied to it.

We know of one case right here in New York several years ago, where one Sixth Avenue nicolodion handed out seven jobs of this kind in one week, not one of the victims being allowed to work more than one evening. Incidentally the regular projectionist retained his job all the way through (probably given a small divvy) although the suckers all thought he was only a helper. We didn't get the particulars of this until the school which pulled it off had gone out of business, else we certainly would have published it at that time.

The "School" in Question

And now with regard to the "school" in question. It has three Powers 6 A projectors, two of which have 8 B mechanisms, one spotlight, one 50 ampere 2-arc G. E. motor generator and a small switch board. As to the "three kinds of currents," they are probably A. C., D. C. and seedless.

Some time ago the "electrical instructor" of this aggregation made the statement to a projectionist that he could get a better and brighter spot with A. C. than D. C., using the spot light. He proceeded to demonstrate by striking the arc on the A. C. side, putting the spot on the screen and then throwing over to the D. C. with the exclamation: "There, I told you so—isn't that a better spot?"

He was unable to figure out the problem as to the necessary resistance in rheostats on a given line voltage. He said: "Oh it is not necessary to know that," yet he calls himself the electrical instructor of this alleged school. The mechanical "instructor" was, our correspondent says, taught by this same individual.

In considering such matters one is rather astonished that such raw things can be put over. However, we must consider that a brand new sucker is born every minute, though the man who really and seriously expects to learn any kind of a trade in four or five weeks must be a sucker de luxe.

I really have slight sympathy for the boob who falls for the school game. What I have

sympathy for is the industry, which must suffer through the weak-brained policy of theatre managers who will employ such half-baked dubs because they will work cheap.

One writer suggested the following: "Say, F. H. why don't you keep a list of those who write and want the address of a school where they can learn projection in four or five weeks? Surely you could make a fortune by having a few gold bricks made and separating such suckers from their coin, without compelling them to waste four or five weeks in the process."

I have no apology to make for the harsh language used in connection with matters of this kind. The thing is outrageous from any and every point of view, yet the sucker crop seems to be endless, and the harvest reaped by those with more get-rick-quick ideas than honesty goes on apace.

Very Excellent Answer

Charles E. Keeval, Urbana, Illinois, submits the following very excellent reply to the question set forth in March 26 issue.

The question: No. 6 wires are rated at 70 ampere for other than A. C. insulation. Your apparatus is so arranged that you cannot use more than 70 amperes in the projection room. The projection room service circuit is 125 feet long.

Would No. 6 wires be all right? Explain your answer in detail. Careful! More here than appears on the surface! Tell us exactly what the effect would be in pulling 70 amperes over that circuit, including the effect on the 'boss' bank account if current cost 8 cents per K. W.

What Brother Keeval Says:

Although not regularly employed as a projectionist, I am nevertheless much interested in all phases of picture work. I often put on shows for the Y. M. C. A.

The problem about wire sizes at the beginning of the department March 26 issue has interested me. I desire to submit the following solution. No. 6 copper wire has a resistance of about .420 ohms per thousand feet (.4002 is the exact resistance at 75 degrees Fahr. Ed.) The energy loss for one thousand feet, with 70 amperes flowing, would be $70^2 \times .042 = 2058$ watts. In the problem the circuit will have a total of 250 feet of wire, which is one-fourth of 1,000 feet, hence the actual loss will be one-fourth of 2058 watts, which is 514.5 watts.

Suppose we use No. 4 wire, which has a resistance of about .25 of an ohm per thousand feet, or a loss, with 70 amperes flowing, of $70^2 \times .25 = 1225$ watts per thousand feet, or $(1225 \div 4)$ 305.25 watts for the circuit under consideration.

There would, therefore, be 208.25 watts less loss with No. 4 than with No. 6 wire and if we assume the house to run fifteen hours daily the loss would total 3123.75 watt hours, or 3.12375 K. W. H. per day if No. 6 were used. At 8 cents per K. W. H. this would amount to .2499 cents, or about 25 cents per day, which would be $91.25 per year.

Saving $91.25

No. 4 wire weighs 126 pounds per thousand feet, whereas No. 6 only weighs 79.5 pounds, hence a circuit of that length would require 11.625 pounds more copper if it were No. 4 wire than if it were No. 6. Assuming copper to be 25 cents per pound, the larger wire would cost $2.91 more than the smaller, hence by paying $2.91 added first cost the power bill is reduced $91.25 per year each year the installation operates. The interest on $2.91 at 6 per cent. would be a little less than 18 cents per year. Neglecting depreciation, which is negligible with copper, unless it be overheated by overload, it would, therefore, cost the theatre 18 cents a year to save $91.25 a year.

It is no doubt needless to draw a conclusion as to whether it would pay to install the larger wire, but it should be remembered that this will not apply if the current be used through a rheostat, since the loss would then occur in the resistance in any event, but it does apply to service wires supplying the arc from a transformer motor generator set or mercury arc rectifier, which delivers the current at arc voltage so that no resistance is required in the circuit. I believe this is a fairly complete analysis of the problem, at least as I understood it.

Figures Not Checked

I have not checked over your figures Brother Keeval, preferring to leave that task to be performed by our readers, because the act of checking will be beneficial to the student.

You have overlooked only one thing I believe, viz.; the fact that there would be additional cost involved in the installation of the larger wire, because larger conduit would probably be required, and there is somewhat more labor involved in the installation of the heavier circuit. The question was designed primarily to bring out the fact that the loss involved in matters of this kind may very easily be considerable when figured on the yearly basis.

We look at the relatively small loss each day, without realizing what it amounts to in a year. Your reply brought this out very well indeed. Also you are the only one, aside from John Auerbach, who noted the fact that the loss would not matter if rheostats were employed.

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NEW YORK

Will C. Smith Branches Out

Will C. Smith, who began his motion picture experience with projection in the very incipiency of the business and who has been general manager of the Nicholas Power Company, of New York City, for several years has branched out for himself.

He has formed a company known as the Motion Picture Equipment Corporation with the idea of doing a general supply business in New York City and surrounding territory. He will have a place of business at 719 Seventh Ave., New York City, and 1235 Vine St., Philadelphia, Pa., and will have the agency for the Nicholas Power's projector and the Power's product for the states of New York, New Jersey, Delaware, part of Connecticut and the southern part of Pennsylvania including Philadelphia.

Friend Smith will of course be the head of the company. In fact, with regard to that particular clock, I think he will be main spring, pendulum, face and hands.

Will C. Smith is one of those fellows with a very wide acquaintance in the business, and the acquaintances are all friends of Will C. Smith. Pretty nearly everyone in the industry knows him, or knows of him, and the report is all good.

This department welcomes Brother Smith into the supply field. We trust he will have that success which invariably comes to the combination of a hustler and good fellow which Smith represents.

The
MOVING PICTURE WORLD
Is the Buyer's Guide
of the Film Industry
Progressive Exhibitors
CONSULT IT
Wise Manufacturers
ADVERTISE IN IT

Outrageous Inventions

An examination of patent records discloses the fact that inventions cover everything from those highly meritorious, down the scale to utter absurdities. It is not often, however, we find an invention which is, in every sense of the word, outrageous. But a Frenchman by the name of Andreau pulled that particular stunt when he evolved a scheme by means of which (get this, it's good!) he proposes to place in the hands of the orchestra leader the power to himself regulate the speed of projection to suit the music—to actually control the speed of the projectors.

If this particular thing is done, let us rename our play houses, and instead of calling them motion picture theatres, let us call them music halls because by placing the speed of projection in the hands of the orchestra leader we make the music the real thing and the pictures merely an incident thereto.

If, for example, President Harding and his wife were shown walking down Pennsylvania Ave., in a topical, and the speed at which they were walking happened to be too slow to suit the tempo of the composition the orchestra leader happened to be playing, the orchestra leader could, and presumably would proceed to speed up President Harding and his wife, perhaps to the point of making them a couple of animated jumping jacks, sprinting along the street like a couple of marathon runners, in order that the "beauty" of the music be not marred.

Pulled a Wonderful Stunt

And M. Andreau really thinks that he has pulled a wonderful stunt with his invention. There is no doubt whatever but that the music would be played to suit the ideas of the players, but our stars would be made to gallop or float through a scene, according to whether the orchestra leader was playing jazz or "Old Hundred."

Then too, there is another charming angle to this particular stunt, viz.: If the composition happens to be a little slow, the orchestra leader moves the lever over to slow down the projection, whereupon the entire audience has to close its eyes and get out its handkerchiefs to wipe away the tears caused by the resultant flicker. Oh! it's a great stunt, this Andreau invention!

Andreau does not, however, apparently understand the limitations of projection speed, or the fact that we might better have music a little too slow or a little too fast rather than turn a whole scene into a highly farcial burlesque on the original. The invention is, as the heading of this article indicates, an outrage. Its only saving feature being that it is probably too obviously absurd to be installed in any real theatres.

306 Opens Brooklyn Office

Local Union 306 is opening up for the first time in its history an office in Brooklyn. This office, which will be opened after July 20, will be in the Arbuckle Building, 367 Fulton Street, Room 312. The telephone is: Main 9146.

Better Equipment

Conducted by E. T. KEYSER

Over Eleven and One Quarter Million Dollars More for New Picture Houses

LAST week we published a list of picture theatre building activities which called for an expenditure of seven million two hundred and eighteen thousand dollars. This week we present another list of houses planned, being built, or under process of renovation.

Although many of the items in the list carry no itemized statement of the amount of expenditure involved, those which do carry a definite figure total up to the sum of eleven million two hundred and fifty-eight thousand dollars.

One to Cost $2,500,000

One of these houses will cost $2,500,000, one will cost $2,000,000, another will cost $1,500,000, and a fourth will cost $1,000,000.

Three of the houses will cost $500,000 each, one will cost $300,000, three will cost $250,000 each, two will cost $225,000 each, while four will cost $200,000 each.

Two houses will be built at a cost of $160,000 each, while six will have $150,000 expended on each of them.

$100,000 *Houses Popular*

One house will cost $225,000, but $100,000 seems to be the most popular price for there are eight picture houses in the list, each of which calls for an expenditure of the above amount.

Below the $100,000 mark, the expenditures run as follows:

Two at $80,000, five at $75,000, two at $70,000, four at $60,000 one at $59,000, one at $55,000, and four at $50,000.

Getting down to more moderate figures, four will cost $40,000 each, three $35,000 each, two $30,000 each ,and one at $29,000. Three will cost $25,000 each, one $20,000, one $18,000, and one $17,000. Two houses will cost $15,000 each and seven houses will have $10,000 spent on each of them.

TRACY, CALIF.—C. C. Ekenberg has contract to erect theatre on Central avenue, between Seventh and Eighth streets, for J. C. Droge, to cost $40,000.

TULARE, CALIF.—E. A. Johnson and C. E. Wellman, of Santa Barbara, will erect $100,000 theatre here.

DENVER, COLO.—Liberty Theatre Company, organized with $100,000 capital, will erect theatre at Santa Fe Drive and Seventh street, to cost $75,000. Address George A. Levy, president.

MERIDEN, CONN. — E. D. Derector, Derector Building, contemplates erecting brick theatre on West Main street, 88 by 185 feet, to cost $225,000.

WASHINGTON, D. C.—Department of Agriculture will erect moving picture theatre and laboratory, 80 by 95 feet, at 12th and C streets, S. W.

WASHINGTON, D. C.—Cosmos Theatre Company will erect theatre at northeast corner 13th and E streets, to cost $1,500,000.

WASHINGTON, D. C.—Skinker & Garrett, 1416 F street, N. W., have contract to erect one-story moving picture theatre and store building, 68 by 110 feet, on Seventh near Q street, N. W., for J. S. Leatherman, to cost $50,000.

EAU GALLIE, FLA.—Moving picture house to cost $10,000 to be erected here. Address R. H. Wall.

WINTER HAVEN, FLA.—J. C. Hanner Company, Orlando, has contract to erect Kem-Carey Theatre on Plant street, with seating capacity of 500, for E. C. Bray, to cost $20,000.

SIOUX CITY, IA.—Plaza Theatre at 318 Pierce street, destroyed by fire, will probably be rebuilt.

WEST UNION, IA.—H. G. Simpson has purchased W. B. Thomas Building, the present home of Princess Theatre. New owner intends to redecorate interior, build an addition, giving theatre increased seating capacity.

BLOOMFIELD, IND.—John B. Flater has plans by Louis H. Osterhage, Citizens' Trust Building, Vincennes, for one-story brick theatre, 40 by 104 feet, with seating capacity of 600, to cost $40,000.

LA PORTE, IND.—Princess Phoenix Theatre Company has plans by Henry L. Newhouse, 4630 Prairie avenue, Chicago, Ill., for theatre, hotel and store building, to cost $250,000.

MICHIGAN CITY, IND.—Michigan City Theatre Corporation, Starland Theatre Building, has plans by Henry L. Newhouse, 4630 Prairie avenue, Chicago, Ill., to rebuild Tivoli Theatre, store and office building, 125 by 60 feet, located on Franklin street, between Fifth and Sixth, to cost $225,000.

MISHAWAKA, IND.—Blackstone Theatre Company, South Bend, has purchased site for erection theatre, to cost $250,000.

CHICAGO, ILL.—H. Emmerman, 110 South Dearborn street, has plans by Fugard & Knapp, 64 East Van Buren street, for one-story brick and reinforced concrete theatre to be erected at southwest corner Sheridan road and Laurence street, to cost $500,000.

CHICAGO, ILL.—J. M. Browarsky & Company, 111 West Washington street, has plans by Fridstein & Company, 111 West Washington street, for theatre, store and apartment building to be erected on 63d street, between Blackstone and Harper avenue, to cost $2,500,000.

FRANKFORT HEIGHTS, ILL.—Dr. H. O. Carlton and Collie Bollen have purchased site on Main street for erection of two-story moving picture theatre.

MATTOON, ILL.—G. A. Kizer has plans by H. R. Temple, Champaign, for one-story brick semi-fireproof moving picture theatre, 40 by 130 feet, to be erected at 15th street and Broadway, to cost $40,000.

MORRISON, ILL.—W. J. Potter will convert armory into one-story and balcony theatre, to cost $18,000.

PARIS, ILL.—Paris Theatre Company will make extensive improvements to Majestic Theatre, including new lighting system and large fireproof projection booth, to cost about $10,000.

WEST FRANKFORT, ILL.—James T. Clayton has plans by Kennerly & Stiegemeyer, Title Guaranty Building, St. Louis, Mo., to remodel theatre, to cost $10,000.

INDIANA HARBOR, IND.—Columbia Theatre Corporation has plans by Henry L. Newhouse, 4630 South Prairie avenue, Chicago, for two-story brick and stone-trim new Columbia Theatre, 21 by 126.6 feet, to be erected at Michigan and Grapevine streets, to cost $160,000.

OSOWATOMIE, KANS.—A. W. Youngberg will erect moving picture theatre.

OSAGE CITY, KANS.—William Goding has plans by F. C. Squires, 628 Kansas avenue, Topeka, to remodel two-story moving picture theatre.

BALTIMORE, MD.—Smith & May, Calvert Building, are preparing plans for theatre and probably store building to be erected at 12-14 East 25th street, to cost about $100,000. Address Louis Schlicter, Bridge Theatre, 2106 Edmondson avenue.

BALTIMORE, MD.—Frederick E. Beall, 1335 North Gilmore street, is preparing plans for one and two-story brick theatre and store building, 80 by 80 feet, to be erected at 1401-7 East Monument avenue, to cost $50,000. Address Harry C. Shepley, 314 North Fulton street.

BALTIMORE, MD.—August & Malthan, 2201 West North Avenue, have plans by Otto G. Simonson, Maryland Casualty Building, for theatre to be erected at Pennsylvania and Fulton avenues, to cost about $150,000.

HAVERHILL, MASS.—Site of old Haverhill Tavern has been purchased by Ellis Brodie and Samuel Jensky, Laurence, for erection four-story building, containing moving picture theatre, with seating capacity of 250.

METHUEN, MASS.—James H. Lyons & Sons have plans by John Broadhurst, Meigs Building, Lawrence, for theatre.

*GRAND RAPIDS, MICH.—Strom & Johnson, 430 Powers Building, have contract to erect one-story theatre, 48 by 110 feet, on Stockton street, with seating capacity of 900, for Ideal Commercial Company, to cost $35,000.

SPRINGWELLS, MICH.—Kohner & Seeler, 1402 Kresge Building, Detroit, are preparing plans for two-story brick and stone-trim theatre, store and office building, 150 by 115 feet. Theatre will have seating capacity of 2,000.

HIBBING, MINN.—Twin City Amusement Trust Estate (Finkelstein & Ruben), 408 Hennepin avenue, Minneapolis, has plan by Kees & Colburn, Plymouth Building, Minneapolis, for theatre, to cost $125,000.

ST. PAUL, MINN.—Cherokee State Bank has plans by Toltz, King & Day, Pioneer Building, for theatre, to cost $30,000. Address Charles Christian, 152 East Winnefred street.

KANSAS CITY, MO.—McClure Construction Company, 623 Bryant Building, has contract to remodel and erect an addition, 52 by

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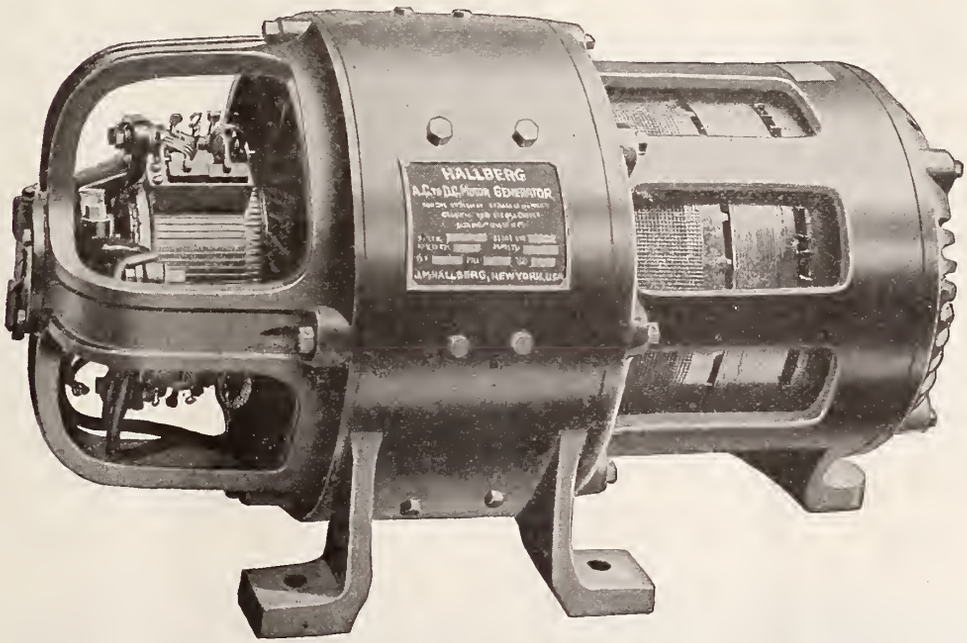

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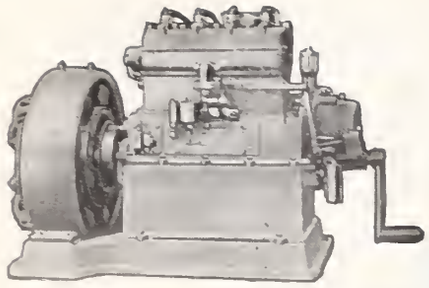

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60 feet, to theatre at 3927 Main street, for M. J. Barry, 1008 Grand avenue, to cost $75,000. Lessee, E. W. Werner.

HANNIBAL, MO. — Burgher Brothers have contract to erect one-story balcony theatre, 63 by 143 feet, with seating capacity of 1,600, on South Fifth street, for Orpheum Theatre Company, to cost $150,000.

BAYONNE, N. J.—Joseph Heckstein will erect new half million dollar theatre at Broadway and 25th street.

BLACKWOOD, N. J.—A. S. Westcott, Grenlock, has contract to erect one-story moving picture theatre, 33 by 85 feet, at Mt. Ephraim and Clementon Pikes, for L. C. Joyce and others, Grenlock, to cost $10,000.

CAMDEN, N. J.—Charles W. Moore, 822 Kaign avenue, will erect two-story brick moving picture theatre and dance hall, 60 by 166 feet, at 821-27 Kaighn avenue.

ELIZABETH, N. J.—Zucker & Steiner, 224 Halsey street, Newark, have plans by F. W. Wentworth, 140 Market street, Paterson, for two and four-story, reinforced concrete moving picture theatre and store building, 109 by 200 feet, to be erected on Broad street, to cost $200,000.

ORANGE, N. J.—Albert Richter has plans by W. E. Lohman, 738 Broad street, Newark, for one-story brick and concrete moving picture theatre to be erected at northeast corner Main and Center streets, to cost $200,000.

PLAINFIELD, N. J.—B. F. Tallany & Brothers, 548 West Front street, have contract to build an addition and make alterations to three-story theatre at Second street and Park avenue for Counithan & Shannon, to cost $75,000.

TRENTON—Hildinger Enterprises, Arcade Building, will erect one-story brick and concrete moving picture theatre, 60 by 150 feet, at East State street and Olden avenue, to cost $60,000.

BREWSTER, N. Y.—Brick theatre and store building will be erected in rear old Masonic Hall, with seating capacity of 1,000. To be completed in October. Address secretary Chamber of Commerce.

BABYLON, N. Y.—Robert N. Overton and his brother will erect moving picture theatre on Main street, with seating capacity of about 1,200, to cost $100,000.

BROOKLYN, N. Y.—Jacob Sommer, 263 Amherst street, has plans by William C. Winters, 106 Van Siclen avenue, for one and two-story brick moving picture theatre, 40 by 100 feet, to be erected at southwest corner Sheepshead Bay road and Jerome avenue, to cost $35,000.

BROOKLYN—Manbridge Realty Company wil erect moving picture theatre at northeast corner Rodney street and Broadway, with seating capacity of 1,650, to cost $200,000.

BROOKLYN, N. Y.—A. appa, 20 Debevoise place, has plans by Salvati Le Quornik, 367 Fulton street, for one-story brick moving picture theatre, 20 by 93 feet, to be erected north side Myrtle avenue, to cost $15,000.

BROOKLYN, N. Y.—Julius Salkin has plans by Brook & Sackheim, 26 Court street, for alterations and rear extension to moving picture theatre at 299 Grand street, to cost $15,000.

HEMPSTEAD, L. I., N. Y.—Salvatore Calderone, 80 Terrace avenue, has plans by Reilly & Hall, 405 Lexington avenue, New York, for one and two-story terra-cotta block and white cement theatre, store and office building, 75 by 165 feet, to be erected at North Main street and Fulton avenue, to cost $150,000.

LITTLE FALLS, N. Y.—W. H. Linton, proprietor Linton Theatre, has plans by Carl Haug & Son for new theatre, with seating capacity of 1,300.

LYNBROOK, N. Y.—William A. Stephany plans to erect theatre on Atlantic avenue, to cost $300,000.

MALONE, N. Y.—Malone Grand Theatre Company will erect theatre on Pearl street, with seating capacity of 1,000, to cost $75,000.

MIDDLEBURG, N. Y.—Middleburg Garage Company has plans by Nicholas Guardinier, 46 North street, Albany, for two-story brick and concrete-block theatre and garage, 68 by 106 feet.

*MT. VERNON, N. Y.—Walter Stickle is preparing plans for three-story theatre and store building to be erected on north side Prospect avenue in Chester Hill district. Structure will have orchestra, balcony and two tiers of boxes, with total seating capacity of 1,700. House will be known as Chester Hill Theatre, and will be devoted to high-class pictures and vaudeville.

NEW YORK—Stadium Publishing Company has plans by Eugene De Rosa for one-story moving picture theatre and store building to be erected at Third avenue and 119th street, to cost $100,000.

NEW YORK, N. Y.—Charles A. Goldreyer has leased site on Westchester avenue, between Bergen and Brook avenues, for erection of moving picture theatre, to cost $150,000.

NEW YORK, N. Y.—A. Santini, 441 East 149th street, has plans by Irving Margon, 355 East 149th street, for one-story brick moving picture theatre and store building, 50x151x50x122 feet, to be erected on Westchester avenue, to cost $70,000.

NIAGARA FALLS, N. Y.—Albert Edia has contract to erect theatre with seating capacity of 1,100 at Pine avenue and 16th street for Frank Amendala, 305 Falls street, to cost $60,000.

SCHENECTADY, N. Y. — William J. Rafferty and William N. Shirley, Merchants Bank Building, have plans by E. A. Howard, Bastable Building, Syracuse, for brick moving picture theatre, 50 by 166 feet, to be erected on State street.

TROY, N. Y.—Joseph J. and Edward Murphy, Jr., will erect theatre at 325 River street, to cost $500,000.

TROY—Weinstein Brothers, 6 King street, have plans by Pember & Campaigne, 24 James street, Albany, for one-story brick moving picture theatre, 50 by 130 feet, to be erected at 22 Fourth street, to cost $60,000.

BEDFORD, O.—L. B. Yoerns has plans by Cavanaugh & Baer, 2725 Prospect avenue, Cleveland, for one and two story brick and stone-trim moving picture theatre, store and apartment building, 44 by 100 feet, to cost $25,000.

DAYTON—Mecca Amusement Company, 1217 West Third street, contemplates enlarging theatre with an addition, 40 by 166 feet, to cost $75,000.

EAST CLEVELAND, O. — Euclid-Superior Market Company, 309 Stuyvesant Building, Cleveland, will erect two-story moving picture theatre, store and office building, 400 by 216 feet, at Euclid and Superior avenues, to cost $2,000,000.

LORAIN, O.—Harlan M. Clark, 3115 Mapledale street, Cleveland, is preparing plans for brick moving picture theatre, to cost $150,000.

MIDDLETOWN, O.—Gus Chipes and Steve Chareves have plans by C. E. Oeden, K. of P. Building, for one-story brick and terra cotta trim moving picture theatre, 49 by 192 feet, to be erected on Third street, between Clinton and Clark, to cost $80,000.

NILES, O.—Charles Shutrump & Son, Home Savings & Loan Building, Youngstown, have contract to erect theatre, store and office building, 60 by 70 feet, on Mill street, for Benjamin Warner.

WAYNESFIELD, O.—Citizens Banking Company has plans by J. H. Meyer, City Hall, Wapakonetta, for one-story brick moving picture theatre, to cost $10,000.

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DUNCAN, OKLA.—Brown & Womach have plans by E. H. Eads, Chickasha, for one-story brick and stone moving picture theatre, 50 by 140 feet, to cost $55,000.

PORTLAND, ORE.—Eugene Blazies has purchased site at Third and Burnside streets for erection of theatre, to cost $70,000.

PORTLAND, ORE.—Julius Sax has leased building at northeast corner Third and Ankeny streets. Will expend $35,000 to convert it into up-to-date moving picture theatre.

SEATTLE—Wilkes Theatre has been taken over by the Jensen & Von Herberg moving picture interests. Company will take possession in June and plans to expend about $30,000 equipping house as moving picture theatre. Deal involved more than $160,000.

ALTOONA, PA.—Albens George, 418 Market street, Harrisburg, has plans by R. R. Markley, Spooner Building, Harrisburg, for one and two-story brick and reinforced concrete moving picture theatre and store building, 146 by 139 by 142 feet, to be erected at Eleventh avenue, 16th and Bridge streets, to cost $250,000.

COALPORT, PA.—Altoona Theatre Company has plans by J. Millard, Hutchinson Building, Altoona, for one-story brick new Dixie Theatre, 42 by 120 feet, to cost $25,000.

JOHNSTOWN, PA.—Milan Savlovich, hotel proprietor, will erect new theatre at Fourth street and Broadway, with seating capacity of 1,000, to be known as National. Joseph Bosic will be manager.

MEADVILLE, PA.—Meadville Theatres Corporation will erect theatre, to cost $150,000.

MIDDLETON, PA.—J. P. Roger will make improvements to his one-story moving picture theatre.

NANTICOKE, PA. —Connelly & Quigley have plans by Leon Lempert & Son, Cutler Building, Rochester, N. Y., for one-story and balcony brick moving picture theatre, 46 by 150 feet, to be erected at Main street and Broadway, to cost $40,000.

PHILADELPHIA—Stanley Company of America will expende $200,000 to remodel building at 1412-14 Chestnut street.

PHILADELPHIA—Ketcham & McQuade, 1029 Brown street, have contract to erect moving picture theatre, 80 by 175 feet, on Jackson street, between Fifth and Sixth streets, for Grand Amusement Company, with seating capacity of 1,200, to cost $80,000.

PHILADELPHIA—William Steele & Sons have contract to erect brick, concrete and marble trim moving picture theatre, 101 by 140 feet, on site former Jayne mansion at 19th and Chestnut streets, for Fred D. and Maurice Felt, with seating capacity of 1,500. New house is to be called the Aldine Theatre and conducted under the management of Felt Brothers, who already have several moving picture theatres in West Philadelphia. Entire investment will represent more than $1,000,000.

PHILADELPHIA—F. A. Havens Company has contract to erect one-story moving picture theatre, 100 by 100 feet, south side Baltimore avenue, West 55th street, for Felt Brothers, to cost $60,000.

*PHILADELPHIA—Ground has been broken for new Kenneth Theatre to be erected by the Imperial Theatre Corporation at Chelton, Ogontz and Stenton avenues. It will have seating capacity of 2,000, all in the main floor, there being no balconies or galleries. It will be constructed of stone, concrete and brick, and its general color scheme will be white and gold. The structure will measure 76 by 195 feet.

PITTSBURGH, PA.—Golden & Crick, 3412 Fifth avenue, have contract to erect two-story theatre and store building, 70 by 160 feet, at Darlington road and Murray avenue, for Diebold Investment Company, Fulton Building, to cost $200,000.

POTTSTOWN, PA.—George W. Bennethum, 1307 Vine street, Philadelphia, has plans by Hoffman-Henon Company, Finance Building, Philadelphia, for one-story brick moving picture theatre, 60 by 140 feet, to be erected on High near Hanover street, to cost $50,000.

STROUDSBERG, PA.—Richard J. Shively, Trenton, N. J., is preparing plans for one-story brick moving picture theatre to be erected by company at Seventh and Main streets. Address Robert Eastwick, Record Building.

SYKESVILLE, PA.—J. J. Jehn has plans by W. H. Overdorf, 23 Long street, Du Bois, for one-story brick moving picture theatre, 33 by 118 feet.

WILLOW LAKE, S. D.—John M. Schmidt will erect theatre here.

GREENVILLE, S. C.—Globe Theatre, catering to colored people, probably will be rebuilt.

BEAUFORD, S. C.—G. L. Preacher & Company, Augusta, Ga., is preparing plans for fireproof theatre to be erected here, to cost $30,000.

*JOHNSON CITY, TENN.—M. B. McCart has plans by Mitchell & Gredig, 108 Spring street, for two-story brick, stone and terra-cotta trim moving picture theatre, to cost $100,000.

TEMPLE, TEX.—W. M. Andrews has leased building and will expend $10,000 to equip it as moving picture house.

YORKTOWN, TEX.—J. W. Hoff Building has been remodeled and opened as up-to-date moving picture theatre.

CAPE CHARLES, VA.—Frank Parsons has plans by B. B. Spigel, 112 Main street, Norfolk, for two-story brick and terra-cotta trim moving picture theatre, 40 by 107 feet, to cost $17,000.

PORTSMOUTH, VA.—E. C. Ford, 113 Sixteenth street, Norfolk, has contract to erect one-story theatre and store building, 227 by 88 feet, on High street, for City Realty Corporation, Inc., to cost $29,200.

PORTSMOUTH, VA.—Jones Speir Company, Kirn Building, has contract to erect one-story moving picture and vaudeville theatre, 80 by 100 feet, at Cork, King and Effingham streets, for Hofheimer & Rohr, Monroe Building, Norfolk, to cost $59,366.

CHARLESTON, W. VA.—William E. Moore has contract to erect two-story theatre 40 by 150 feet, on Washington street, for Washington Amusement Company, to cost $100,000.

MORGANTOWN, W. VA.—George Comuntzis will erect theatre, to cost $500,000.
brick and tile moving picture theatre on

ELKINS, W. VA.—Howard Day will erect Third street, 26 by 90 feet.

HUNTINGTON, W. VA.—Lyric Theatre, 832 Fourth avenue, has plans by Meanor & Handloser, Robson-Pritchard Building, for brick, reinforced concrete addition, 60 by 100 feet, to cost $100,000.

HILLYARD, WASH.—Rialto Amusement Company has let contract to erect theatre, to cost $50,000.

CRANDON, WIS.—Princess Theatre will be remodeled, with seating capacity of 600. Address H. E. Brady, owner.

MILWAUKEE—F. R. Trottman, 381 Grove street, will remodel moving picture theatre at 381 Grove street, to cost $10,000.

NEILLSVILLE, WIS.—William Tragsdorf will erect moving picture theatre.

RHINELANDER, WIS.—Herman C. Zander, owner Majestic Theatre, plans to erect up-to-date theatre, to cost about $100,000.

SAWYER, WIS.—A. V. De Witt will erect moving picture theatre and dance hall.

SPRING GREEN, WIS.—G. F. Post and George Cammack are interested in $25,000 theatre to be erected here.

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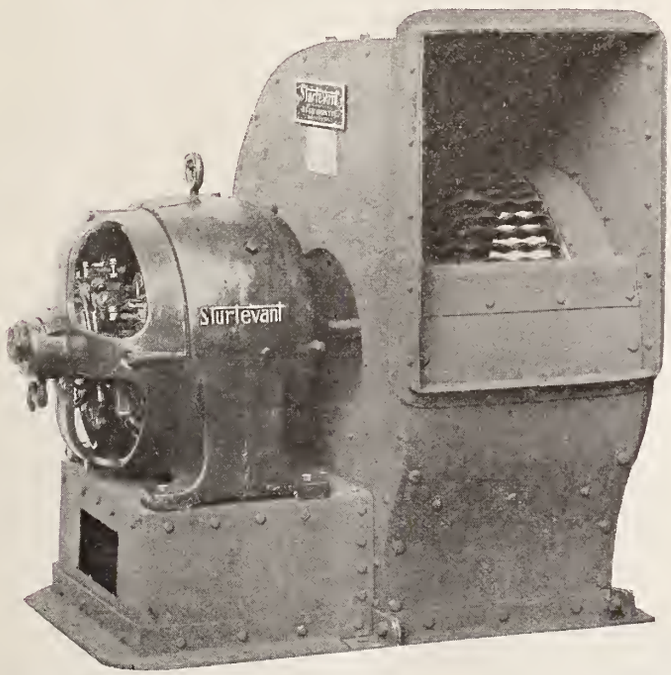

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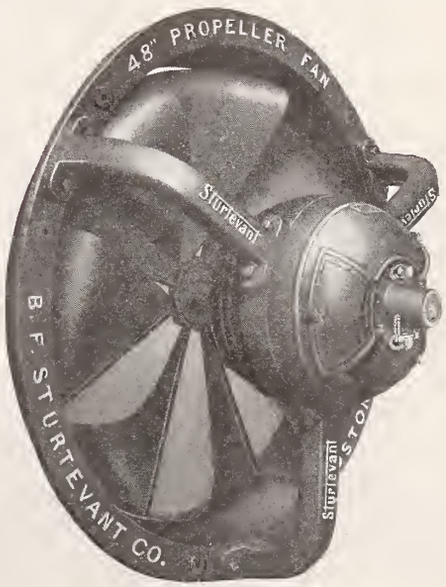

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DALLAS is the centre of the Southwest. The intersection at Ervay and Elm streets is the centre of Dallas. Southern Enterprises, Inc., has built here, what is claimed to be, the finest motion picture theatre south of St. Louis, the Palace, "Dallas' Million Dollar Theatre," which opened on the night of June 11.

The house is big. It is the largest public—or private—auditorium in Dallas—with the exception of the Coliseum. It seats more people than any other Dallas theatre. Although the sweep of seats in the main auditorium is truly formidable when viewed from the balcony, a true effect of coziness and hominess has been maintained throughout—and a person sitting on the side of the house has a distinct sense of being in touch with his neighbor in the cross-house section. This one feature strikes the visitor even before the attention is attracted to the wonderful ornamental work that graces the dome-shaped ceiling.

The Heating Plant

Descending to the basement from the stairway on the stage one discovers deep down in the concrete cellar near the Pacific avenue side of the house a regular battery of huge boilers that have yet to be fired that the heated air may pass into the auditorium—but two turns to the right from the boiler room one discovers a huge machine that has already been in operation for the better part of a month—sending huge amounts of water-cooled air through the pipes that feed the auditorium.

This big machine resembles a gigantic squirril cage. It is built upon the same principles, but every brace in the squirrel cage is a monster fan that draws in the air as the big wheel revolves and feeds it to the big pipe that leads aloft. For all its size, it revolves noiselessly save for the hum of its motor and the soughing of the air that is drawn into its black interior.

Some of its power can be gained by the statement that the force of the air at its intake is almost strong enough to cause a man to lose his balance, and as for wearing a hat or opening an umbrella while standing in front of it—one could tackle a March windstorm with much better hopes for success.

In the Balcony

The balcony of the new house offers its features also. One of these is that it is provided with a generous amount of space for standing room regardless of the fact that it contains some 500 seats

The big features of the balcony, however, are the restrooms that are found at either end of it. They are handsomely finished in tasteful decorative detail and are complete in their equipment. Commenting upon the latter feature the owners of the new theatre said they were installing smoking stands in the ladies' restroom. When asked if this move was intended to encourage smoking among Dallas women they replied in the negative, and said that the innovation was simply to protect the beautiful oaken floors that have been placed in the room.

3,000 Seats

There are 3,000 seats, with the 2,500 gracing the main floor and the loges. The floor dimensions of the auditorium are 120x150 feet, with the balcony suspended in the rear. There is not a post in the entire house, which obviates an objectionable feature since "post seats" have been the bane of theatre-goers from time immemorial. There are twenty-one loges in the house, twelve of them being at the sides in front and nine extending across the rear of the building. These loges are handsomely carpeted and curtained-balustrated with the veined scagliola and separated with brass railings.

The projection room contains a battery of four Simplex machines, special Type S. battleship gray, each equipped with McAuley arc controls and Robins speed indicators, one Simplex spotlight and two 110 ampere Westinghouse motor generating sets, all furnished and installed by the Lucas Theatre Supply Company of Texas, Inc.

The Robins speed indicators are connected with auxiliary indicators on the musical conductor's stand and the manager's office.

The throw is the longest in this part of the country, measuring 136 feet from the projection windows to the fifteen by twenty Gold Fibre Minusa screen.

In addition to the type "S" Simplexes installed in the projection room, two Mazda Simplexes are used in the reviewing room of the house.

Prepared for Emergency

The possibility of emergency has been cared for with a great deal of care. The theatre may seem a long distance from Elm street—upon which the main lobby faces—and it is, but it is built flush against Pacific avenue on the other side and there are no impediments between the auditorium of the playhouse and the open air on this street. Ten spacious exits have been provided, through which the house can easily be emptied of a capacity audience in five minutes. Every department is equipped with its own fire hose, that have been built in on their reels in the walls of the theatre. Special precautions have been taken in the basement, where the heating and ventilating plants are installed.

This basement, which was hewn down eight feet in the solid rock, has been divided into different compartments, and each compartment has been partitioned off with heavy fire doors that can be closed upon a moment's notice. Special precautions have been taken in the boiler room and around the stage, where there is any combustible material.

An Interesting Feature

One of the most interesting features, from a purely technical standpoint, is the electrical system that governs the building. The switchboard on the stage, with its elaborate dimmer system, is one of the largest and most complete boards ever installed in the country. This board, which is seven feet high and twelve wide, cost some $8,000, and it controls the dimming of the lights. The light fusion is governed by converging four prime rays—red, white, blue and amber. The orchestra lights are also connected with this board and they are dimmed or brightened in perfect harmony with the rest of the theatre.

Another large board, governing the entire theatre system is located in the boiler room. The main switch is so large that it requires the two-handed strength of a strong man to pull it—and eight fuses that feed it are larger than standard pint measures.

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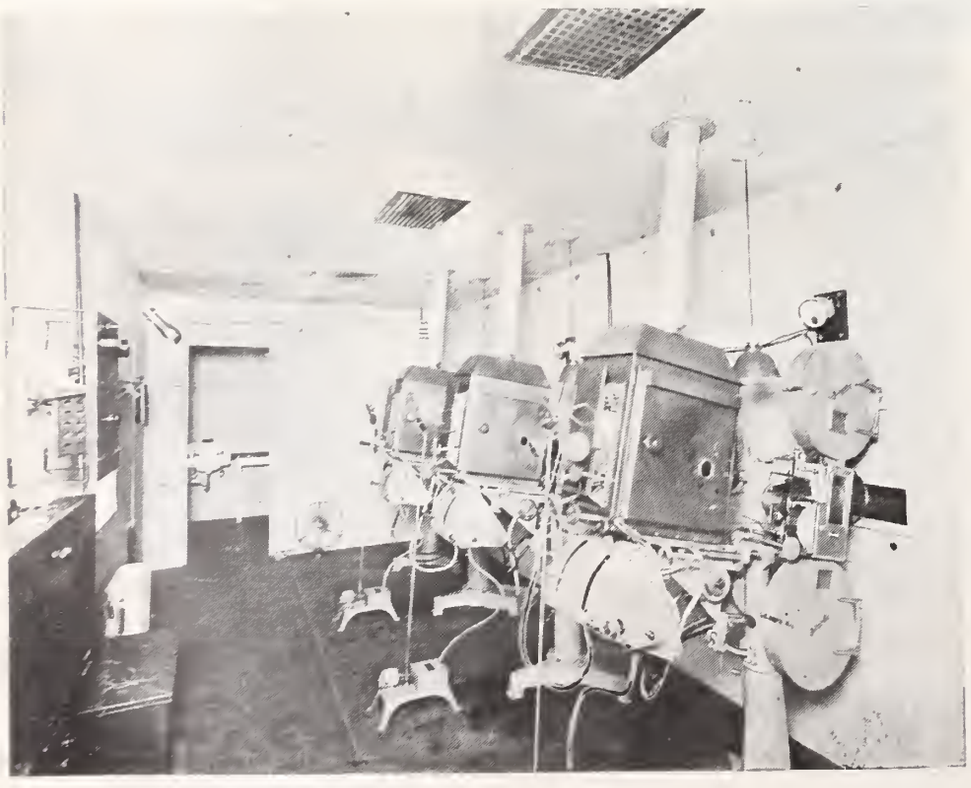
The organ itself is a great symphony orchestra, a large band, a collection of caliopes, factory whistles, fire gongs, door bells, rattles and various other instruments combined into one gigantic unit played by one person. It combines the functions of the pipe organ and the orchestral ensemble, and gives to one person, the



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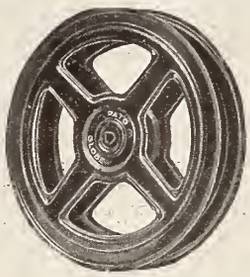

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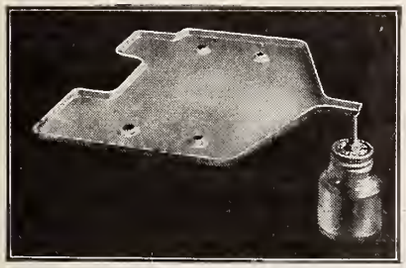

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Ask us about the Louisville Circuit Breaker. Automatically stops your machine and drops dowser when film stops moving.

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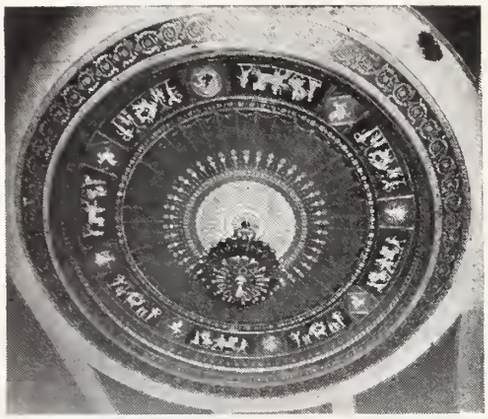

GREAT DOME AND CHANDELIER
Which are outstanding features of the artistic decorative scheme

imitative of birds, bees and animals, torrents, waves dashing on rocky shores and whistling winds.

The console, is built upon an elevator which can be lowered or raised at will.

This wonderful instrument contains 10,000 electrical contacts of sterling silver and its total weight is 60,000 pounds.

The dominating color scheme thrughout the building is "cafe au lait." This idea is carried out in various shades. These may be considered to be pure coffee color, then coffee with a little cream, coffee with more cream, and coffee with much cream. Through it all decorative touches of Roman gold are distributed to heighten the color and give a play to contrasts. Wedgewood blue adds its bit of contrast also, while the walls are tapestried in cobalt blue and old gold.

The vestibule of the theatre gives at once

ONE OF THE COLONADES
The columns are of Scagliola, topped Roman gold capitals

the keynote to the general color scheme, in the blending of the coffee color of the walls and ceilings, the soft grey of the McMullen marble and the polychrome finish of gray, blue and gold in the treatment of the woodwork and display panels. Art metal and glass doors lead into the lobby, where the colors of Tennessee gray marble, the Adams ceiling, and terrazzo floor predominate. The foyer presents plastered walls of Adam ornamentation, with an alcove at each end containing an especially designed electric standard. The floors are of terrazzo, and the Walls are of white and gray marble panels.

The wall panels of the passage ways and main auditorium are tapestried in silken designs of cobalt blue and old gold, and the main ceiling is a revelation in the luxury of design. Its color scheme combines the same general tones that have been already outlined, but the center position is occupied by a dome resembling an inverted bowl of gold and ivory. The central motif is an allegorical frieze in bas-relief similar to the one in the Pantheon at Rome. From the middle of this panel hangs a chandelier with thousands of crystals.

On each side of the auditorium six tall and graceful columns of genuine scaglola form a handsome colonnade, and the stage is semicircled by a soft hued velour curtain that willl frame the symphony orchestra and the silvered projection sheet.

All loges in the theatre are surrounded by scagliola balustrades, divided by brass railings and curtained with blue velour hangings.

The art gallery on the second floor is reached by two wide stairways of marble, handsomely decorated in the general pattern of the auditorium. The mezzanine walk and balcony seats are separated by a scagliola balustrade.

Rest Room Decoration

The decorative scheme of the restrooms is distinctive also. The ladies' room is a spacious affair on the balcony with floor and panels of especial oak design, with an open fireplace and mantel. The lavatories are all finished in white marble and tile.

The men's smoking-room is at the end of the balcony. It is finished in fumed oak and is similar to the ladies' room in general plan and features.

The supreme touch to the decorative effects is given in the elaborate lighting system. Exquisite art medallion fixtures grace the ceiling of the balcony, while the centerpiece of the lighting system is the large chandelier of antique gold depending from the center of the dome, suffusing its light through its thousands of pendant crystals.

Laurence "Buddy" Stuart, an astute showman and one of the most popular managers in the Southwest is director-general. He was formerly city manager handling the Old Mill, Queen, Hippodrome, Jefferson and Crystal Theatres. He has in all a force of 107 subordinates ranging from ushers to musicians.

Skinner Bros. Mfg. Co. Increases Facilities

In order that it may be in a position to more promptly make installations of its heating and ventilating apparatus, the Skinner Bros. Manufacturing Company, of St. Louis, Mo., have acquired a factory in Elizabeth, N. J., covering three and one-half acres of ground.

The factory is of steel and brick construction, and is served by switches of both the Central Railroad of New Jersey and the Pennsylvania Lines.

This factory was secured for the purpose of manufacturing all of Skinner Bros. products for shipment east of Pittsburgh.

The general offices of the Skinner Bros. will continue to be located in St. Louis. The officers of the company are Fred A. C. Skinner, president, and Merrill G. Skinner, vice-president and secretary.

FOR SALE
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Reason for Selling, Expiration of Lease.
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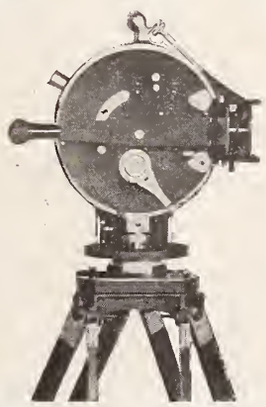

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EXPERIENCED CAMERAMAN—Open for position either industrial or second cameraman. Ready to go anywhere. Address: Cameraman, Grand Theatre, Fort Wayne, Ind.

AT LIBERTY—DAVIS S. MAYO, known as moving picture machine expert, doing installing and repairing; owing to decrease of business in this line will accept any opening as moving picture operator; union or non-union towns; can handle any job from billposters brush to general utility man. Home address, Americus, Ga.

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IF YOUR THEATRE is for sale or rent, advertise it in this department. Then get ready to make the bargain.

WANTED—MOVIE PICTURE HOUSE, buy or lease, in New England. Give full particulars in first letter. Confidential. P. O. Box 31, So. Station, Fall River, Mass.

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BEACH, FASHION, AIRPLANE, or special news, or Scenic Motion and Still Views. Vogue News Films, 4455 Sunset Boul., Los Angeles.

Renovations and a New House for Schenectady

The new Palace Theatre, of Schenectady, New York, W. M. Shirley, president and general manager, is now closed for the summer season, and will reopen the latter part of August with eighteen hundred seats and the house redecorated and built anew.

When finished, it will have a brand new organ, costing twenty-five thousand dollars, a new ventilating system and four new Simplex projectors.

A new theatre shortly to be erected in Schenectady is the Capitol, in the Mount Pleasant section.

The house will seat one thousand, and is being built by the owner of the Grand Theatre, A. Dwor.

Will Rebuild Theatre During Slack Season

Monday, June 15, marked the last show to be given at the Majestic Theatre, Streator, Illinois. Bradford Drayton, manager, decided to close the show for the summer, and to employ that time in carrying out his idea in building a new house along the line of the theatre beautiful. That is just what the new theatre will promise—the theatre beautiful, with artistically arranged lobby, foyer and a stage that will house many prologues for Associated First National super-specials when the new theatre reopens in the fall.

Sig Samuels Will Open New Theatre in Atlanta

Sig Samuels, Associated First National franchise holder for Atlanta, Georgia, has announced the opening of his new Metropolitan Theatre in that city for July 4. Incidentally that date marks the fifth anniversary of the opening of his Criterion.

Experts in every line of theatre construction have been at work for more than a year on the Metropolitan and it gives every promise of being one of the most beautiful and distinctive houses in the country, it is said.

The initial offering of the new theatre has not been named, but it will be a First National Attraction. Willard C. Patterson, who has for five years been identified with Sig Samuels as manager of the Criterion, will have charge of the Metropolitan in the same capacity.

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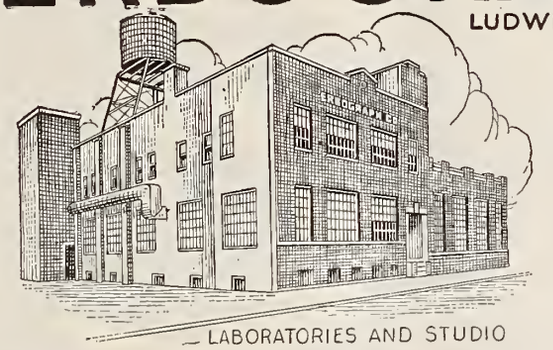

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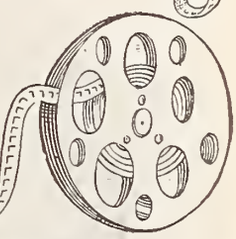

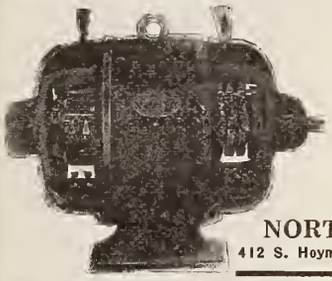

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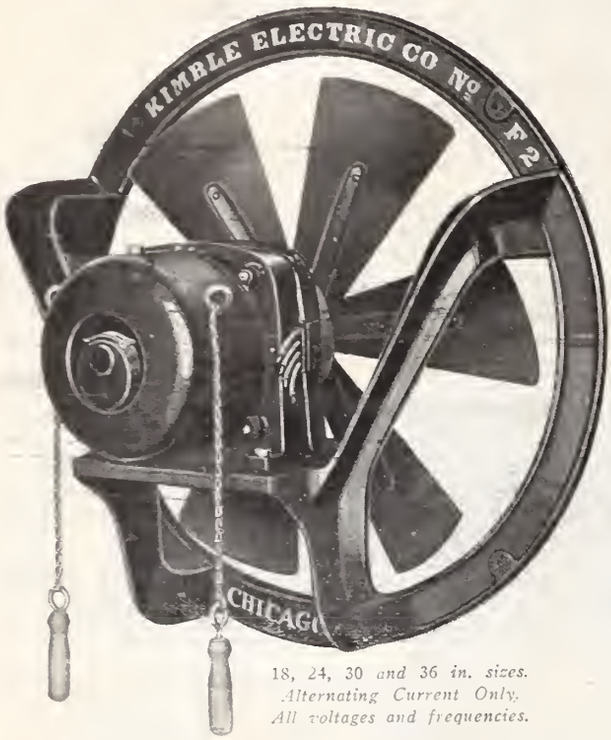

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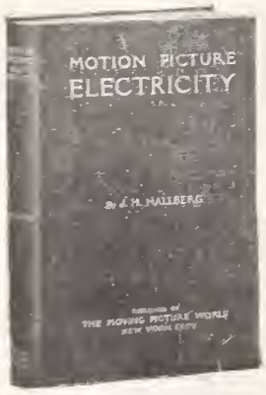

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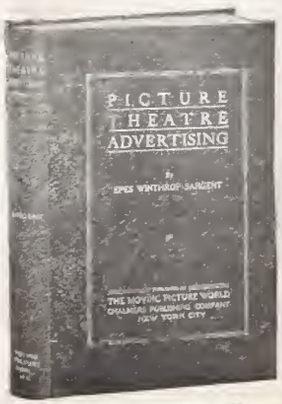

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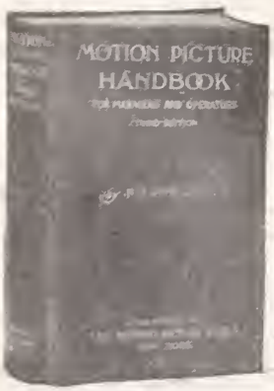

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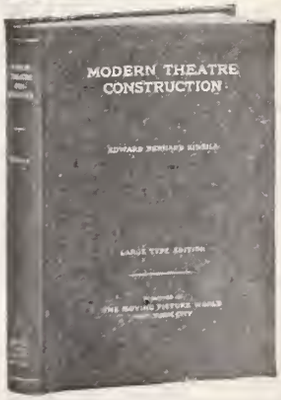

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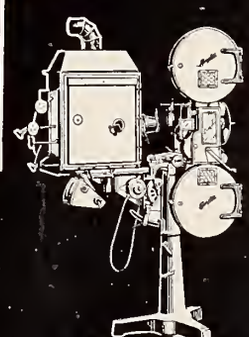

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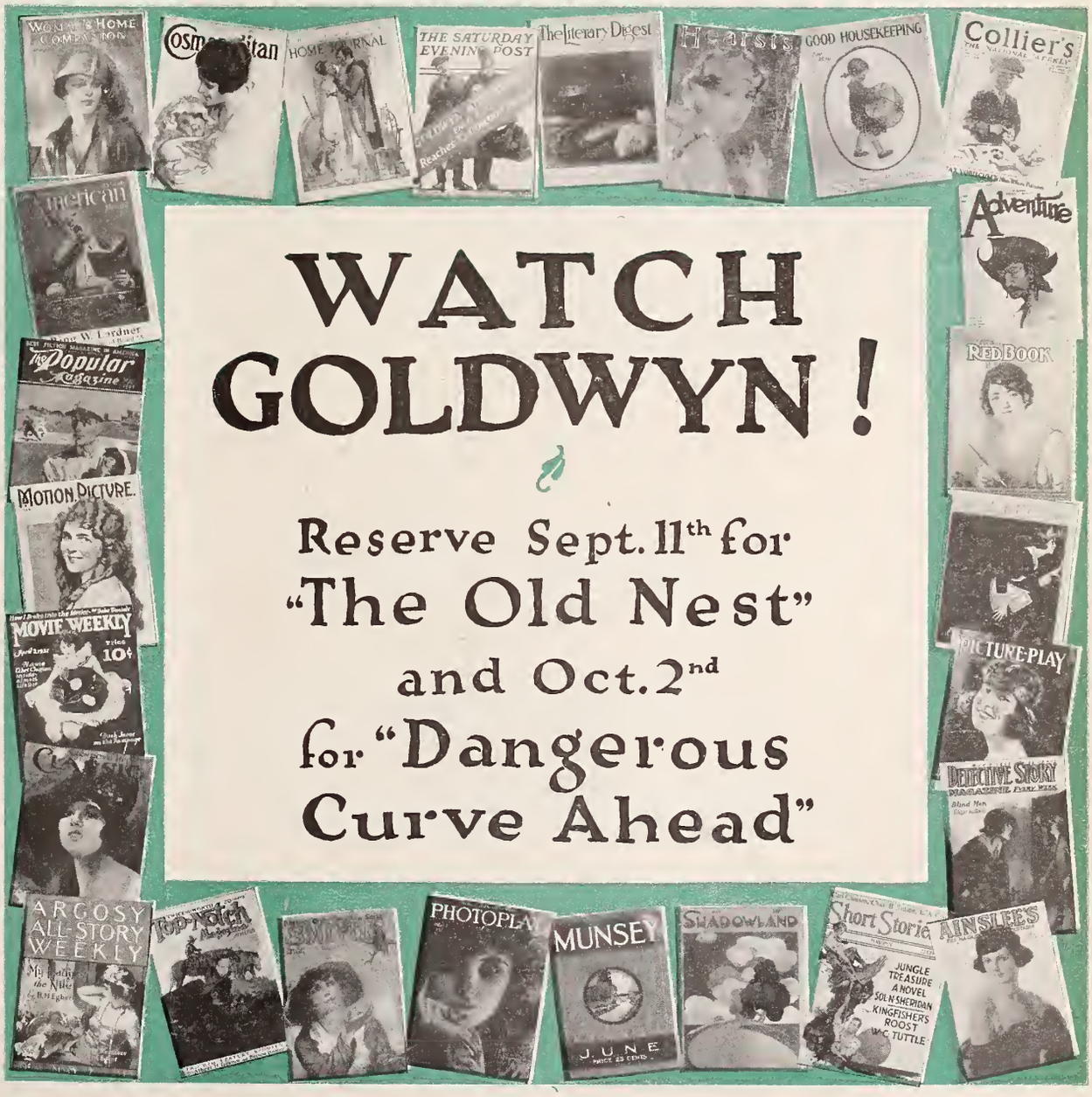
MOVING PICTURE

World

FOUNDED IN 1907

BY J. P. CHALMERS



WATCH GOLDWYN!

Reserve Sept. 11th for
"The Old Nest"
and Oct. 2nd
for "Dangerous
Curve Ahead"

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 51. No. 4 JULY 23, 1921 Price 25 Cents

Great, Costly Theatres and Fewer Big Pictures

Last summer—in July—the writer of this advertisement published in all the trade papers of the country a carefully prepared table giving a forecast to exhibitors everywhere as to the number of big pictures that would be available from all sources. Out of an announced output of 700 feature-length pictures this writer's table, itemized by companies, estimated there would be not more than 90 really big pictures. The year is ended and actually there were only 51 really big pictures released in the United States. Seven of these played as road shows and *exhibitors never got them at all.*

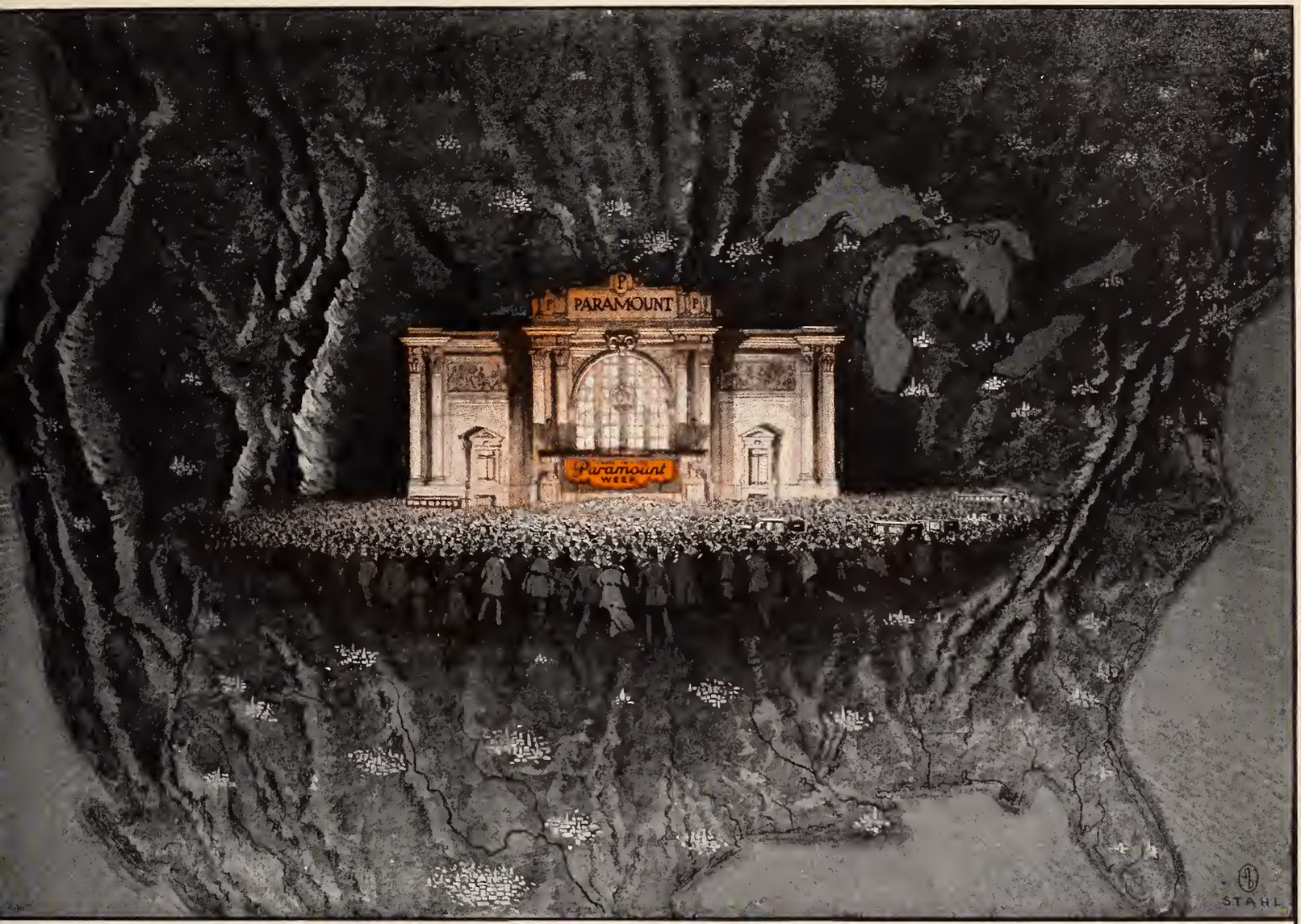
This year Producer and Distributor announcements thus far made, including the better states rights Producers, forecast a total production of not more than 550 features from all sources. This writer *again* makes his annual forecast to exhibitors and, this year, being more than fair in crediting producers with more big pictures than they ever have made, it is our forecast that a maximum of 89 really big pictures are in sight from all the sources in the industry as follows:

Company No. 1	12
Company No. 2	12
Company No. 3	4
Company No. 4	1
Company No. 5	0
Company No. 6	0
Company No. 7	4
Company No. 8	2
Company No. 9	4
Company No. 10	10
Company No. 11	0
Company No. 12	6
Company No. 13	10
Company No. 14	12
Company No. 15	12
Total	89

In other words, out of the year's total output just about 20% of the pictures in sight will be big enough to sustain the costly theatre institutions in which exhibitors have made huge investments that must be safeguarded by booking big pictures.

A large number of the big productions for the coming year have been intrusted to the F. B. Warren Corporation for distribution.

F. B. WARREN
CORPORATION
1540 Broadway New York City



Paramount Week

Is your town on the map?

IF your town was on the map last year—if you shared in the profits of Paramount Week—we're not talking to you. You know what the Week means to your house, and you know that this year, more than ever, you need that nation-wide shove to success.

If you haven't joined in yet, you're in a rapidly dwindling minority.

In 1918, 1,348 exhibitors were in on Paramount Week. In 1919, there were 3,662.

Last year there were 5,701. How many will there be this year? And—

How can you afford to stay out any longer?

An adaptation of this advertisement appears in the Saturday Evening Post, August 20th.

SEPTEMBER 4th TO 10th 1921

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Here are the Free Accessories

Free Banner

Free Slide

A National Demonstration of Better Motion Pictures
FOURTH ANNUAL
Paramount
WEEK
SEPTEMBER 1921
SUN MON TUE WED THU FRI SAT
If it's a Paramount Picture it's the Best Show in Town

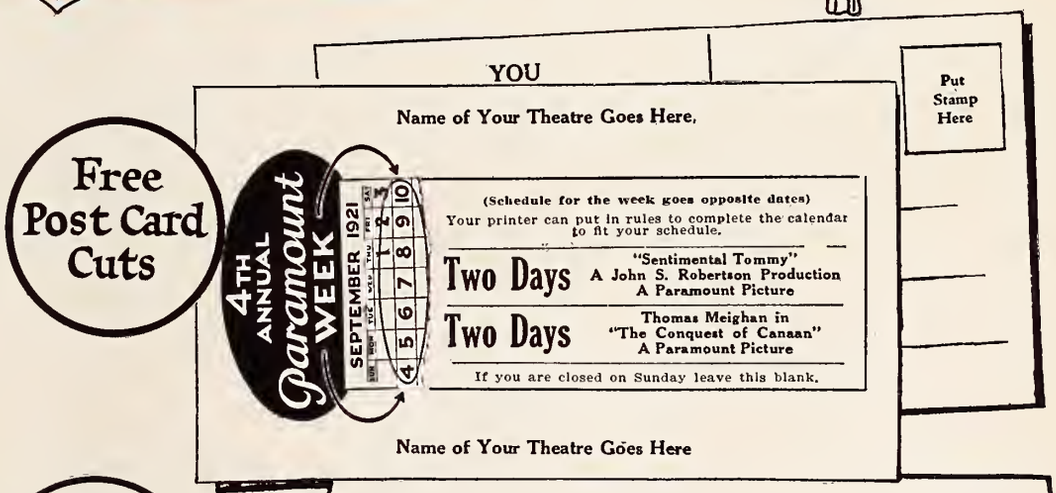
1100 towns get Free Newspaper Advertising

in the national demonstration of the better motion pictures
Annual
Paramount
WEEK
See the Poster
See the Banner
THIS WEEK is Paramount Week—the greatest days and nights of entertainment since the day when you saw your first circus.

Double Spread in the Saturday Evening Post Sept. 3rd 1921

Free One Sheet

COME IN — IT'S Paramount WEEK


YOU
Name of Your Theatre Goes Here.
Put Stamp Here
4TH ANNUAL Paramount WEEK
SEPTEMBER 1921
(Schedule for the week goes opposite dates)
Your printer can put in rules to complete the calendar to fit your schedule.
Two Days
"Sentimental Tommy"
A John S. Robertson Production
A Paramount Picture
Two Days
Thomas Meighan in
"The Conquest of Canaan"
A Paramount Picture
If you are closed on Sunday leave this blank.
Name of Your Theatre Goes Here

Free Post Card Cuts

Free Herald

Free Calendar Cut

HERE are the free accessories you get to help you make Paramount Week the biggest week in history—and the beginning of a new period of prosperity.

Everything you need for a record week!

There's also a twelve page Money Sheet, not shown here, which is free for the asking. In it all the accessories are reproduced, and you'll find dozens of exploitation ideas suitable to your needs.

Go the limit on the accessories. They don't cost you anything — and they'll sure bring the people.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

Prosperity Week

Paramount Week is Prosperity Week.

It's a nationwide drive to get people into the picture habit again —after the summer slump.

The advertising campaign will reach every man, woman and child who can read.

It will stir them up and *make* them go to the theatres. And when they see the good show that you can give them, they'll keep right on going all season.

Take care of this week and the year will take care of itself!

FAMOUS PLAYERS-LASKY CORPORATION

NOW-
The big picture is
"CARNIVAL"
with MATHESON LANG
A
HARLEY KNOLES
PRODUCTION
Play it now while the crowds are talking about it ^^^
UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

Reserve Sept. 11th for "The Old Nest" and Oct. 2nd for "Dangerous Curve Ahead"

NOW WATCH GOLDWYN!

A Reginald Barker Production
THE OLD NEST
RUPERT HUGHES'
Heart-Gripping Story of the Home

A Frank Lloyd Production
THE INVISIBLE POWER
By Charles Kenyon
The Drama of Life's Hidden Force

Gouverneur Morris'
ACE OF HEARTS
Directed by Wallace Worsley
The Gripping Tale of "The Man Who Lived Too Long"

TOM MOORE *in*
BEATING THE GAME
By Charles Kenyon *Directed by* Victor Schertzinger

BETTY COMPSON *in*
FOR THOSE WE LOVE
By Perley Poore Sheehan *Directed by* Arthur Rosson
A Beautiful Story of a Great Devotion

RUPERT HUGHES'
DANGEROUS CURVE AHEAD
Directed by E. Mason Hopper
The Picture They've All Been Waiting For

Leroy Scott's Story of an Underworld Passion Flower
THE NIGHT ROSE
Directed by Wallace Worsley

WILL ROGERS *in*
DOUBLING FOR ROMEO
By Elmer Rice, Will Rogers and William Shakespeare
(one of these boys was famous)
Directed by Clarence Badger

A Frank Lloyd Production
THE GRIM COMEDIAN
By Rita Weiman
A Dramatic Tale of the Irony of Fate

The Adventures of an Amateur Vamp
ALL'S FAIR IN LOVE
Adapted from the Stage Success, "The Bridal Path"
By Thompson Buchanan *Directed by* E. Mason Hopper

A Frank Lloyd Production
THE MAN FROM LOST RIVER
By Katharine Newlin Burt
A Strong Story by the Author of "The Branding Iron"

Messmore Kendall Presents
VIVIAN MARTIN *in*
PARDON MY FRENCH
By Edward Childs Carpenter *Directed by* Sidney Olcott
Scenario by Harry S. Hoyt Titles by Irvin S. Cobb
Distributed by Goldwyn

Goldwyn announces
the addition to its advance list
of productions for distribution
during the season of 1921-1922

A rapidfire comedy of American manners

MESSMORE KENDALL
presents

VIVIAN MARTIN
in
PARDON MY FRENCH

Adapted from
"POLLY IN THE PANTRY"
by
EDWARD CHILDS CARPENTER
Directed by
SIDNEY OLCOTT
Scenario by
HARRY S. HOYT
Titles by
IRVIN S. COBB

Distributed by Goldwyn

TOM MOORE *in*
FROM THE GROUND UP
By Rupert Hughes *Directed by* E. Mason Hopper

The Most Gigantic Spectacle of All Times
THEODORA
By Victorien Sardou

Mary Roberts Rinehart's
Story of Young Love and Laughter
THE GLORIOUS FOOL
Directed by E. Mason Hopper

Gabrielle D'Annunzio's
THE SHIP
Directed by His Son, Gabriellano
A Gigantic Spectacle of the Birth of a People

WILL ROGERS *in*
A POOR RELATION
By Edward E. Kidder *Directed by* Clarence Badger
From the Famous Sol Smith Russell Play

A Reginald Barker Production
THE POVERTY OF RICHES
By Leroy Scott
A Drama of Money and Marriage

A Great Drama of the Melting Pot
HUNGRY HEARTS
By Anzia Yezierska *Directed by* E. Mason Hopper

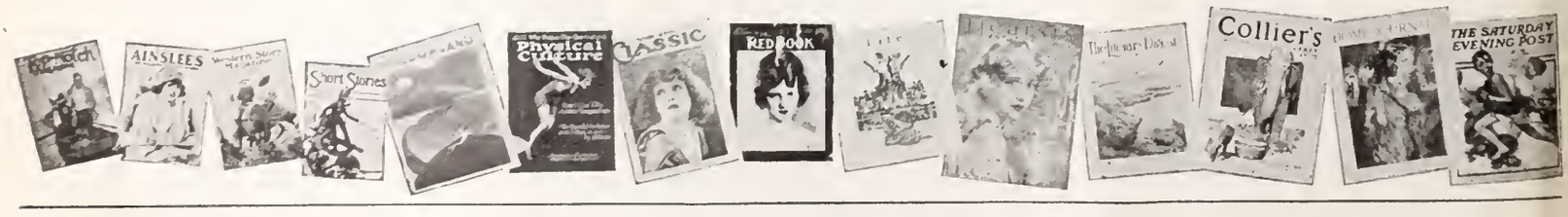
Hall Caine's
THE CHRISTIAN
One of the Greatest Stories Ever Told

The Story of a Crowd — A Study in Fear
THE SIN FLOOD
By Henning Berger *Directed by* Wallace Worsley

THE MAN WITH TWO MOTHERS
By Alice Duer Miller *Directed by* Paul Bern

RUPERT HUGHES' Own Production
THE WALL FLOWER
Watch For It!
Personally directed by Rupert Hughes

A Powerful Drama of Marriage and Disillusion
GRAND LARCENY
By Albert Payson Terhune
Directed by Wallace Worsley

Alice Duer Miller's
SHE GOT WHAT SHE WANTED
Directed by E. Mason Hopper

27 MILLION GOLDWYN READERS OF 30 NATIONAL MAGAZINES

One year old and growing strong!

BUT recently "A. P." celebrated its initial birthday anniversary. There never was a more healthy and lusty institution at the age of one than is ours. In retrospect, we find that we have accomplished much during the past twelve months and we take pride in recording our achievement below, for your consideration.

"HOMESPUN FOLKS"
A Thomas H. Ince Production

"THE LEOPARD WOMAN"
A J. Parker Read Jr. Production

"THE FORBIDDEN THING"
An Allan Dwan Production

"The LAST of the MOHICANS"
A Maurice Tourneur Production

"LOVE"
A J. Parker Read Jr. Production

"A THOUSAND TO ONE"
A J. Parker Read Jr. Production

"LYING LIPS"
A Thomas H. Ince Production

"A SMALL TOWN IDOL"
A Mack Sennett Special Production

"A PERFECT CRIME"
An Allan Dwan Production

"I AM GUILTY"
A J. Parker Read Jr. Production

"HOME TALENT"
A Mack Sennett Special Production

"MOTHER O'MINE"
A Thomas H. Ince Production

"A BROKEN DOLL"
An Allan Dwan Production

"THE FOOLISH MATRONS"
A Maurice Tourneur Production

"THE TEN DOLLAR RAISE"
A J. L. Frothingham Production

"GREATER THAN LOVE"
A J. Parker Read Jr. Production

"DEVOTION"
An Associated Producers Production

"THE CUP OF LIFE"
A Thomas H. Ince Production

(Pictures listed in the order of release)

NOW is the time to book these productions for FALL showing!

Write, phone or wire our branch in your territory and an "A. P." representative will call at your convenience.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

"The HUGO JOU

HUGO BALLIN

UNIQUE is the position of Hugo Ballin in the directorial world today. Far and above all the rest he stands; a distinction that is his only after years of study and application. Renowned in the field of Art, he has brought to the screen that beauty of feeling and form which only a true artist can create.

"The Journey's End" is his masterpiece. Surpassing even his two recent achievements, "Pagan Love" and "East Lynne," it stamps him indelibly as a directorial genius. In it he has dared to do what has never been done in dramatic pictures before, and the great reward is his.

A HODKINSON RELEASE

THE YEAR'S MOST

BALLIN'S MASTERPIECE

RNEY'S END"

with

WYNDHAM STANDING
MABEL BALLIN
GEORGE BANCROFT

The first dramatic photoplay ever made without a single subtitle

"THE JOURNEY'S END" is the first dramatic picture ever produced without a single subtitle. Yet, withal, a perfect continuity, direction of the highest calibre, and superb acting have made the action crystal-clear.

The eloquent reviews of the trade press are lavish in their praise of it, and as one they acclaim Hugo Ballin, the producer, a genius for having made such progress in the art of motion picture construction.

"The Journey's End" is the most unusual picture produced in many months;—it has a box-office appeal that is unparalleled. The wide-awake exhibitor will book it immediately.

UNUSUAL PHOTOPLAY

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc
WILLIAM M. VOGEL FOREIGN
130 WEST FORTY-SIXTH ST. NEW YORK DISTRIBUTOR

"The HUGO JOU

What the Critics Say

Is an Undoubted Success

HUGO BALLIN chose to produce a picture that entirely omitted the customary subtitles, with the result that unless the onlooker was acquainted with the fact previously t would be some time before he realized the lack of printed matter, so clearly and completely is the tale narrated. *"The Journey's End" is an undoubted success.* The story is simple, direct and of a type that has a wide appeal, and the telling is interesting. Ballin is to be congratulated for giving the screen a novelty that is not merely a curiosity.

There is a tremendous audience for the kind of story "The Journey's End" relates.

MOVING PICTURE WORLD, *July 2, 1921*

Action—Not Words—A Beautiful Film

HUGO BALLIN is the first producer to dare make a picture c any complication of story entirely without titles. Mr. Balli has shown that it can be done provided there are artistic imaginatio and inventive resource to start with. The clarity of the filr is remarkable.

Suffice it to say that Mr. Ballin's effects are those of a genuine artis that his picture has *more imagination to a reel than the usual programm feature has in six.* Mabel Ballin has the leading part. For clea transcendent beauty, for perfection of feature that epitomizes all c W. T. Benda's work, she surpasses the whole galaxy of the so-calle film stars about whom is raging the press-agented ballyhoo. *If Broac way does not see her and Mr. Ballin's "The Journey's End" it will l a shrewd loss to Broadway.*

NEW YORK EVENING POST, *June 17, 192*

A Remarkable Picture

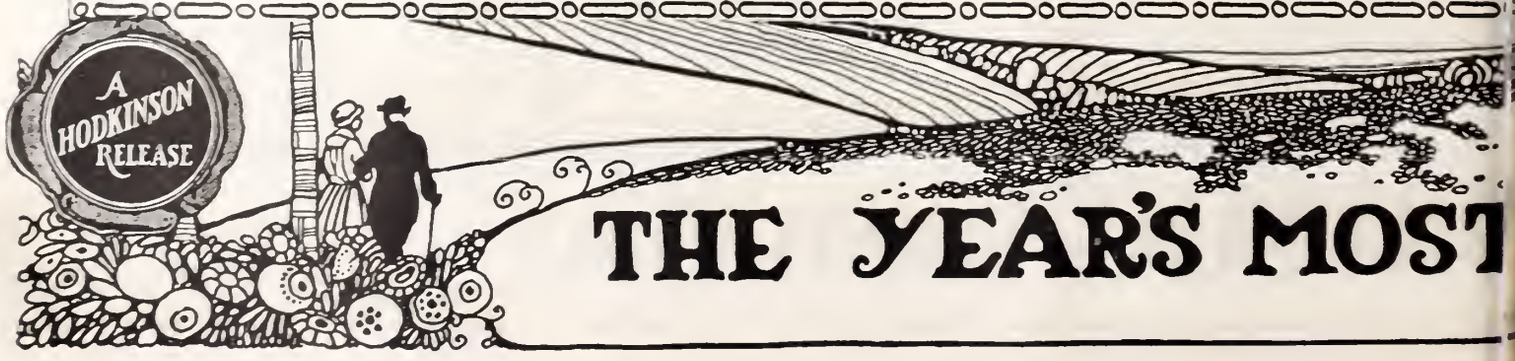
EVERYTHING considered, this is a most remarkable picture; on which establishes the fact that Hugo Ballin is not only an expe in making pictures, for which he is already famous, but is as well director of intelligence, imagination and skill.

Mr. Ballin has taken a story and developed it in a way that make it fine entertainment. He not only avoids the usual conveniences an stereotyped ways of the average director, but he tells the story i every detail without the use of a single title. This has been don previously, but never, so far as we have observed, with a dramati story that was difficult of expression in picture form no matter ho many titles were used. But Mr. Ballin has accomplished the apparentl impossible—and his continuity is flawless.

"The Journey's End" is also splendidly acted. Mabel Ballin is pretty and appealing heroine. George Bancroft, a newcomer to th screen, gives a performance as an uneducated mill hand that stamp him as an actor of rare ability and great promise.

The picture has been made exceedingly human and characterize as it is by fine acting, direction that gets the most from each scen with its unbroken continuity through the elimination of titles, it wi stand as a model for what the picture producer should strive fo Especially is this true of the title proposition. It demonstrates tha pictures can be made without inserting a book of explanations and an step in this direction needs encouragement.

MOTION PICTURE NEWS, *July 9, 192*



BALLIN'S MASTERPIECE

RNEY'S END"

Is a Masterpiece

IF any one should have made a prediction that the day would come when dramatic pictures would be made without a single subtitle, he would undoubtedly be considered either a theorist or a dreamer, and yet such a dream has been accomplished in "The Journey's End." *There is not a single subtitle in it, . . . and yet the action is crystal-clear.* This feat has been accomplished by intelligent construction, more intelligent direction, and skilful acting.

"The Journey's End" is a masterpiece, no matter from which angle it is viewed. The interest of the spectator is so aroused that he becomes a participant in the unfolded drama; he feels the sorrows of the characters as intensely as the characters themselves feel them; and when the trials of these characters are over, he rejoices equally as well. The story is so different that it should prove a relief to the picture-goer who has been bored by so much sameness.

Director Hugo Ballin should be congratulated for this accomplishment. Mabel Ballin does excellent work; so does all the supporting cast. *Pictures of this type add class and distinction to a theatre.*

HARRISON'S REPORTS, *June 25, 1921*

We Have Seen Nothing to Surpass This Picture

THIS is the first screen drama shown without one subtitle or a single word of explanation. For exquisite artistry, flawless production and acting of the highest calibre *we have seen nothing to surpass this picture.* It is an achievement for Mabel and Hugo Ballin. Their efforts inaugurate a new development in picture construction.

Nothing more eloquent, more enthralling or satisfying has been produced in films . . . the scenes are a mere trifle compared to the compelling values of the story.

Mabel Ballin has never contributed finer work to the screen. No better selection of the wealthy mill owner than Wyndham Standing could have been thought of. The part of the uncouth ironworker was taken by George Bancroft, and at moments he almost ran away with the acting honors. The atmosphere is perfect and the photography exceedingly fine, especially of the gardens in Rome.

Exhibitors will make no mistake in booking this picture, which will please the highest class audience and also supply interest for the masses.

THE BILLBOARD, *June 25, 1921*

A Photo-Dramatic Triumph for All Concerned

THERE *hasn't been such an unusual production in months.* There are so many unusual things about "The Journey's End" that one can hardly mention them all, but the biggest thing of this kind is the fact that just when the story seems to develop into the ordinary plot an original turn is taken and things happen that you least expect. This element of surprise and suspense holds the attention of the spectator and places this feature on a high plane

The acting is by far the best we have seen in a long time. Mabel Ballin, beautiful and talented, makes a truly wonderful character of the girl, playing it to perfection. As to George Bancroft we heartily agree with Mr Ballin that he is a "find" His work in the role of the ironworker places him in the front rank of character actors. Others worthy of real praise are Wyndham Standing J. Webb Dillion, and the child, Georgette Bancroft A screen story that can be listed as *a photo-dramatic triumph* for all concerned *a genuine success from every angle.* THE MORNING TELEGRAPH, *June 19, 1921*

Is a Big Picture

THE story is well told, the continuity being well established at all times without a slip-up on the part of the director in planting his points.

Although short in numbers the cast has been well selected *"The Journey's End" is a big picture.* It is a new departure in film making and for the initial production along these lines is commendable.

VARIETY, *June 24, 192*

Class AA—Exquisitely Staged Drama Presented Without Subtitles

IT is needless to draw attention to the fact that when a moving picture, and especially a serious drama, can be presented on the screen intelligibly without the aid of subtitles, its technique must be well-nigh perfect. "The Journey's End" is just such a picture. The story as presented stands out with cameo-like clearness. It is exquisitely staged and contains a rare degree of spirituality, which is due partly to Hugo Ballin's conception and development of an absorbing theme, and partly to the delicately beautiful outline of the character of the girl by Mabel Ballin. The moral standard is kept always on a high plane, causing the picture to bear *a very marked contrast to other productions.* George Bancroft and Wyndham Standing both do excellent work, and the child, Georgette Bancroft is unusually clever.

SCREEN OPINIONS, *June 27, 1921*

UNUSUAL PHOTOPLAY

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc
WILLIAM M. VOGEL FOREIGN
130 WEST FORTY-SIXTH ST. NEW YORK DISTRIBUTOR

Speed!

A World's Record Scored, as usual, by INTERNATIONAL

The Dempsey-Carpentier knockout came at 3.25. Fifteen minutes later, the negative for Europe was started for a motorboat, which connected with a sea-plane at 3.55. Five minutes later, the plane was rushing seaward to catch the Caronia, off Ambrose Light. Delivery was made to the Caronia at sea at 4.30, or about one hour after the fight.

You know the INTERNATIONAL'S slogan "Always First"—and here's the proof of it. You admire enterprise—you know it's the heart and soul of your business as an exhibitor. Show INTERNATIONAL NEWS REEL and you'll be doing yourself the biggest favor anybody ever did you—the greatest human drama on the screen, at a fraction of the cost of a feature. Sign the dotted line today.

Released thru UNIVERSAL

INTERNATIONAL NEWS ALWAYS FIRST

Playgoers Pictures presents
"Women Who Wait"
With an All Star Cast Including
Marguerite Clayton, Creighton Hale and George MacQuarry
Pathé Distributors
Directed by Philip Van Loan

PLAYGOERS PICTURES
Presents

"WOMEN WHO WAIT"

It is One of the Big Human Stories

There are strong men of the fishing smacks and rugged characters of the Life Saving Service.

There are women who wait for the breaking of the storm and there is THE WOMAN who waited for the man she loved.

There are the clashing elements of Love, Jealousy, and Hate. There is the soft beauty of the character of good men and good women.

That is why this picture of the folk who live by the sea is an outstanding story that will impress any audience.

Playgoers Pictures
35 West 45th Street
New York City

Foreign Representative
Sidney Garrett, 25 West 45th St.
New York City

PATHÉ Distributors

SELZNICK PICTURES
REG U.S. PAT. OFF.

WHO AM I?

From the Startling
MAX BRAND
Story of
MYSTERY
AND MODERN
ADVENTURE

Her Choice
-Death or
Dishonor!

PRODUCED IN
SPLENDID SELZNICK STYLE
Under the Direction of
HENRY KOLKER

An All Star Cast
Including
CLAIRE ANDERSON
AND
NILES WELCH

The Verdict of the Press Is the Proof of the Pudding

NEW YORK MAIL

Tibet, the mystery land of Asia, is the scene of "Tradition," the new feature which was added to the motion picture programme at the Hippodrome yesterday. The theme of the film deals with the ruling power of ancient traditions in the country of which the outside world knows so little, and a graphic, thrilling tale is told of the consequences when the tradition of the Far East clashes with the practical civilization of the Occident.

"Tradition" adds another to the list of German made pictures which have recently been imported and introduces a new director to the American public in the person of Paul Otto, who also plays the leading role in the film and is co-author with George Jacoby of "Death and Love," the story upon which the picture is based.

As in the other German films which have been shown here, the production has been made with a lavish hand, striking exteriors as well as gorgeous interior sets for the portrayal of royal Tibetan splendor furnishing the background for the picturesque costumes with which the film abounds.

The story is, briefly, that of a Prince's efforts to avenge the murder of his sister. Suspicion is cast upon a young white man. The Prince follows him to his European home and in revenge takes the suspect's fiancee back to Tibet with him, where he is about to make her his bride when the true culprit is revealed and the lovers are reunited. The traditions of Tibet enter importantly into the development of the story and gave the picture its name.

Wire Now for Territory

HAS FULFILLED ITS PROMISE

Read What the Critics of Four of New York's Leading Dailies Have to Say

NOW PLAYING

AT THE

New York Hippodrome

AN INDEPENDENT PRODUCTION

SONORA FILMS CORPORATION

HOME OFFICE

729 7th Ave., New York City

NEW YORK JOURNAL

"Tradition" added to the Hippodrome programme of films yesterday, proved to be a picture of melodramatic color, a story that holds interest, some elaborate costuming, and a big production. It is a foreign made affair, and was directed by Paul Otto, who also plays the role of Tantara Bagha. He proved an effective actor.

NEW YORK AMERICAN

"Tradition," a foreign made film, based on "Der Tod Und Die Liebe," was added yesterday to the screen programme at the Hippodrome. There is a great deal of good background in the picture, an elaborate production, and the story has certain twists that hold the attention. Of the cast, Carl Wagner is successful as Ras. Paul Otto gives a certain pathos to the brother in his devotion to a sister's memory.

MORNING TELEGRAPH

An European film version of a novel by Paul Otto and George Jacoby, under the title "Tradition," was added to the programme at the Hippodrome yesterday.

In many ways "Tradition" will appeal to the public. It is melodrama of the gruesome, thrilling kind, picturing a story that is a series of highly dramatic scenes enacted in Oriental settings. The story concerns the manner in which an Indian prince seeks to be revenged for the murder of his sister. He believes the crime to have been the work of a young marine engineer whose fiancee he seeks to destroy. The cunning and mystery of the Orient enter into his plans, thus providing a photo-dramatic plot that bids fair to keep an audience on the edge of their seats and provide them with enough harrowing episodes to last for some time.

Write Now for Territory

An Open Letter to Exhibitors

By R. S. COLE

President R-C Pictures Corporation

Those who comprise the motion picture industry will no doubt have noted in the newspapers and trade publications the registration of R-C Pictures Corporation, and I think it propitious at this time to make a plain statement in connection with this step and our business in general. What does this announcement of the registration of R-C Pictures Corporation mean to the exhibitors and to the public?

It means that Robertson-Cole Company after having experimented in the motion picture business as producer and distributor for practically two and one-half years has reached the conclusion that the business justifies the incorporation of all its interests, putting its motion picture business on a permanent, solid foundation, rather than continuing the business as a partnership with other commercial interests.

CHANGES MADE ARE FOR THE BETTER

Any change that may be made under the R-C Pictures Corporation will be only for the better. The R-C Pictures Corporation starts out with the experience it has gained, and with the determination to give to exhibitors the class of productions which will justify the expectation that it will continue to build more firmly than ever its permanent prestige in the industry.

Too much stress cannot be laid on the psychological effect at this time, of the announcement of formation of a corporation of such magnitude. In the first place, a $4,000,000 corporation in the motion picture industry is one of the largest that has ever been announced, when the fact is considered that it represents a real and bona fide investment, not watered by bonus stock, by a cash valuation on good will, nor on any other item than actual investment.

In the second place this announcement is made at a time when the business of the world is suffering serious depression, and when such a step would not be taken unless it showed that our confidence in the motion picture business justified it.

It has been our effort to surround ourselves with an organization second to none in the motion picture industry, and it will be our aim to keep that organization at the highest pitch of efficiency in every department; that it may establish a new precedent of service to exhibitors and to the public.

A RECORD OF SPLENDID PRODUCTIONS

When so many rumors of a disconcerting nature are rife, it must certainly be an advantage to the exhibitor to offer to his patrons the product of a corporation with a record behind it such as that of the Robertson-Cole Company—a record of splendid productions—productions that touch the heights of motion picture art; that are clean, wholesome and entertaining. And it will be the purpose of R-C Pictures Corporation to maintain that record and maintain it as a permanent policy.

R-C Pictures Corporation now controls the interests of Robertson-Cole Co. Division of Films, Robertson-Cole Distributing Corporation, Robertson-Cole Realty Corporation, Robertson-Cole Studios, Inc.

The Robertson-Cole policy of honesty of purpose will be continued, and it will be the effort of every person in the organization to give to exhibitors the best of productions on the fairest of terms, with an assurance of fair dealing in every business transaction.

R-C PICTURES CORPORATION OWNS NO THEATRES

R-C Pictures Corporation is formed to produce and distribute motion picture productions. It does not own, control nor operate any theatre, and does not, therefore, come into competition with exhibitors. It is not the purpose of R-C Pictures Corporation to enter the field of exhibition of motion pictures, nor to compete in any manner with its exhibitor patrons.

R-C Pictures Corporation takes this means of publicly thanking those exhibitors who have done so much to sustain Robertson-Cole Company, and to encourage it as a wholly independent producing and distributing organization, and to bespeak a continuance of that good will which is, after all, the most valued asset of the newly-formed organization.

R-C PICTURES CORPORATION

(ROBERTSON-COLE)

EXCHANGE BRANCHES:

ATLANTA
BOSTON
BUFFALO
CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DENVER
DETROIT
INDIANAPOLIS
KANSAS CITY
LOS ANGELES
MILWAUKEE
MINNEAPOLIS
NEW ORLEANS
NEW YORK
OKLAHOMA CITY
OMAHA
PHILADELPHIA
PITTSBURGH
SAN FRANCISCO
ST. LOUIS
SEATTLE
WASHINGTON

Mr. William Fox wishes to thank the exhibitors for the avalanche of congratulatory messages and proposals on the published announcement that his special features will be released direct to the motion picture theatres of the United States and Canada.

In addition to the special productions previously announced two more are added to the list.

THEY ARE

THUNDERCLAP

—

A

VIRGIN PARADISE

The first eight special super-features for 1921-1922

OVER THE HILL

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

SHAME

PERJURY

FOOTFALLS

ZANE GREY'S
THE LAST TRAIL

THUNDERCLAP

A VIRGIN PARADISE

As announced, requests for bookings are being examined in the order of receipt; if there is any delay it is entirely due to the consideration given to each application.

Each exhibitor who is not informed as to the special pictures to be released through this department is respectfully referred to the largest exhibitor in his territory regarding the value of these productions.

Address

SPECIAL FEATURE DEPARTMENT

FOX FILM CORPORATION

West 55th Street, New York City
Telephone, Circle 6800

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KINETO COMPANY of AMERICA INC.

They lend prestige *to* the theatres which play them just as they are given prestige *by* the theatres which play them.

As Savini Films, Inc., advertises in Atlanta:

> "The Kineto Review, *'Was Darwin Right?'* has the distinction of appearing on the opening program of the Metropolitan."

It is a distinction to appear on that program. It is also a distinction to play the *Kineto Reviews* and *Movie Chats.*

Exhibitors who are building *now* for the *future* are booking these single reels that are

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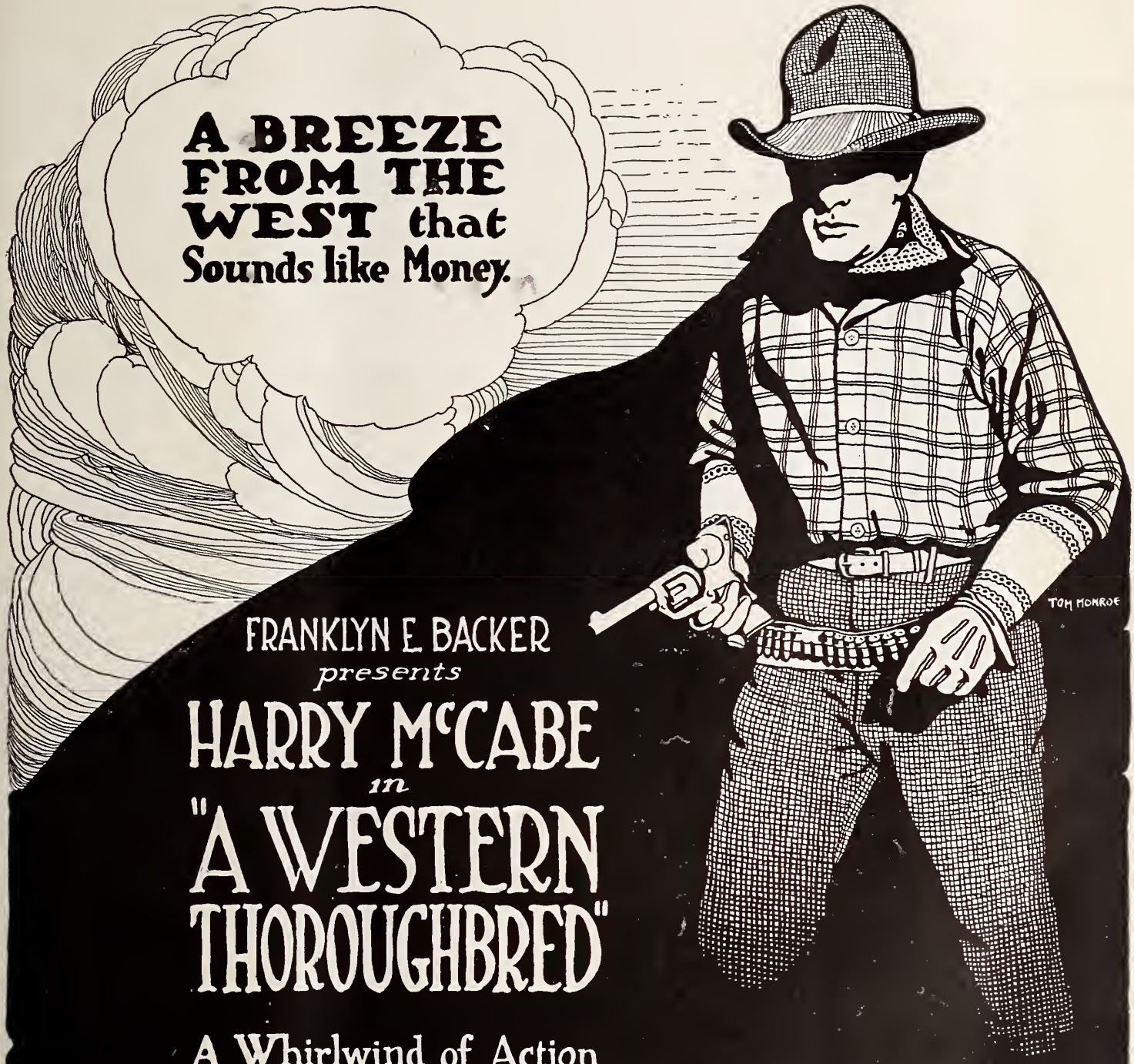

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HARRY McCABE
in
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A Whirlwind of Action
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Unusual Stories ever Written

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IF IT'S AN "HORIZON" - IT'S A PICTURE!

1178
NEW EXHIBITOR READERS

Our new audit statement will soon be ready for general distribution.

It shows a very marked improvement over the audit of December 31st, 1920.

Each important classification has grown—especially the exhibitor circulation—which has jumped **1178** in the last six months.

The influence of this publication will be greater in 1921 than in any year of its history.

MOVING PICTURE World

First in Character
First in Influence
First in Circulation

A BREWSTER PUBLICATION

MOTION PICTVRE CLASSIC

ST 3

Katherine Mac Donald

4,000,000 Men in the A.E.F.
5,000,000 Brewster Readers

The Pen is Mightier than the Sword

Backed by the strong chain of Brewster Publications, including MOTION PICTURE MAGAZINE, MOTION PICTURE CLASSIC and SHADOWLAND.

CORLISS PALMER

The Million Dollar Beauty

Is Presented in

"THE ETERNAL TWO"

This is the feature in which Miss Palmer is presented as the prize winner of the "Fame and Fortune Contest" conducted during 1920 by the Brewster Publications.

The five million readers of these papers are anxiously awaiting the screening of this production in every town in the country.

Miss Palmer was selected by Mary Pickford, Lillian Gish, David Belasco, Olga Petrova, Howard Chandler Christy and others who appear with her in the two-reel subject

"FROM FARM TO FAME"

A comedy which was made to run with "The Eternal Two" making a complete program and offering almost a thousand of the fifty thousand beauties who entered the contest.

They are State Right Offerings with a thousand advertising and exploitation angles.

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Modernized

Cartoonist PAUL TERRY

The funniest, quaintest, wisest short length films you ever saw

AESOP'S FABLES are quoted more than any literature the world has ever seen, with the one exception of the Bible.

They are a part of everyday speech. They have been advertised for 2600 years.

"Look before you leap"; "a rolling stone gathers no moss"; "a wolf in sheep's clothing," and a thousand other like sayings date back to wise and funny old Aesop.

Paul Terry has brought them down to date. He has made them into really extraordinary animated cartoons.

The person who won't laugh at them, learn from them and be fascinated by them is hopeless.

Try them on **any** audience. They'll go **big.**

Pathé Distributors

AMERICAN 10 POINT PRINTS

Years of Experience, *Yours* to Command

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Priceless above all other possessions is one's reputation. It is the heritage of years! The entire film industry is familiar with the enviable reputation earned by the American Film Company—knows it to be a fact that American productions have been remarkable for their technical perfection—that critics the nation over have had nothing but praise for the quality of America's developing, printing, tinting, toning, titling.

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6. *Cleanliness.* Within two blocks of Lake Michigan. Away from dirt and dust.
7. *Safety.* Plant approved by both city of Chicago and Board of Fire Underwriters.
8. *Promptness.* Accustomed to serve exacting requirements.
9. *Prices.* Reasonable and competitive.
10. *Guarantees.* Write for our unique guarantee of quality work.

YOU—be you a tried and experienced producer of huge dramatic spectacles; maker of educational or commercial subjects; topical weekly or free lance cameraman; or plain amateur, with a few hundred feet of negative—YOU can now avail yourself of the same facilities, the same personnel, the same expert technicians that won such an exalted reputation for American laboratories.

Glance over the claims made for "American 10-Point Prints." Surely you will see the advantage of having our laboratories serve **you.** Write or call at our Chicago or London offices.

American Film Company, *Inc.*
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Samuel S. Hutchinson, President

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With reviews of moving pictures by showmen for showmen, giving a fair appraisal without fear or favor

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leads the field so far ahead that there is no second. Week in and week out read the reviews written for the exclusive service of moving picture

E X H I B I T O R S

Big! Important! Watch for It!

Look for the next issue of "FRANCHISE"—out in a few days. A complete catalogue of First National's forthcoming releases. Also full information on current and past subjects. Some good things you can't afford to miss!

Joseph M. Schenck
presents

Norma Talmadge

in

"The Sign on the Door"

Produced under the Personal Direction of Herbert Brenon

THIS is the biggest and best picture in which Norma Talmadge has appeared. A play of tremendous intensity, it lends itself to her great emotional powers. Channing Pollock who wrote this stage success, says he is amazed at the force and truth with which the star and director transformed the play to the screen.

Adapted to the screen by Mary Murillo and Herbert Brenon; photographed by Roy Hunt; technical director, Willard Reineck.

Joseph M. Schenck
presents

Constance Talmadge

in

"Wedding Bells"

Adapted by Zelda Crosby from Salisbury Field's play of the same title.

"ANOTHER winner for Miss Talmadge," says the Exhibitors Herald. "It met with success as a stage play, and as a screen comedy undoubtedly will be acclaimed as one of Miss Talmadge's brightest, wittiest plays. It is the best thing she has done in some time. Its exploitation possibilities are limitless, and it will bring in big returns."

A Chet Withey production; photographed by Oliver Marsh; technical director, Willard M. Reineck.

Katherine MacDonald
Pictures Corpn.
B. P. Schulberg, President
presents

Katherine MacDonald

in

"Stranger Than Fiction"

Story by Charles Richman and Albert Shelby Le Vino; directed by J. A. Barry

THE American beauty in four delightful and fascinating roles—a picture filled with thrills and action. The aeroplane stunts in this picture are exceptional. There is a take-off from the roof of a city skyscraper, a battle on the wings a mile high, a leap from a burning plane in a parachute, a man caught in mid-air by a grappling iron and hauled to safety. The picture will take your patrons through the highest plane of society down through New York's criminal haunts in Chinatown.

Louis B. Mayer
presents the inimitable star

Anita Stewart

in

"Playthings of Destiny"

A PICTURE that takes you from the snow wastes and ice fields of the far north to the luxuriant tropics. The fascinating story of a girl who lost a husband in a blizzard and won him again in a tornado —the strange pranks that fate played on a girl's heart.

Story by Jane Murfin and Larry Trimble; directed by Edwin Carewe; scenario by Anthony Paul Kelly; made by the Anita Stewart Productions, Inc.

FIRST NATIONAL ATTRACTIONS

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 23
1 9 2 1

Confidence

IN step with the onmarch of progress and with initiative, as well as vision, the Michigan Motion Picture Exhibitors' Association has issued an important document which contains the cure for our industry's chief malady. It is so in line with the entire record of our own editorial expressions that we herewith publish the document fully in order that all the industry may read it and follow its wise counsel.

The straight words against pessimism and gloom are as follows:

Confidence is a peculiar combination of hope and anxiety blending together. As hope increases, anxiety decreases, and when anxiety has diminished to the vanishing point, as a result of hope indefinitely increased, confidence results.

Faith without work is dead. Likewise hope without work is useless.

Confidence in yourself, your business, your fellowmen, your town, your community, your organization, and your future, followed by vigorous and aggressive work is a stimulant that will sustain business now and in the future.

As long as more people are talking pessimism and spreading gloom, than are talking optimism and radiating sunshine, firm conditions in business cannot prevail.

It makes no difference how discouraged you may feel, it isn't going to help to tell your friends about it. In fact, the telling will leave you and them in a weaker position to carry on.

The worst shock of the recent slump is over. Your job is to keep on plugging your hardest during the summer, and thus get in line to participate in the results that are bound to accrue soon.

Let your message at all times be of optimism and confidence.

Michigan leads the way. Let all other states and all their organizations follow this lead. It is constructive, it is sane, it is the course of success.

Arthur James

Our Political Beginning

Movement Launched by Marcus Loew Places Power and Responsibility with Exhibitors

THE screen's entry into politics as set forth by Mr. Marcus Loew, an exhibitor with the largest number of theatres in the United States under his individual control, is so far-reaching in its effect that even the hot weather could not distract the attention of the business from this important subject.

After a very careful investigation of the facts and a consideration of the principles involved, Moving Picture World on April ninth last editorially proposed the course that now has been followed. In order to make this plan effective it is necessary that every State in the Union give it consideration and endorsement through the organized exhibitor body. We are assured that such consideration will be given, and that by September the country will be ready for the concentrated effort wherever elections are to be held.

To reiterate the plan and to keep it within proper bounds we must consider the following:

The screen must keep itself absolutely divorced from partisanship. Each candidate, from minor to major office, will be asked practically this question: "Do you favor a free screen or do not?" If the candidate expresses himself as favorable to a free screen, then regardless of politics the screen should give him every possible help and consideration without cost to himself. Where all of the several candidates for public office express themselves favorably, then equal representation should be given so that each may tell his story to the public.

This is purely the exhibitor's opportunity, as the exhibitor in control of his own screen is the only one who can exercise this power. Rightly used it will mean not only the freedom of the screen but a restoration of the spirit of liberty in American government.

A power so great as this should be used with the utmost care. Exhibitors in every community should work harmoniously and co-operatively. Personal differences and business rivalries should be subordinated, and in fact buried in so far as this plan is concerned. Just as in time of war political parties forgot their differences and united on a common ground of self-defense and united offense, so every theatre in a given community should get in line on a single plan of action.

It seems to us that the best method would be to operate through the State organizations under advice from the national organization. Local conditions will make some changes in the general plan, but the absolute principle of non-partisanship must be adhered to if the greatest thing ever devised for the liberty of the screen is to be really effective.

On the following page we reprint the editorial of April ninth, because it contains information that will bear re-reading.

This publication is back of this movement with all its strength, and will welcome communications from exhibitors throughout the nation which will contain constructive suggestions.

These will be turned over to the proper authorities in the national organization and such of them as are generally helpful will be printed for the good of all.

Pictures and Politics

An Editorial Expression Reprinted from Moving Picture World's Issue of April 9, Because of Its Bearing on the Great Plan

BECAUSE it pictures and makes alive the things it seeks to present, the screen is believed as no other human expression is believed. If we actually see a kindly man give alms to a beggar we could not find farther or more convincing proof if a book were to be written about it. If we see a hero in the very act of heroism no pen could hope to supersede or amplify the definite impression which this act itself leaves upon us.

Because the screen is a means of human expression its influence is limited only by the soundness of its logic and the convincing nature of its story. Dominated by great minds, with the power to tell a story in motion, the influence of the screen is limited only by a failure of persons to see it.

These observations are by way of preface to a word about Pictures and Politics. By politics we mean the system whereby persons are elected to public office. It has been argued that the screen would be forever divorced from politics, but we do not subscribe to this dictum because the screen is today being made the football of politics and the politicians. The sinister tail is wagging the great and powerful dog. **A mighty force yet to be fully harnessed, a power greater than limitless Niagaras, could take the governments of the world and remodel them, improve them, perfect them and make those who proclaim themselves public servants become such in fact as well as in popular fiction.**

The screen would fail as an influence for evil, but it could succeed and finally it will succeed as an influence for good. Among the good things it will do will be the elimination of reformers, whose tolerated trickery is a ghastly commentary on the credulity of the people.

It would destroy utterly and throw into the political scrap heap leaders who would impose their personal wishes upon the public, greater because they have a shrewd ability for organization. It would take the hypocrisy of the world and unmask it. It would make evident, even to those of small minds, the false man and the quack. It would make our earth a finer place to live in and would, setting standards of service as against words, set the human house in order.

The greatest minds in the world today would find moving pictures a field limited only by their own genius. As they were great, so would their influence increase. As they were wrong, so would they find themselves defeated, for one of the peculiar things about the pictured action is that the false cannot be made to seem the true. Titles will not do it; atmosphere will not do it and action will not do it. Therefore, as the human family develops through the aid of the screen, so will it become more difficult for hypocrisy to be popular, for vice to seem attractive, for villainy to be applauded.

To reduce our thought to a practical application, **the screen should enter politics, and enter it as soon as possible, upon a non-partisan basis,** demanding first the liberty to express itself unhampered and unfettered and then, freed, turn to the fulfilment of its mighty purpose, to broaden and to improve as humanity broadens and improves and responds to its leadership.

We Call on All the Industry

Exhibitors, Distributors, Producers, Trade Papers and All Elements are Urged to Participate

THE screen's participation in politics on a strictly non-partisan basis is the most important move in the history of our business. Moving Picture World has been requested, as a neutral publication devoted to the best interests of the entire industry, to take the initiative and bring about a harmonious co-operation, so that the screen can operate unitedly for the common good.

We, therefore, specifically invite Mr. Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, Mr. William A. Brady, president of the National Association of the Motion Picture Industry, together with all exhibitors, all producers and all distributors, and including Motion Picture News, Exhibitors Herald, Exhibitors Trade Review, the Morning Telegraph and Wid's Daily, together with such publications as devote space, whole or in part, to the interests of the screen, to join wholeheartedly in this movement.

The project is so great that every organization, every publication and every individual should cast aside any personal rivalries or differences so that nothing may stand in the way of the complete success of this mighty project.

Mr. Marcus Loew, with his great chain of theatres, is already committed to the plan. Mr. Adolph Zukor very publicly pledged the entire resources of his organization to aid in any and every way, and we herewith present a frank letter from Mr. J. D. Williams, manager of Associated First National Pictures, Inc., which places that organization squarely on record as furthering the plan so long as it is kept fair, clean and definitely to its purposes.

We venture to believe that there will be no hanging back and that each will do his enthusiastic best to make this movement fully 100 per cent. effective throughout the United States. Mr. Williams' letter is as follows:

'MR. ARTHUR JAMES,
"Editor-in-Chief, Moving Picture World.

"Dear Mr. James:

"Confirming our verbal understanding with you, that the Moving Picture World will assume complete and entire responsibility for the leadership, direction, and operation of the plan which seeks to apply the influence of the screen to defensive purposes against legislation inimical to the best interests of the Industry, we are referring to you the pledges of co-operation and sincere support which we have received from a number of the members of Associated First National Pictures, Inc., feeling confident that each of these members will gladly and willingly renew this pledge and extend to the Moving Picture World in this undertaking their fullest co-operation with the knowledge that the confidence so reposed will be respected in every sense and particular.

"As we pointed out to you in our conference, this effort to obtain the co-operation of exhibitors for strictly defensive purposes can be made the nucleus of an undertaking that will have a nation-wide significance and an influence which, if properly and honestly directed, will rank second to none in its possibilities for the accomplishment of fair and justified measures which the Industry sorely needs.

"It is with the distinct and absolute understanding that the Moving Picture World publicly dedicates itself to this merging of screen influence and pledges an absolute neutrality in its direction and supervision that Associated First National Pictures promises its fullest co-operation and the support which will come from its membership of independent exhibitors under its recommendation to each of these members that a neutral ground has been provided for the establishment and operation of a Screen Defense Plan.

"Very truly yours,
"J. D. WILLIAMS,
"Manager."

Theatre Men Pledge Support

Dedicate Their Screens to the Fight for Freedom on Non-Partisan Basis

Moving Picture World will act in any capacity which the situation suggests under the sole condition that the movement receives the hearty support of all the elements above named. Such expressions of opinion as members of the industry may desire to make public we will give space to, and we will take the liberty of calling on all who are in a position to help.

Now is the time to begin in order that the fall elections will not find us unequipped or unprepared.

The following exhibitors have already signified their willingness to co-operate with any movement that has as its object the freedom of the screen.

Alabama—Sinon Theatre, Demopolis; Putnam Theatre, Fayette; C. L. Hackworth, Huntsville.

California—W. F. Jensen, Pasadena; J. A. McNear, Jr., Petaluma; Robert S. Jensen, Glendale.

Connecticut—Lawrence Theatre, New Haven; Walder Bros. and Nussenfeld, Bristol.

Colorado—V. W. Footman, Colorado Springs.

Georgia—R. H. Hightower, Dublin; Sig Samuels, Atlanta.

Idaho—Twin Falls Amusement Co., Twin Falls; C. and A. Amusement Co., Pocatello.

Illinois—John Voumvakis, Chicago.

Indiana—W. F. Warnford, Lawrenceburg; A. F. Brentlinger, Fort Wayne.

Iowa—Baker-Dodge Theatres, Keokuk; Latta and Young Clause, Harlan; James Boyle, Fort Madison.

Kansas—Liberty Theatre, Marysville; Charles N. Barron, Augusta; M. B. Shanberg, Hutchinson.

Kentucky—Leo F. Kieler, Paducah; Cherokee Amusement Co., Louisville.

Maine—Wilbor A. Sea, Eastport.

Maryland—Evans Bros., Lonaconing; McDonald and Hutchins, Baltimore; Palace Theatre Co., Frostburg; Dewing Earl Jones, Centreville.

Massachusetts—Francis Powell, Northampton; Julius Meyer, Boston.

Michigan—Paul J. Schlossman, Muskegon; D. J. Kulaszewicz, Bessemer.

Minnesota—H. A. Brumund, Thief River Falls; H. J. Longaker, Alexandria.

Missouri—J. E. Haggard, Nevada; Sponsler and Goldstein, Kansas City; Spyros P. Skouras, St. Louis.

Montana—Albert Nadeau, Anaconda; Simon Turner, Missoula.

Nebraska—H. A. Bubuque, Alliance; J. E. Kirk, Omaha.

New Mexico—Liberty and Fort Bayard theatres, Silver City.

Nevada—Majestic Theatre, Reno.

New York City—Frank A. Keeney.

North Carolina—Strand Amusement Co., Canton; W. C. McIntyre, Fayetteville.

Oregon—Grenleick and Matlock, Pendleton; Terwilliger and Patrick, Klamath Falls.

Pennsylvania—Strand Theatre Corporation, Sharon; Meadsville Theatre, Meadsville; J. W. Scherer, Johnstown; George W. Bennethum, Philadelphia.

South Dakota—C. F. Hansen, Redfield; Ryan Theatre Co., Madison.

Virginia—Amuzu Theatre, Crewel.

Washington—J. W. Allender, Spokane; M. W. Mattecheck, Kennewick.

West Virginia—Kanawha Amusement Co., Charleston; F. C. Smoot, Parkersburg; James Velas, Wheeling.

Wisconsin—W. R. Vincent, Oconto Falls; A. S. Rockwell, Richard Center; W. C. Judson, Portage.

Washington Again Blocks Censorship; District Commissioners Wield the Axe

CENSORSHIP has again received a setback in Washington. Advices received by the National Association of the Motion Picture Industry from its Washington bureau conveyed this cheering news.

Recently Senator Myers, of Montana, introduced a bill in the Senate providing for a Board of Motion Picture Censors for the District of Columbia. It was referred to the Congressional District Committee, which in turn referred the matter to the District of Columbia commissioners for report.

On Thursday, July 7, the district commissioners reported unfavorably upon the proposed measure and advised the Congressional District Committee that the Washington public is not in favor of censorship and that any need for stricter regulation of motion pictures in the district had been amply met by the recent amendments to the police rules, proscribing what can be shown upon the screens of Washington.

Crafts Rebuffed

The defeat of Senator Myers' bill is looked upon as a rebuff to the International Reform Bureau, of which Dr. Wilbur F. Crafts is the head. Senator Myers is a member of the advisory council of the International Reform Bureau, and while Dr. Crafts himself has protested that he is against legalized censorship, the fact that Senator Myers is identified with the bureau is generally regarded as indicative that the Washington censor bill was sponsored by the professional reformers who operate under the name of the International Reform Bureau.

This is the second time in a few months that film censorship has been defeated in Washington. Late in the winter Dr. Crafts brought the matter up and a public hearing was held by the district commissioners. At that hearing the National Association was represented by D. W. Griffith, Gabriel L. Hess, chairman of the censorship committee; Paul H. Cromelin, C. C. Pettijohn and Frederick H. Elliott, executive secretary of the National Association. The Washington exhibitors, represented by Harry M. Crandall, George W. Fuller, president of the local exchange managers' association, and others also attended the hearing and a strong anti-censorship argument was presented.

Ginsberg Makes Plea for Sales Managers' Body Among Distributors

Formation of a sales managers' organization among motion picture distributors, corresponding in purpose and conception to the present Associated Motion Picture Advertisers Association, was the plea expressed by Henry Ginsberg, domestic sales manager of Educational Films, in an address before the A. M. P. A., July 7. Such a sales managers' organization, he contended, would solve many of the difficulties of the distributors, bring about greater co-operation and work to the mutual advantage of all the distributing companies.

He protested against double bills (bargain bills) declaring that they were unnecessary to bring patrons into the theatres.

Al Christie, producer of Christie comedies, on his first trip east in five years, spoke of the stringent measures being taken by producers to make better pictures.

"The attempt today at the west coast is not to make as many pictures as possible, but to make them better than anything else," he said. "Quality is the determining factor. They are cutting out the temperament and getting down to real work and the directors who harmonize with this requirement are getting steady employment and glad of it."

Wells Hawks presented the A. M. P. A. with photographs of U. S. S. Mexico and Pennsylvania, together with the letter of appreciation from the Navy Department for the A. M. P. A.'s efforts in sponsoring the public presentation of the government film, "Our Navy in Action."

The meeting was held at Brown's Chop House pending alterations at the Cafe Boulevard, where the A. M. P. A. has been meeting in the past.

Daily Retracts Charges Made Against Producers

Under the caption, "Better Motion Pictures," the Daily News of New York has editorially recanted from its previous attitude of hostility toward producers, who were recently accused in its columns of "Capitalizing Indecency" by featuring notorious women in the films.

This change of front was brought about by a letter from William A. Brady, president of the National Association of the Motion Picture Industry, to the editors and publishers of the paper, in which Mr. Brady took vigorous exception to the editorial and pointed out the fact that women of unsavory reputation had been barred from the industry and that producers and distributors are earnestly endeavoring to preserve a clean and wholesome screen. He concluded with the suggestion that an apology was due to the reputable men of the industry upon whom a stigma had been placed by the unfair and untruthful accusation.

In its reply to Mr. Brady, the Daily News states it does not feel that an apology is due, but the whole tenor of the "Better Motion Pictures" editorial is in itself an apology.

Just before his departure with the Oliver Morosco company for Natchez, Miss., to picturize "Slippy McGee" under the direction of Wesley Ruggles, Edwin Stevens checked over his record of engagements for the last three years and found that he had appeared in 134 films in that time. Which is keeping tolerable busy.

WHAT WOULD THE WORLD—AND THE WOMAN—DO WITHOUT COMPETITION?

There's nothing like being a lioness among the laddies, discovers the heroine of William De Mille's production of Knoblock's "The Lost Romance." The featured players are Conrad Nagel, Lois Wilson and Jack Holt

Sydney Cohen Notifies Famous Players Reparations Committee Has Been Named

THE following statement is made by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, 1482 Broadway, New York:

Acting under the authority conferred by the national convention at Minneapolis, I have this day (July 12) sent a letter to Adolph Zukor, president of Famous Players-Lasky Corporation, informing him of the appointment of a committee to meet him for the purpose of adjusting complaints and grievances of exhibitors against his organization.

This matter concerns primarily unfair competition of Famous Players-Lasky in the exhibiting field. Mr. Zukor solicited an opportunity to appear before the executive committee of our organization at Minneapolis. This opportunity was accorded to him. He fully and freely admitted the breaking of his former pledges and professed to have experienced a thorough change of heart. He promised to comply with any conditions which the executive committee might want to impose upon him, offering repeatedly to give carte blanche to the committee and its officers.

The executive committee had neither the desire nor the authority to take definite action in the premises; indeed, the executive committee wanted Mr. Zukor to go before the convention, but respected his wishes when he declared that a discussion on this subject with the thousand odd delegates would prove impracticable. His admissions and offers might have been accepted, but the committee thought it better to have all further proceedings entirely in the open.

I want to say that every opportunity will be given by the committee to Mr. Zukor to translate his promises and professions into deed. The keynote of all these conferences must be reparation to the aggrieved exhibitor. It must be established, once for all, that men, whether individuals or groups, cannot use our own money to come into unfair competition with us.

A complete reformation of the present contract and the system under which it has grown up must form part of the program of reparation. Every exhibitor must of right be furnished with a copy of every contract he signs, and this must be done at the time of signing.

One other inequitable but altogether too common practise will be brought to the attention of Mr. Zukor. Where an exhibitor has been using Famous Players pictures or any other brand of pictures for a considerable period of years, we believe that he has established a sound equitable value of which he should not be deprived arbitrarily. If such an exhibitor has built up a steady patronage for this type of picture, it seems contrary to all the rules of fair play to have the producer of these pictures establish himself in this exhibitor's community as the exhibitor's competitor.

Let me add that the Motion Picture Theatre Owners, and I sincerely believe Mr. Zukor, as well, fully appreciate the importance of these conferences. We hope that the results finally arrived at will furnish new precedents and will usher in a new and better era in all dealings between producers and distributors on the one hand and theatre owners on the other. We hope that the entire industry will profit by these object lessons, and that other producers will respect the rights and equities of the exhibitor better than they have heretofore.

I believe that the convention at Minneapolis has achieved great results in clearing the atmosphere and properly appraising the men and the interests in this industry. No more solid foundation can be laid for a future better understanding. In these days of depression, with the continuous efforts of professional reformers and hired agitators to hamper our industry and give the pictures a bad name, it seems to me that internal peace is absolutely indispensable as the first condition of progress. When we have found a permanent solution of the problems which have weighed heavily upon the exhibitor, through no fault of his own, we will have taken the first step toward the achievement of internal peace.

The personnel of the committee is as follows: A. R. Pramer, Omaha; G. G. Schmidt, Indianapolis; J. C. Ritter, Detroit; W. A. True, Hartford, Conn., and H. B. Varner, Lexington, N. C.

THE celebration of Charles Urban of the twenty-fifth year of his association in the moving picture industry is significant not because of the length of time, but because of the success that has attended this able man's endeavors toward the betterment of the scren.

A long time ago, as time goes in our business, Charles Urban coined this slogan: "To entertain and amuse is good—to do both and instruct is better." With this as his working motto Mr. Urban has constantly progressed until today he stands as a noteworthy figure among the brilliant men in moving pictures.

The purpose of this brief note is to congratulate Charles Urban on his success and to felicitate the industry on having so able and so devoted a man among its leaders. We wish him twenty-five more years and then twenty-five, and in addition the complete fulfilment of his purposes.

ARTHUR JAMES.

Undelivered Parcel Post Film Shipments Reported

The National Association of the Motion Picture Industry is endeavoring to locate the owners of a large number of undelivered parcel post film shipments that are held awaiting claimants at the New York Post Office. Many of these packages are unaddressed and the only identifying mark is the title of the film. Others are C. O. D. shipments which were refused by the addresses and still others were unclaimed through some error in addressing.

The following are the unclaimed shipments bearing no name of sender or addressee: "The Fool's Goal," "One Million Dollars Reward," "The Best Bad Man," "Tech Beverage," "In Dutch," "The Great Handicap," "Topical Tips and Photo Plays Best" and "Trouble Mender."

Methodists Ask Congress for Sunday Law

THE Methodist Episcopal Church of the South will make a drive on Congress this week in behalf of a national Sunday observance law. It was proposed to hold a demonstration in front of the Capitol on Thursday, July 14, but these plans have been abandoned and instead a committee will call upon the members of Congress and urge the passage of a bill prohibiting trains, newspapers, federal mail and any and all commercial activities conducted for profit. The Methodists claim that nineteen out of twenty-three conferences in the South have approved the bill.

No one in Washington is taking the matter seriously and they will not meet with much encouragement when they come before Congress. They have been endeavoring to have this bill introduced for the past four years and two years ago attempted to have Senator McKellar of Tennessee sponsor the measure. The senator replied at that time in a very strong letter that he was absolutely opposed to the measure and would not have anything to do with it.

Reformists Still Active in California; Allied Amusement Industries Kept Busy

THE Allied Amusement Industries of California, with headquarters at San Francisco, is keeping up an active campaign against censorship and other forms of adverse legislation. Manager Charles A. Nelson recently reported some of the present activities of the organization, which proved a revelation.

It was set forth that federal censorship is being seriously considered and that news to this effect had been received before its appearance in the daily press. Senators Johnson and Shortridge advised the organization that many petitions had been received by members of Congress urging drastic federal censorship.

Ordinances Pending

Sunday closing is now being strongly agitated at Fresno and the situation there is regarded as serious. Every effort is being made by the Allied Amusement Industries to forestall any such action on the part of the local authorities.

Several ordinances are now pending before the Board of Supervisors of San Francisco and a strong fight is being made to prevent their passage. One of these would prohibit exhibition of a picture showing "any murder, suicide, robbery, holdup, stabbing, assaulting, clubbing, burning, hanging or beating of any human beings, or any picture that reflects reproach upon any race, or tends to incite race prejudice, race hatred, or stirs up race prejudice." The penalties for violation of this ordinance shall be not less than $200 or more than $300 for the first offense, and not less than $500 or more than $1,000 for violations thereafter.

There is also pending a proposal to have an ordinance enacted to prevent the speeding of films, numerous reports having been made to the Board of Supervisors that films are being run in some houses on occasions at such rate of speed that the titles cannot be read.

California Gets Report on National Convention

A special meeting of the Motion Picture Theatre Owners of America, Northern California Division, was held at the headquarters of this organization on July 5, at which a concise report of the proceedings of the Minneapolis convention was presented by the delegates. All of the latter have returned to San Francisco with the exception of E. Rosenthal, who went on east.

C. C. Griffin, of Oakland, president, and delegates declared the convention was the most successful in the history of the industry. Talks were also made by H. L. Beach, of Oakland, an old-time organization leader; Sam Y. Edwards, of First National, and C. Howell, of Porterville.

Chief among the business proceedings of the meeting was the decision to secure the services of an organizer. Since the resignation of J. H. Hart several months ago the organization has been without a business representative, but one will be selected as soon as the right man is brought forward.

Philadelphia Theatres Battling with Musicians

The big development last week in the "strike" of theatre managers against the Musician's Union was the announcement that Philadelphia picture houses which will close their doors are several of the leading ones in the central part of the city. They will take advantage of the dull season to close and so force a "showdown" by the union, which, they say, is trying to make them pay increased wages at a time when wages are on a downward grade.

While the names of the theatres were not made public, it is said that five had so far decided to close, and that there was a possibility that others would follow their example.

It is expected that the decision will be announced at the meeting of the picture and vaudeville owners on July 11. At that meeting the demands for increased wages will be refused and the managers, so they say, will assert their right to run their establishments as they see fit.

"COME, BE A CAVE MAN"
Says Shirley Mason, sotto voce, in "Lovetime," her Fox Film starring vehicle

Leading Educator Lauds Motion Pictures

"Reviewing the pictures has broadened my views and as a result I am more tolerant in my views than when I witnessed the first picture the committee selected. I am not inclined to consider seriously the effect of pictures on the morals of the young."

This was the declaration of Dr. Frank B. Dyer, a member of the Russell Sage Foundation, investigating films in Cincinnati and a former superintendent of the Cincinnati schools, in a recent interview relative to his work on the committee. Dr. Dyer's statement has attracted especial attention by reason of the fact that he is one of the leading educators in the country and at present a member of the Cincinnati Board of Education.

"After watching the reactions of young people in the picture theatres I am convinced that they are unaffected except in an ephemeral and temporary sense," Dr. Dyer added. "The sheer beauty that the pictures are bringing to the screen in scenes and interiors commands my respect."

GUY BATES POST AND RICHARD WALTON TULLY
The former will be the star of "Omar the Tentmaker" and "The Masquerader," to be produced under the personal supervision of the latter for First National. These are two of the great plays in which Mr. Post appeared on the stage

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

It Can Be Done

(*Earle Williams—Vitagraph—5 reels*)

M. P. W.—This story, a type which might easily have been made cumbersome or absurd, moves gracefully, dramatically through unusual situations to a clever ending.

N.—Rather unusual and offers fair entertainment.

E. H.—A pleasing picture well presented.

T. R.—Offers light and pleasing entertainment.

Carnival

(*Featured Cast—United Artists—9 reels*)

M. P. W.—An international photoplay of real merit.

N.—Genuine Venetian backgrounds compensate for talky picture.

E. H.—A meritorious production in every respect.

T. R.—Director Harley Knoles deserves hearty congratulations for the artistic success achieved in this picture.

W.—Splendid English production in romantic setting.

The Kiss

(*Carmel Myers—Universal—4488 feet*)

M. P. W.—A pretty story of California during the old Spanish days is the Universal production "The Kiss," starring Carmel Myers.

N.—A well balanced story of old California.

E. H.—There is plenty of action and the various roles are very well acted, but the plot is slight and did not give Director Jack Conway much to work with.

T. R.—This offering from Universal is up to the standard from that company in everything but the story.

W.—Makes up in atmosphere what it lacks in action.

Behind Masks

(*Dorothy Dalton—Paramount—4147 feet*)

M. P. W.—Is a conventional English romance which does not give Dorothy Dalton sufficient opportunity to show her real ability as an actress.

N.—Poor entertainment and Dorothy Dalton is miscast.

E. H.—It follows the story closely, almost too closely for dramatic effect.

T. R.—Wherever Miss Dalton is popular, "Behind Masks" should prove excellent entertainment.

W.—Dorothy Dalton picks another poor story.

Too Wise Wives

(*Featured Cast—Paramount—5164 feet*)

M. P. W.—Is mildly interesting.

N.—Interesting, especially to women, because of character contrasts.

E. H.—The production is clean in plot and incident and so produced as to be an ornament to any screen—good adult entertainment.

T. R.—"Too Wise Wives" is rather weak in entertaining values.

W.—Story is slight, but interest is well sustained.

The Bronze Bell

(*Featured Cast—Paramount—5507 feet*)

M. P. W.—Of its kind it is a well contrived tale, melodramatic but always something doing.

N.—Big production, but lacks audience appeal.

E. H.—It is a story of India and concerns the plotting of natives for authority over the British government.

T. R.—This is plainly not a picture for an audience that doesn't care to tax its brain with a vast assortment of detail that much be kept in order if the continuity of the picture is to be maintained.

W.—Adventure will attract and satisfy an uncritical audience.

The Big Town Round-up

(*Tom Mix—Fox—4249 feet*)

M. P. W.—It is a lively show and among the star's best.

N.—Mix at his best. A rapid-fire Western comedy.

E. H.—Is another one of those lively, intensely interesting Western stories in which Tom Mix excels.

T. R.—The story is absorbing with a minimum of faulty construction. There is plenty of humor scattered along through the picture.

W.—Genial Fox cowboy star in another good picture.

Short Skirts

(*Gladys Walton—Universal—4330 feet*)

M. P. W.—The story while not one of especial strength is of the type which will be found pleasing to the average audience.

N.—Gladys Walton does good work in mildly interesting story.

E. H.—It is quite the best thing the vivacious Miss Walton has done in some time.

T. R.—The story is interesting and the entire production is up to Universal's standard, making a most enjoyable attraction for any theatre.

W.—A good title and rather interesting story.

Always Dependable Reviews Published in Moving Picture World 12 In This Issue Refer to Pages 437, 438, 439, 440, 441

Appearances

(*Featured Cast—Paramount—4410 feet*)

M. P. W.—This made-in-England Paramount Picture, a product of the Famous Players Islington studio, possesses all the virtues of an American-made photoplay, and, in addition, presents new and interesting locales and new faces.

N.—Tedious drama lacks vitality.

E. H.—The story is well told and holds the interest by reason of being well written and carefully directed.

T. R.—The film on the whole provides pleasant entertainment.

W.—Unconvincing and mild drama of English social life.

Children of Night

(*William Russell—Fox—5011 feet*)

M. P. W.—Along the lines of an old style melodrama, the production is fairly well done. William Russell shoulders his way through every obstacle with all the ease and effect of a proper screen hero.

N.—Dream formula furnishes hectic melodrama for Russell.

E. H.—The story concerns a secret society of villainous-looking citizens known as "Children of Night" whom Russell overthrows.

T. R.—Although at times the story is improbable in the extreme, the picture will do some business and William Russell's followers, who are legion, will want to see how he looks in evening clothes.

W.—Highly improbable but contains material that appeals to many.

Salvation Nell

(*Pauline Starke—First National 7681 feet*)

M. P. W.—Should hold an honored place among all well wishers of the screen.

N.—Good incident and fine acting gives this exceptional audience appeal.

E. H.—Is a sure-fire box office attraction. It is without question one of the best pictures of the year.

T. R.—It will knock the bottom out of any censorship campaign because it is a picture no parent can afford to keep a child from seeing.

W.—An unhappy theme made more so by extreme footage.

Straight from the Shoulder

(*Buck Jones—Fox—5527 feet*)

M. P. W.—The author of "Straight From The Shoulder" has clear cut ideas on character drawing but has sacrificed action in the first part of his story to his bent for detailed study of the characteristics of his men and women.

N.—Average Western, with Jones in a character study.

E. H.—Is a very entertaining story of a western mining town with Buck Jones the likeable Fox star in the stellar role.

T. R.—The characteristic Buck Jones pep is evident all through this stirring Westerner.

W.—Director, star and title writer make old stuff good.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

TOO much stress cannot be laid upon the importance of the entrance of the moving picture screen into politics on a non-partisan basis with the sole object of maintaining its freedom. It requires no great use of the imagination to see the power of the screens of the United States enlisted in a just cause and making fair, honest and intelligent warfare against the forces of bigotry and political oppression.

The course of Marcus Loew in dedicating the screens of all his theatres to this work is of the utmost significance. Mr. Loew never has permitted any political propaganda on his screens before. That he does so now is the best evidence of the seriousness of the situation and of his clear understanding of the necessity for effective warfare on those who would hobble us and gag us to the point of destruction.

No exhibitor should turn aside from this plan. It means everything to him as a business man and there is nothing about the plan that can bring upon him any legitimate criticism. Fully organized, wisely directed, nothing can stop the progress of this campaign.

We hear less and less of the menace of foreign made productions for the simple and obvious reason that there are not enough really great productions of foreign make to put any dent into the American market. In the big campaigns of the season which begin in September we will have some foreign film to deal with, but the percentage is so small that the word menace doesn't fit. We welcome good productions from all over the world and when we reach the stage as a business that we can't be as entertaining on the screen as is Europe then we will have outlived our usefulness. No protective tariff can solve the problem of amusement and no thinking man is worrying at all about the situation.

If Governor Miller of New York had been as reluctant to sign the censorship bill as he has been in naming the censors to carry it into effect, it would have been better for Governor Miller and better for all the people of the United States.

Clip and Paste

For Newspaper and Program Convenience

Duck Island, off the Atlantic coast, became a savage isle recently for the purposes of "Cappy Ricks" the Peter B. Kyne story filmed by Paramount. The beach was lined with plantain palms made in the scenic department of the Long Island studio. When the boat chartered by Paramount anchored in the little harbor and sent a party of men ashore they were surrounded by naked savages (from Harlem) and Paul Everton, captain of the boat, was killed by a blow from a bolo.

Hundreds of artificial palm and plantain trees were built for this scene, and stuck in the sand on the beach. Tom Forman and his cameraman sat in a small boat, shooting the action from across a stretch of water.

E. Phillips Oppenheim's story, "Nobody's Man," has been purchased by Goldwyn and will be put into production as soon as a cast is selected, it is announced. "Nobody's Man" was among the most successful of the long line of novels by Oppenheim which has won great popularity for that author both in England, where he writes, and on this side of the Big Water.

Rita Weiman has returned to New York from the Goldwyn studios in California, having completed all her work there on "The Grim Comedian," an original story from the screen. Miss Weiman participated in the production of the photoplay and is enthusiastic over the results she obtained through her activity on the lot. "The Grim Comedian" was directed by Frank Lloyd and has a cast which includes Phoebe Hunt, Jack Holt, Gloria Hope, Laura Lavarnie, John Harron, and others.

Clarence Badger, Will Rogers' director, has become the proud owner of a bridle which is considered by all the cowboy authorities in Arizona to be one of the most beautiful and serviceable ever made. It was presented to the Goldwyn director by Clay McGonigle and Tuck Reynolds, two well-known cowboys, following the completion at Casa Grande, Arizona, of "Doubling for Romeo," in which Rogers used it. The bridle is woven by hand of horse hair and is in several colors. Tuck and Clay made it themselves.

For Leroy Scott's second original screen story, "Poverty of Riches," Goldwyn has assembled one of those distinguished casts that happen only once in a while. Richard Dix and Leatrice Joy have the leading roles, and the others are John Bowers, Louise Lovely, Irene Rich, Frankie Lee, Mary Jane Irving, David Winter, DeWitt C. Jennings, John Cossar and Roy Laidlaw. "Poverty of Riches" is a Reginald Barker production.

Clara Kimball Young's Triumphant Tour

WHEN the chimes in the belfry of the Congregational church played "Auld Lang Syne" as part of an elaborate program in honor of the visit of Clara Kimball Young to Portland, Ore., they also tolled the finish of a ten weeks' tour of the principal cities of the United States, that from a standpoint of interest in the Equity star and her pictures doubtless will never be equalled.

An analysis of the trip from a publicity angle shows that the brilliant star received over 1,500 columns of publicity and pictures, including front-page positions in eighteen big dailies, among them the Kansas City Star, St. Louis Star, Des Moines Capitol, Omaha World-Herald, Omaha Bee, St. Paul Pioneer Press, Minneapolis Tribune, Chicago Herald-Examiner, Seattle Post Intelligencer, Portland Telegram, Atlanta Georgian, Pittsburg Press, Detroit Journal, Cleveland Press, Cleveland Plain Dealer and Cleveland News. Not only did these newspapers assign special writers to cover her stay in their respective cities, but arranged many novel publicity-news features.

It was a stunt that will long be remembered in Filmdom, and it was especially welcome to exhibitors showing the Equity star's pictures, because it bolstered up summer business and in many cases broke records.

Credit goes principally to three individuals, Joseph I. Schnitzer, president of Equity, who conceived the tour; Milton Crandall, who put it across, and Clara Kimball Young herself. "Front Page" Crandall, exploitationist extraordinary, had the star attracting public attention in every conceivable way. As for the star's part in the success of the great stunt, without her charming personality, void of temperament, and her tirelessness, these accomplishments could not have been.

Chicago and the Middle West

By PAUL C. HINZ

Aschers Preparing for Erection of New House

Within a few months Ascher Brothers will start wrecking at 30 West Washington street, the initial step toward the erection of the most splendid of their chain, which will be known as the Washington Theatre, with a seating capacity of 2,800. This property, the acquisition of which has just recently been announced, was leased about one year ago from William Fuller, the Simon Reid estate and the Leiter estate, for a period of 101 years at an average annual ground rental of $83,787.

The Washington, near State street, just around the corner from the new Roosevelt, will occupy the lower part of a sixteen story office building which will be known as the Ascher Building and which will extend from 16 to 30 West Washington street. The second, third and fourth floors will be used for shops and one floor will be occupied by Ascher Brothers' firm.

Plans for the Washington, which are not ready for announcement, are now being drawn up by Crane & Franzheim, architects also for the Roosevelt. A stage 110 feet across, or the entire width of the site, will be built, as the policy of the programs will include high class vaudeville as well as pictures. The site is one of interest to old time theatregoers as the old Crosby Opera House was formerly located there.

Legislative Session Brings 3 Victories

The closing of the legislative session in Springfield, Illinois, this year recorded three distinct victories for the industry. Of the four censorship bills introduced, the Healy bill was the only one that was causing concern among exhibitors, and this was defeated. Also the bill for prohibiting the seating of patrons nearer to the screen than thirty feet was defeated. The passing of the stench bomb bill makes this misdemeanor, from now on, a prison offense, whereas heretofore it has come under the head of mischievous conduct and has been penalized by a fine. After certain amendments, the Rew bill, affecting deposits on film rentals, was passed by Governor Small and became effective July 1. The amendment provides that all money deposited or advanced under contracts for the use or rental of films shall (instead of being deposited in the county in which the depositor resides, as was the original provision in this bill) be deposited at interest with a bank or trust company authorized by law to do business for the parties to such a contract.

Famous Beauty Is Aid to Ascher Bros.' Business

Flora Mae Hackett, prize beauty of five middle western states, the story of whose success has attracted much public interest through the newspapers, has proven a good antidote for hot weather blues in the Ascher houses. Heralded by column after column of publicity in the Chicago Tribune, which promoted the contest, Miss Hackett made her first public appearance at the Roosevelt on June 12, where for a week she corralled thousands who had watched the contest with interest. Since that date she had been appearing at other theatres on the Ascher circuit in and outside of Chicago. In Peoria and Rockford, Ill., her presence dominated the town and she was invited to almost every public institution.

Miss Hackett expects to go into moving pictures, but not immediately. Several offers from prominent producers have been tendered. It is the intention of her manager, Hill Bernstein, however, to delay acceptance of any offer until Miss Hackett has made a tour of picture theatres throughout the country and stimulated a wider interest in herself. While on this tour, she will conduct beauty contests in all large theatres.

Hill Bernstein, who is directing Miss Hackett's tour, has succeeded Harry Rice as publicity director for Ascher Brothers. Mr. Bernstein was formerly advertising manager of the motion picture department which he established in the Chicago Daily News.

Impersonates Dempsey

Tom Mix gave a new exhibition of his prowess as a stunt specialist when he visited the United States Marine Hospital, No. 5, on July 8. The wounded boys had a chance to see a live reproduction of how Jack Dempsey "did it," as the star had seen the bout and was vivid in his description. He also took a few pictures of the boys and entertained them with studio anecdotes. Not the least of his accomplishments while here was a visit to the Tribune, where he had the opportunity of being interviewed and written up by Miss Mae Tinee. Mr. Mix was accompanied by his wife and by Mrs. Mix's mother.

Educational Convention

The duties of the welcome committee are falling heavily on I. Maynard Schwartz, of Educational, in preparation for the annual convention of this corporation which will be held at the Congress on July 18, 19 and 20. Besides making reservations, arranging the setting for the banquets and planning Tivoli Night, when the conventionites will be the guests of Balaban & Katz, Mr. Schwartz says he is sweltering under the pressure of the "hot weather rush" for Educational bookings.

Lesserman on Tour

In demonstration of his assertion that Universal is moving right along, Manager I. L. Lesserman started on a tour of key cities in Southern Illinois and Indiana on Monday, July 11. This is the first time, he remarks, that he has hit the road in several years. He expects to be gone about two weeks.

The announcement comes that motion pictures will be shown every Wednesday and Saturday at the Opera House in Hunckley, Ill., under the management of Condon & Reynolds of De Kalb, Ill.

Bert Lubin, president of the Western Pictures Corporation, which has just completed the production at San Antonio of "Partners of the Sunset," the first of a series of six starring Allene Ray, stopped over at the Rothacker plant en route to New York. With him were Director R. H. Townley and Cameraman Holbrook.

Only two "casualties" resulting from the Chicago flood and affecting distinguished members of the trade have as yet been reported—the handsome green velour carpet that has adorned the private office of C. W. Eckhardt in the Fox exchange and the pipe organ that has given Manager Salken of the Jackson Park Theatre faithful service for years. Not too serious, these accidents, we are glad to report.

Seek to Employ Young Women in Theatres

PENNSYLVANIA picture interests have petitioned the State Department of Labor and Industry to permit the employment of girls and women between the ages of 16 and 21 years after 9 o'clock at night as ushers and musicians. The petition was made by the Motion Picture Theatre Owners of Pennsylvania and it states that the theatrical people feel that they are being discriminated against from the fact that women and girls are permitted to be employed by telephone companies and are exempted from the women's employment regulations.

The petition states that there are many girls under 21 years and that the law makes "criminals and hypocrites of them," because it makes them lie either deliberately or through subterfuge regarding their age, a great many being between 18 and 21 years.

The petition then claims that the majority of musicians work only four hours a day between 7 o'clock and 10:45 o'clock at night. It is claimed that if a girl under 21 is a wonderful musician, she is barred from earning a living at her profession because of the technical age ruling. The petition asks that a new ruling be established that will permit the employment of girls between 16 and 21 years in theatres after 9 o'clock at night, providing the hours of employment during any one day do not exceed six hours.

Wolper Charges Trickery Asks $50,000, Answering Douglas' Suit for $4,850

ANSWER has been filed by Isaac Wolper to the suit brought against him in the New York Supreme Court by William A. S. Douglas, who seeks $4,850 damages for alleged breach of contract.

Wolper admits contracting with Douglas to form a corporation for the production and exhibition of motion pictures, which contemplated Douglas inducing C. Gardiner Sullivan and Messmore Kendall to join in the enterprise, Sullivan to act as the scenario writer at a large salary and Kendall to join with Wolper in financing the corporation. Wolper says, reposing every confidence in Douglas, he was surprised to learn that Douglas entered into a secret agreement with Sullivan regarding the launching of the enterprise, by which Sullivan would pay Douglas a large share of the profits Sullivan would get out of the motion picture corporation.

The answer alleges that the contract was arranged and the corporation was to have been started on January 1 last or sooner, if Sullivan returned from a trip to Europe he contemplated. Wolper charges, however, that just prior to the date Douglas, in violation of his contract with Wolper, and with the purpose of depriving defendant of his rights and profits in the corporation to be formed, falsely stated to Sullivan that Kendall had refused to carry out his part of the contract to help finance the concern, and as a result Sullivan cancelled his part of the contract whereupon the services of Douglas to Wolper became valueless and Wolper claims he was damaged in the sum of $50,000, which he asks the court to award him and at the same time dismiss the suit against him by Douglas.

Judge Modifies Decree in Vinton Suit Over Universal Picture, "Her Burglar"

JUSTICE VERNON M. DAVIS of the New York Supreme Court has signed an order modifying a decree of Justice Delehanty issued on May 4 last, requiring the examination in advance of trial of Carl Laemmle, Robert H. Cochrane and Siegfried Hartman, president, vice-president and secretary of the Universal Film Mfg. Co., in a suit brought against their concern by Horace Vinton, who seeks $10,000 damages, and an injunction restraining defendants from exhibiting the motion picture "Her Burglar."

Vinton alleges that this picture is an adaptation and infringement on his stage play, "Bill Casey, Burglar," and the order of Justice Delehanty gave Vinton wide latitude in an oral examination of the above named officers of the Universal, as well as an examination of their books, to which strenuous objection was made in the defendants' appeal to Justice Davis to modify his colleague's order.

Justice Davis' modification eliminates from the examination of the three officials all questions as to the Universal's agreements with various individuals and concerns for the presentation and exhibition of "Her Burglars," its distribution and the terms governing such agreements, or from disclosing the names of the agents arranging for the distribution or the theatres where it was exhibited, or from disclosing the amount of money paid to the persons employed in making the picture. All of these queries the court holds can be propounded on the trial of the case, if they are found to be essential in the trial of the issues.

Bank Obtains Precedence Over Actress in Claims Against Porto Rico Company

A PECULIAR tangle in the affiairs of the Porto Rico Photo Play Co., Inc., was disclosed in the sheriff's office of New York County when a sheriff's jury awarded an attachment against the property of the photoplay corporation to the Irving National Bank, to insure the latter collecting on a claim it has against the photoplay company for an alleged loan of $133,855, whereby giving the bank procedence over an attachment procured by Ruth Clifford, actress, in an action she has pending in the New York Supreme Court to recover $139,200 from the photoplay corporation for alleged breach of contract.

According to the papers, Miss Clifford made a contract in November, 1920, to appear in pictures with the Porto Rico concern for two years, at a graduated salary ranging from $1,000 up to $2,000 a week. She says she embarked on the contract, appearing in "Tropical Love" and other productions. In March last, this contract, Miss Clifford says, was modified to grant her nine weeks' vacation "without pay," and in May last, on her return, she avers that "without justifiable cause," her services were dispensed with.

As the Porto Rico concern is a foreign corporation, in order to secure her in the event of a judgment in her favor, the actress obtained an attachment against the property of the photoplay concern, which it developed, it is said, consisted only of the film "Tropical Love," but at this moment the Irving National Bank stepped in with a "third party" suit on an alleged prior claim for the $133,855 it claimed to have loaned. The sheriff's jury was invoked to decide who had a prior claim to attach the property and it decided in favor of the bank.

Wm. Faversham Replies to Chadbourne's $4,000 Suit

The answer of William Faversham, the well-known actor, to the suit brought against him in the New York Supreme Court by Thomas L. Chadbourne to recover $4,000, the value of a promissory note alleged to have been given the plaintiff by the actor, has been filed.

Faversham not only denies that he owes Chadbourne anything, but on the contrary says the latter is indebted to him. In support of this Faversham says Chadbourne was interested in a motion picture, "The Man Who Lost Himself," and asked the actor to obtain a contract with some one for the distribution of the picture. Faversham says he succeeded in getting such a contract with Lewis J. Selznick, and that Chadbourne profited to the extent of large sums of money thereby.

Faversham says it is customary to pay for the "extremely" valuable services he rendered Chadbourne, which Faversham estimates at $5,000. He also expended, he says, $4,000 for legal services necessary in negotiating the contract with Selznick, wherefore he petitions the court to award him judgment for $9,000 and to dismiss the suit brought against him by Chadbourne.

Alterman and Mausert Called Prior to Trial

Despite strenuous objection lodged before Justice Thomas F. Donnelly in the New York Supreme Court, Louis L. Alterman of 30 Amherst avenue, Jamaica, N. Y., and George E. Mausert of 839 Ninety-sixth street, Woodhaven, L. I., president and treasurer of the Long Island Motion Picture Co., must appear and be examined before trial in a suit brought by William Isensee of 210 Manhattan avenue, New York City.

Isensee alleges that he has a valid agreement to purchase 250 shares of the stock of the motion picture concern, and that the two men he desires to interrogate in advance of the trial have his money but refuse to surrender to him the stock. Alterman and Mausert however, say that the purchase of the stock was not made with responsible officers of the company, and that a resolution of its board of directors rejected his offer to buy, and that they have offered to return to him his $25,000, but he has refused their offer and insists on being given the stock.

The moving picture men opposed the order for the examination of themselves or their books, contending that Isensee had no legal right to question them or "pry" into their business, by a perusal of their books. Isensee's money is on deposit in a bank drawing interest pending the outcome of the trial.

Century Comedy Studio Is Being Enlarged

To make room for the new producing companies that are being installed to make Century Comedies for Universal, ground has been broken to enlarge the Century studio. Seventeen carpenters have been at work for the past week making additional dressing rooms, property rooms, and several new stages. Since Alf Goulding's new company started making Harry Sweet Comedies, with Tom Buckingham alternating, and Fred Fishback's company, consisting of Brownie and Baby Peggy Montgomery, have been working at topnotch speed, the studio has become somewhat congested.

Great strides are being made to enlarge Century's studio to such a point that each director will have his own stage, with three stages ready for emergency, so that in case any other companies are put on in the fall, when William Watson and one other director Century has in mind return, all companies can shoot in full blast and with the greatest of freedom.

Only Two Film Concerns Incorporate During Week

The following motion picture companies were incorporated during the past week, through the filing of the necessary papers with Secretary of State Lyons at Albany, N. Y., each certificate showing the amount of capitalization and the number of directors for the first year:

138 West 42nd Street Corporation, $50,000. Thomas F. Garity, John G. Griffin, Gabrielle Brock, New York; Gloria Pictures, Inc., $1,000, A. C. Houghton, Earl Barroy, A. A. Toochkoff, New York.

Reserves Decision

Justice Charles L. Guy in the New York Supreme Court has reserved decision on the application of Harry H. Hevenor, to vacate an order requiring the examination of Hevenor in advance of trial, in the suit brought against him and Arland W. Johnson by Walter W. Irwin.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hot Weather Rebate Scheme Pleases Patrons, Merchants and the Manager

REPORTING several schemes for hot weather, most of which are familiar, the First National publicity staff has dug up a fine idea by which Alfred Gottesman, of the Strand Theatre, Shenandoah, Pa., gives a rebate on his summer business, without appearing to do so, helps merchants sell more goods, gets in solid with the newspaper and still brings in more money than would ordinarily come into the box office during the heated term.

The recent hot spell made Gottesman feel that something needed to be done. He did not want to cut his prices, because that means trouble in the fall, when cooler weather brought his patrons back. He wanted something that would be good for a temporary cut.

Adapted the Hook-up

His scheme was based on the hook-up page idea, though he did not work it along the usual lines. First of all he sounded the newspaper on its reduction for large spaces. He found out how little he had to take to obtain the maximum rebate on quantity space.

Then he proceeded to sell off to the merchants small spaces in a co-operative advertisement. This was offered at a smaller rate than they would have to pay individually, though still high enough to give him free the central space he reserved for the theatre.

He signed them on a three months' contract for July, August and September for a rate around $40 for a small space during those months.

Rebate Tickets

And each contract carried with it rebate tickets to be given patrons who purchased goods in excess of a specified sum. These were practically coupons good for a rebate of ten cents if presented at the theatre before September 30.

In the combination advertisement the trade ads were grouped around the central panel which announced the program for the week and told that the associated advertisers would give tickets good on account of admissions.

Of course, if you did not want to go to the show, the coupon was about as valuable as a punched Canadian dime, but this is where the psychology came in. Having a ten cent edge on a ticket, it was only human nature to spend the rest of the admission price to save the dime.

Brought Them In

Perhaps the shopper got enough tickets for the whole family, but this was not always the case, and if mother had a ten cent ticket, father and the kids paid full price to save mother from losing her two jitneys. It was rather costly economy, viewed as such, but Gottesman gave them a good show for the money, so they really did not lose.

On the other hand, the merchants made larger sales and to a considerable extent influenced trade to come to their stores, for if you needed a dollar's worth of groceries, and you bought at one store, you practically got the stuff for ninety cents.

Where Merchants Profited

And for a final angle, each advertisement in the hook-up section was more carefully read than others in the paper, because they were all one big announcement and not a lot of scattered spaces, so each merchant got the value at the whole space and only paid a reduced price for what he actually bought.

It's a case where every one wins, and we think some one ought to pin a rose on Gottesman.

Branded Clara's Back

Sometimes you see strange things on the billboards. The three sheets for Clara Kimball Young in "Straight from Paris" are printed on thin paper. The other morning they were posted on the Loew Theatre at Lexington avenue and Forty-second street.

Pola Negri had been the preceding attraction, and it so happened that the words "Gypsy Blood" showed through the white space supposed to be Miss Young's back. The underprint justified exactly, with the result that it looked as though Miss Young's back had been branded.

Wrecked Automobile for "Too Much Speed"

Des Moines is one of the liveliest cities in the West. It's hustle from the drop of the flag, and it was to be expected that the city would get solidly behind the auto speed campaign for "Too Much Speed." Max Doolittle, Paramounteer, laid his plans some six weeks in advance. First he hooked in the Automobile Club. Almost every farmer in Iowa owns at least a lizzie, and a lot of them are speeders. The club ordered several thousand reductions of the one-sheet warning hand, small enough to go on windshields. They also ordered 250 banners similar to the one the Mayor and Max Doolittle are tying on the Mayor's car.

Then the Mayor issued a proclamation making the week of July 3 "Too Much Speed" week, and he always put quotation marks on the title.

It seemed all set for a regulation campaign when something happened to give a kick to the stunt. The week before there was a bad right-angle collision between an auto and a heavy auto bus. Doolittle pulled wires and red tape and got the loan of Exhibit A and had it towed through the streets as one of the results of "Too Much Speed."

Of course any wrecked car might have served, but this was a car with a pedigree, and it offered a new touch that put Doolittle's campaign in a class by itself.

But when we were in Des Moines the middle of June Doolittle outlined his campaign then. He was not ready to shoot, but he had the bullets made and the gun loaded. All he needed was to pull the trigger. That is why it went over strong. He made his plans sufficiently far in advance to ensure there would be no slipup. Sometimes they don't, but Max did.

You'd give a hungry man a dime, wouldn't you? You would if you knew he was really hungry. Think of the managers who are fighting hot weather and a business slump at the same time, just as you are. The stunt that helps you will help them. Pass it along, please.

THAT'S MAX DOOLITTLE AT THE LEFT OF THE PICTURE. THE OTHER IS THE MAYOR OF DES MOINES

Max is the Paramounteer for the City of Conventions, and he persuaded the Automobile Club, a live organization, to get behind a "Too Much Speed" campaign. They bought several thousand stickers reduced from the Paramount one-sheet and 250 banners, but the star exhibit was a wrecked car which had figured in the news and the police courts the day before, a victim of "Too Much Speed"

Selling the Picture to the Public

A. Mike Vogel Changes "Buried Treasure" Gag

A. Mike Vogel, the only Paramounteer to split his name in the middle, has a new one for "Buried Treasure." He figured that perhaps the dig gag could be bettered with a little thought, so he put his massive brain to work and evolved the cipher stunt.

The Seattle Post Intelligencer came out the day before the Fourth of July with a page display of seventeen scrambled lines. Above was the explanation that "Buried Treasure," "which starts at the Strand Theatre, July 5," was based on a cipher and to help make the Fourth safe if not sane, they were offering a cipher and prizes of from $25 to two tickets to the Strand for the best and quickest solutions. Here is one of the things they handed you:

OLANUBECOMLAOMCBCLR

Wouldn't that make your Fourth of July snappy without the use of firecrackers or roman candles? But there was a help. Each of the seventeen jumbles was followed by a slogan. The key to the one above was "Speed Gets 'Em," which was probably intelligible to the Seattlers. It was virtually a slogan contest with a type hash thrown in.

The lines were set one below the other, in 36 point all caps, with the slogan or trade mark cut to the right, which made it easy to swing, but it was difficult enough to make it interesting, and you could work on that where it was too hot to dig.

People want amusement in summer just as much as in winter, but outdoors and the beach and park resorts make more of an appeal. All you have to do to hold their business is to convince them that they can be cooler in your theatre. You can make them cooler with fans and light drapes and by manipulating your lobby to suggest a shaded bower rather than the open door of a blast furnace. Light is all right in winter, but play it with the soft pedal after the sun gets down to work.

Hyman's Novelties at the Mark Strand

Hot weather and solid music do not go together, and Edward L. Hyman has arranged his program at the Mark Strand for the week of July 17 with this fact in mind. His musical offerings are of the lighter, more graceful form, and his lighting schemes have been selected to add the suggestion of coolness. The opening number will be a medley of selections from Ziegfield's Follies, by Irving Berlin, including "Tell Me Little Gypsy," "Bells," "The Girls of My Dreams," "The Syncopated Vamp," "League of Nations," "Come Along Sextette," and "Chinese Firecrackers."

EDW. L. HYMAN

The stage will be in white to show up the palm-beach suits of the players, which they wear in place of formal dress, with the stage foots in amber and the house mixed red and blue, giving a cool purple tint.

The second selection is a miniature scenic, "A Trip Over the Grand Canyon of the Colorado," which Hyman clipped from a Fox News reel. There are more than 500 feet in the subject, which makes a convenient short length, and which shows up sufficiently well to be given the importance of a separate title.

Then follows a "revuette" of "Irene" with five singers and two dancers, the singers including Ralph Soule, of the original "Irene" cast. The selections are: "Skyrocket," "Irene," "We're Getting Away with It," "To Love You," "The Last Part of Every Party," a ballet; "Castle of Dreams" and "Alice Blue Gown." The singers will be dressed in palm-beach suits with the exception of the soprano, who will wear an Alice Blue gown. The setting will duplicate that of the second act of "Irene"; a high, red-brick wall at the rear, with garden benches right and left and a basket fountain in the center. Grass mats down; neutral blue backing. The orchestra will be in blue to match the production stage, and the singers will be picked up with amber spots except for the "Alice Blue Gown" song, when a blue spot will be given the soloist.

The Topical Review comes next, with the prologue to "The Golden Snare" following. This is titled "Under the Northern Lights," and is in two parts. An Arctic scene is first disclosed, with cut trees, snow covered, with a few set rocks. A fur-clad man staggers into this scene, apparently lost. A series of scrim drops are slowly raised, gradually disclosing the Aurora Borealis penetrating the supposed fog. It also discloses a snow hut, from which a girl emerges as the orchestra breaks into the introduction to a dance. The feature blends in with this.

Following the feature Breil's "The Song of the Soul," from "The Climax," is sung from the concert stage, then Buster Keaton in "The Haunted House" and Widor's march, "Pontificale," for the postlude.

And it will be noted that, outside of the fur-clad prologuists, every one will be cool, and even they will suggest coolness by contrast. It's a fine summer layout.

THIS RIBBON DROP PROVED A VERY EFFECTIVE NOVELTY
Edward L. Hyman used it for a special act on his Fourth of July program. It works as well for Christmas or in between

Hyman's Ribbon Drop Pleased Brooklynites

The cut on this page shows another of the stunts used by Edward L. Hyman at the Mark Strand, Brooklyn. This was used for his Fourth of July overture, but the big idea can be used any time as backing for any sort of tableau.

The streamers behind the singers are hung on three different battens, each batten carrying ribbons of a different color and so placed that they are properly spaced. Throwing different colored lights upon the ribbon screen will materially change their color so that there is a constant play of colors instead of a single color scheme. Mixing in a few strips of silver brait will further enhance the effect.

The Flag Waved

For his production he used the idea to close an overture of patriotic numbers. At a proper point the curtains opened to disclose this group, which sang "Columbia the Gem of the Ocean," a colored film of a waving flag being thrown upon the scrim curtain before the singers as the number closed.

Liberality Pays

Sometimes the most extravagant waste is the most rigid economy. Carry your savings too far and you are bound to reach the point where you become niggardly, and the audience senses the trouble. Then they stay away, feeling that you are economizing at their expense. Trim expense if you have to—and probably you do have to just now—but don't cut into the quick.

Selling the Picture to the Public

HOOKING A CARNIVAL SHOW TO A WARNER SERIAL

The Carnival troupe hurt business for a week at the Roosevelt Theatre, New York, but the Warner Exchange press agent made the big cats work for the serial, "Miracles of the Junegle," which helped a lot

Made Carnival Troupe Boost Serial Opening

Carnival troupes are as welcome to a picture theatre manager as would be a boil on the back of his neck, just behind a stiff collar, but the Roosevelt Theatre, New York City, got some good out of a carnival troupe which marked itself in a vacant lot near the house lately.

They were just about to open Warner Bros.' "Miracles of the Jungle" and L. A. Young, the Warner press agent was fluttering around the place making a noise like an exploitation man.

Looked It Over

He heard the shrill yelps of joy with which the carnival was hugged to the managerial breast, and he went down to the lot to look the trick over.

When he lamped the trained lion show, he cantered back to the Roosevelt and dragged Jeffery Lazarus, the publicity man, down to talk to Captain Elmore.

What happened is shown in the accompanying cut. The lion front looked like a plant for the Roosevelt and the smaller posters showing in the background, were scattered all through the neighborhood.

Making It Work

It was just another instance of shrewdly making the best of a poor situation, the same as tagging a circus parade, but it gave a good drag to the serial, and the opening did not need free admissions to get it over. They came to see the lions again, for they surely looked savage. Those carnival troupes are sometimes shy on horse meat and the lions saved up to their man-eating reputations and thrilled the crowds, with each roar a boost for the serial, and each snarl another ticket sold.

Baby Show Did it

F. J. McWilliams, of the Grand Theatre, Madison, Wis., figured that a baby show would be a good stunt for "Scrambled Wives," so he subsidized a cameraman, made about 500 feet of the local babies and let the town come and see.

The stunt cost nothing, for the cameraman was a local portrait artist who took news pictures when he got a chance, and he offered each mother a dozen still pictures and ten feet of motion film for a fixed price. He made enough off the jobs he got to pay for the exhibition film and still show a handsome profit.

Scout around and see if you can locate a news camera in your own or a nearby town. They are numerous these days, and there are several hundred titles the stunt will fit beside this First National.

Wasn't Hard Luck

"Hard Luck" was not hard luck for F. S. Meyers, of the Palace Theatre, Hamilton, Ohio, for he made the Buster Keaton Metro comedy of that title bring him a double page hook-up with the merchants explaining in various ways that hard luck could be found only in the dictionary and not in Hamilton and that it was not hard luck when you could see Buster Keaton and get all the bargains they advertised. It hooked in well and brought business.

Wireless Trolley for The Toonerville Car

Not since prohibition came has there been so much excitement in Lafayette, Ind., as came recently when the Toonerville Trolley sailed down the main street with every detail perfect except the trolley wire. There was the skipper at the helm, and Aunt Eppie as passenger, along with the Powerful Katinka. It was the inventor's dream of a wireless trolley realized, but most people blamed it on the home brew until they caught sight of an automobile trailer which explained that the Toonerville Trolley was at the Luna Theatre.

Three-Man-Power Car

The trolley was a 3-man-power affair, built mostly of tin and beaverboard, but with a real live "Skipper" smoking his corncob pipe and banging away on a cracked gong.. It made a circuit of the town and then parked in front of the Luna where it did a lot to make people interested in this clever series.

You can't go wrong in working hard for the Toonerville series. The Fox drawings are widely used and as widely liked. Make a special drive on the series and be sure to explain that this is not a cartoon series but real comedies with the caricatured people as funy in real life as they are in Fox's inimitable series.

Herbert H. Johnson of the Luna invented this stunt and after it had worked hard for him he donated it to a local park, where it now forms one of the "exhibits" and constitutes a permanent advertisement.

HERE'S THE NEWEST INVENTION, THE WIRELESS TROLLEY

Inventors have been trying for the wireless trolley, but it remained for the Luna Theatre, Lafayette, Ind., to solve the problem and use it to promote sobriety and the delightful First National-Fontaine Fox series of shoris

Selling the Picture to the Public

Buffalo Drama Theatre Makes "Kid" Post Season Second Run Attraction

TRADITION was given a punch equal to that handed M. Carpentier when Chaplin in "The Kid" was played at the Teck Theatre, Buffalo, May 29.

Mike Shea has the franchise for First National first runs in Buffalo for his Hippodrome Theatre, and he played "The Kid" pre-release April 2. He ran it for a week at two houses.

According to tradition that ended "The Kid" in Buffalo so far as first run was concerned. The little fellows might take it on, like jackals gnawing at the lion's leavings, but that was all.

According to the Shea contracts, no one could play the film in Buffalo for a specified time after he had run it, and many of the Shea advertisements carry this announcement.

Still in Demand

The result was that a lot of people still wanted to see the picture who had not been able to view it at Shea's.

According to custom they should have gone to some neighboring house, but the Shubert-Teck had closed down for the season and it looked like a chance to make good money, and the Chaplin-Coogan troupe was booked in for the week of May 29, which, of course, included Memorial Day.

And there was another tradition busted! Not only was the first run taboo given a slap on the jaw, but here was a drama house using a picture after a picture theatre had run it.

And they did not change the title or pretend that it was new, or use any subterfuge. They pinned the campaign on the hit at Shea's starting in with teasers about a little boy who had been missing from Buffalo since April 9.

Bragged of the Hit

That was the date of the ending of the first run at the Hippodrome and Court theatres. Description of Jackie and the tramp were given, and it was handled like a genuine disappearance—as it was in one sense.

Then the cheap music stores were tied to the song, and the First National Exchange contributed a window. A ballyhoo auto was kept constantly on the streets, and the house was lavishly decorated.

The result was crowded houses for a week with the weather growing warm, and the complete reflutation of the superstition that a film was dead after its first run and a demonstration that a drama house could follow a picture theatre with a second run film and make real money.

Brooks Improves the Cinderella Exploit

S. N. Brooks, of the Casino Theatre, Greenville, S. C., has found something better for a Cinderella stunt than the gift of a pair of slippers to the first woman they will fit.

For Viola Dana in "Cinderella's Twin" he arranged with a shoe store for a window display consisting of his stills and a pair of shoes. The shoes were not extra small, as is usually the case with the Cinderella showing, but what might be called a small average. They were not given away, but were sold at half price to the first woman they fitted. As soon as a pair was sold, another pair, of a different size, was put in place.

An attractive model was selected, and if the visitor found that the shoe in the window did not fit, she was more than apt to take another pair at the regular price, which is how the store could afford to cut prices on the shoes on display. This intensifies the selling effect, making better business for the store and still giving the theatre all the free shoe stunt provided.

Philadelphia Extends "Too Much Speed" Idea

Eli M. Orowitz didn't realize when he started the "Too Much Speed" campaign in Philadelphia that he was adding another bureau to the Police Department, but that is what has happened. A Too Much Speed Division has been inaugurated to look after automobile accident cases.

And the street car company now uses a warning hand on the front and rear windows of each car, and is doing it free; about the first time anyone ever got anything free from the P. R. T. The company is interested in the movement because you don't run after a street car in Philadelphia; you just walk.

In addition the Philadelphia Automobile Club has extended the campaign through July, which will give the neighborhood houses the benefit of the advertising, though this was not the big idea with the club, which is interested only in the public good.

MAKING "THE KID" COME TO LIFE A SECOND TIME IS MERELY A MATTER OF GOOD HUSTLING

The Tech Theatre, Buffalo, took Charlie and Jackie nearly two months after M. S. Shea showed the first run of this picture at two of his theatres and proved that a good attraction will go over in a drama theatre even though it has been played earlier at the picture houses. This is a reversal of the old superstition, but the Tech gives proof not to be contradicted

Selling the Picture to the Public

PICKED OUT THE TROPICS FOR A NICE COOL SPOT
And it looked cool in the lobby of the Orpheum, Scottsbluff, Neb., and because it did look cool a lot more people came in and saw Griffith's "The Idol Dancer." The tropics and Alaska seem to split it fifty-fifty for coolness

Finds Cool Lobby Is Best Summer Seller

W. H. Ostenberg, of the Orpheum Theatre, Scottsbluff, Neb., finds that a cool lobby is the best means of selling a summer attraction, and it does not have to be snow stuff, at that. One of his best sellers lately was Griffith's "The Idol Dancer" which is laid in the tropics, without even a cake of ice.

James H. Smith, who does the exploitation work, rustled half a dozen palms to set against the box office to make a grass hut. Then he got some marsh grass for filler and brought out the theatre's flippers for the wood set. Back of the flippers he placed a phonograph to play Hawaiian orchestral records, and arranged four figure cutouts and the wooden god for setting.

With cool green lighting and a white only in the box office, he got a display that made people think the Orpheum must be as cool inside as it looked outside.

Of course snow stuff has a powerful drag these days, but you can do almost as well with the tropics if you take pains to keep things looking cool, and this somewhat elderly First National went over strong.

Made Circus Parade Help His Ballyhoo

When the circus came to Clinton, Iowa, D. J. Smith, of the A-Muse-U, did not sit down and weep because the circus was going to take away all the money in town. He figured, instead, that it would bring into town a lot of people he might bring back on Sunday, when he was going to show "Peck's Bad Boy." He had already had "The Kid" and Jackie was known, so all he needed to do was tell of the coming of another Jackie picture.

Put Out a Float

He made up a float and arranged to get it into the parade. The circus people did not object, because the show advertised was two days later, and they had the money they wanted.

The result was that by not fighting the show, he played Jackie to more extra business than he lost through circus day.

You can't help circuses. The best thing you can do is to make them help you as much as you can.

Finds Sure Cure for "Midsummer Madness"

Harry Feldman, manager of the Stratford Theatre, Stratford, Conn., and Albert S. Nathan, New Haven Paramounteer, have given a considerable kick to the "Midsummer Madness" advertising.

First of all they got some fiercely red cards and printed them up with a warning to beware of midsummer madness. When that had a chance to sink in it was followed with druggists envelopes printed up "A sure cure for midsummer madness."

Inside were capsules each containing an advertisement for the Paramount production on thin stock and tightly wrapped. Powder envelopes with the familiar wrapped powders were also put out so you could take your choice of powder or capsule.

It had a very direct application to "Midsummer Madness' but they are also going to work it for "One a Minute" Doug MacLean's patent medicine picture, and you can make it fit a lot of other pictures.

The only novelty in the stunt lies in the teaser warning. The rest is old, but always good.

Two Handcuffed Men Got Newspaper Space

Fred V. Greene, Jr., who is Paramounting out of the New York City exchange, pulled another over in Bayonne for "The City of Silent Men."

Two men walked into one of the newspaper offices and asked if any reporter had a handcuff key, explaining that they had been handcuffed together as a joke and the man with the key would not release them.

No one had a key and someone suggested the police. The men appeared to be alarmed at the suggestion, but a reporter quietly telephoned for a policeman. They dashed out of the office at top speed with several reporters after them, raising the hue and cry.

The crowd joined in the chase, but when the fugitives were caught they displayed a police permit to advertise the picture. The papers wrote up the story, and the opposition sheets had even better stories than the one in the paper hoaxed, and the laugh brought the usual results.

Don't flood your lobby with red and put hot yellow lights in front. Suggest the interior of an ice box rather than that of a furnace and you will be more apt to attract patrons. Keep the reds and yellows for the winter when people want warmth. Use blue and green now. It will sell more seats than the best feature, if you back it up with fans when they get inside.

WHY IT'S THE KID HIMSELF!
Jackie Coogan in "Peck's Bad Boy"
THE WONDERFUL KID OF "THE KID" IN
FIVE GREAT REELS OF LAUGHS YOU CAN'T RESIST

TRAILED A CIRCUS PROCESSION TO ADVERTISE HIS SHOW
D. J. Smith, of the A-Muse-U Theatre, Clinton, Iowa, knew that he could not get them in on circus day and he went after his Sunday business with "Peck's Bad Boy," and the First National brought most of the flivers back to town Sunday

Selling the Picture to the Public

Tried New Tack for "Caligari's Cabinet"

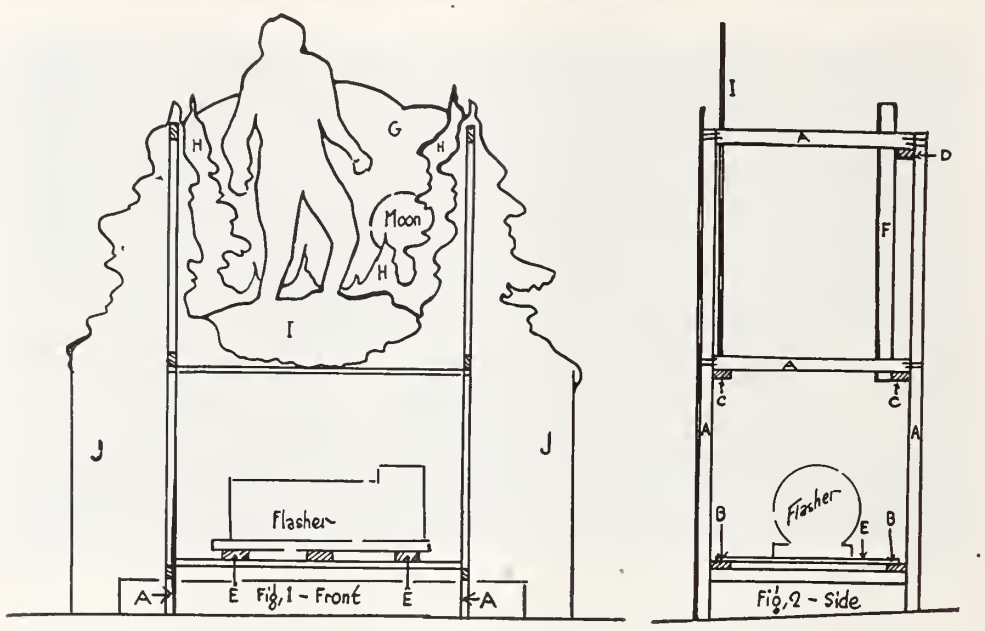
Curiosity was the appeal made by James L. Sweeney, manager of the Central Theatre, St. Louis, when he played "The Cabinet of Dr. Caligari."

He started off with the distribution of a teaser card which began: "Attention, people of St. Louis," and ran on to say that Caligari would arrive in St. Louis on the following Saturday and by Tuesday would be the most talked of person in town.

These cards were just about the sort of thing some fakir might throw out, and they were put everywhere, on cigar stands, on restaurant counters, in the stores and wherever they could be laid. It had the town talking and put them in proper frame of mind for the newspaper announcements, to which the card referred them.

Then Sweeney started in to put it over by calling it "a film sensation that is not a sex picture," and built on this by announcing that no children would be admitted under any circumstances and advising nervous women to keep away.

It all served to keep things stirred up and make them forget the heat, and good houses resulted.



TWO ANGLES OF THE TAYLOR MINIATURE STAGE

Figure one shows the front with the flasher and scenes in place. Figure two shows the general framework construction of the device, with the stage foundation for the cutout action to suit the title

Used Novel Stunts For "Mother 'o Mine"

Evert R. Cummings, who used to be with the People's Theatre, Portland, Ore., is now manager of the Fort Armstrong and Majestic theatres, Rock Island, Ill. For "Mother o' Mine" he used several good stunts, two of which are generally available.

In a vacant store he dressed a window with the advertising material and cut-outs for the picture, making the central display a picture frame over which china silk was tightly stretched. Back of this was a portable projector and with the film reversed, he got a good picture even in the daytime. He used about 500 feet of a Pathe Review and wound up with the scene trailer for the picture, with the playing date ahead of the trailer. He worked the gag for four days and "played" to about 5,000 people. It had a marked effect on the box office report.

He admitted all mothers over fifty on the opening day, a special coupon in one corner of his advertising being required, and for a prologue he used "the human voice in the organ" an effect which is obtained by placing a singer in the tone chamber and letting him sing through a megaphone placed with the large end against a tightly stretched drum head. It gives an odd effect that might easily be mistaken for unusually expert use of the vox humana stop. It was worked with a stage tableau of an old-fashioned mother, at her knitting, silhouetted against a french window.

Cummings gave roses to each mother the opening day. He says carnations are bad luck.

HERE'S THE REST OF ROGERS' LOBBY FOR D. DALTON

This goes with the interior of the Alaskan saloon shown in a recent issue as planned by E. R. Rogers for the Rialto Theatre, Chattanooga. This plate was finished too late to go forward with the rest but we want to show the whole idea

Made Owl Trade Mark for "Too Wise Wives"

John B. Carroll, of the Imperial Theatre, Charlotte, N. C., made the bird of wisdom his lobby attractor for "Two Wise Wives," and made it put the picture over with little other special effort.

He had an owl four and a half feet high built of scrap material and painted by his house artist. Flashes were placed in circuit with the lights which were used for eyes and gave movement to the piece.

If you try the scheme, use frosted bulbs for the eyes and have them painted up, then use a flasher socket on only one of the eyes and get a knowing wink instead of a blink.

Mr. Carroll says this cost nothing, because it was made from material at hand. We don't like this way of figuring. Part of the time of the carpenter and artist should be written off and there is a certain loss on material. It is better to figure that it cost a little something and get the real results. For example, if you use a beaver board to mount something, don't figure that because you can use the material again it costs nothing. If you figure that you can use this ten times, charge one-tenth of the cost against the stunt. Of course, it all works even in the course of the year, but it helps sometimes to pro rate costs.

Prints have arrived in New York of "Theodora" and "The Ship," the two Italian pictures which Goldwyn will release here in the fall. A private showing has been held and it is said that the photoplays more than match up to the reputation which preceded them as among the greatest film spectacles made. "The Ship" is from the story by Gabriel D'Annunzio, and was directed by his son. "Theodora" is from the play by Victorien Sardou and was produced by the same group responsible for the "Cabiria."

Selling the Picture to the Public

Elaborate Cutout Design, Once Built Will Serve as Foundation for Changes

All of the designs submitted by O. T. Taylor, advertising manager of the Weir Theatre, Aberdeen, Wash., are designed for general use and not for one specific picture. The design Mr. Taylor has worked out for "The Magnificent Brute" can be worked for any outdoor picture for which a striking tableau is provided. The essentials are a letter panel, with a translucent front, behind which is a flashing device. Above this is a small stage from which projects the figure of the dominant factor in the tableau. It will be noted that no effort is made to run the scenery to the height of the figure, but rather to provide a base than a background.

As may be seen from the ground plan sketch, figure three, the back is a cyclorama drop, with two purple bulbs back of the figure of the man, with two blues and one white in front of the figure and a white lamp back of the moon on the cyclorama drop.

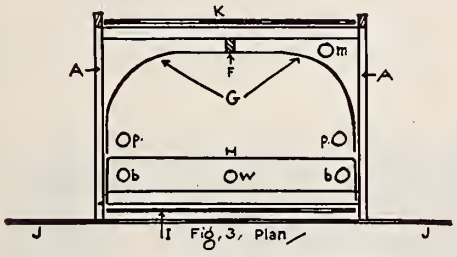
Simple When You Study

Unless you are used to reading plans, even Mr. Taylor's simple instructions will seem confusing, but if you will read them over with reference to the plans, you will quickly get the idea, and you will find that it is very simple.

THE OUTDOOR LOBBY
By O. T. Taylor
Planning a Lobby Display for The Magnificent Brute

In the Magnificent Brute lobby a display is shown that can be used to an advantage on any picture of the North and by changing the color scheme and scenery it can be applied to any picture where outdoor scenes predominate in the production.

Make two frames of 1x2 wood strips (A Fig. 2), and face with wall board. These sections make the sides of box and are placed as shown in A Fig. 1 and 3. Sides are held in positions by means of five pieces of 1x2 (B, C, D, Fig. 2).



THE GROUND FLOOR PLAN

Cut holes for lamp sockets in a piece of wall board of the proper size and tack to pieces B-B for stage floor. Two or three slats (E Fig. 1-2) will serve as base for flasher. An upright stick (F. Fig. 2-3) nailed to cross pieces B-D, to brace background, makes the framework complete.

In placing cutouts proceed as follows: Make background from heavy paper (such as manila tag) and fit in position as in G Fig. 3. After fitting remove to cut and paint, also cut opening for moon and cover with transparent paper, then replace and tack to sides and back brace. Set H goes in next. Proceed with this as with background, turning the ends along sides, like wings on a stage setting. This set should be made from cardboard that is stiff enough to stand cutting out without having tree tops drooping. Cutout of figures, previously mounted on wall board, is third to go in position as shown in I Fig. 2-3, then follow with facing (J Fig. 1-2-3) cut to desired shape and painted. The back is made the full height of the display and consists of a piece of wall board cut to fit and tacked loosely to cross braces (K Fig. 3).

Color scheme: Sky dark blue, moon orange, snow white background; lower part of attractor, dark blue with green border. Panel white, lettering black with initials and broken panel border in medium green. Lobby front side panels are made up to match.

Lighting and flashing: Lamp m white (back of moon), pp purple, bb blue, w white. Moon on steady, purple on, blue on, white on, purple and blue off, white off and repeat.

Played a Sure Fire

W. Griffith Mitchell, of the Majestic Theatre, Kalamazoo, made good hot weather business when he ran "Held by the Enemy" by inviting the G. A. R. veterans and their families.

The old timers paraded in a body to the theatre, attracting much atention, and a collection of Civil War relics occupied a store window Mitchell has been trying to land for months. He didn't break records, but he got a generous patronage.

Buried Treasure was Represented by Tags

A. G. Pickett, manager of the Rialto Theatre, Tuscon, recently worked out a new treasure hunt for "Buried Treasure" aided and abetted by John Le Roy Johnston, Los Angeles Paramounteer.

First he enlisted the interest of the local paper, which got behind the stunt as a circulation scheme. Then local merchants were invited to contribute small "treasures" in return for mention in the paper. A list of about 200 prizes was accumulated. The envelope stunt was used in place of burying the actual treasure, each buried envelope containing a tag good for a specified article.

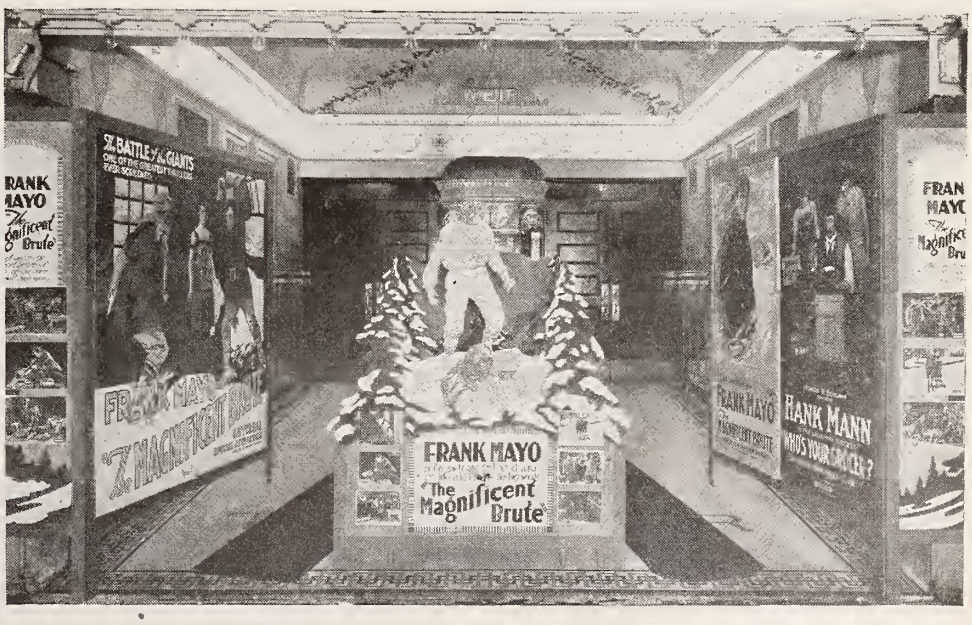
For five days the paper ran stories, and in each all of the contributing merchants were named, which gave them more publicity than the prizes cost. There was a big blow-off story in addition.

All contestants had to be registered at the newspaper office and each was required to wear a large identification tag, which carried an advertisement for the theatre and play.

THE RIALTO LOBBY

In addition the theatre made a small display of buried treasure in the shape of one end of a trunk protruding from a pile of dirt with a skull and crossbones marked on the lid. It was not a big flash, but it made business just the same.

Did you ever realize that of all the numerous exploitation departments only that in Moving Picture World gives you real comment and suggestion, often building up the stunt and giving additional hints? There's a reason.



O. T. TAYLOR'S DESIGN FOR OUTDOOR FEATURES

This Central piece can be built for permanence and with minor changes can be used repeatedly for stories of the outdoor life, and each one can be made as individual as a special construction, because of the changes

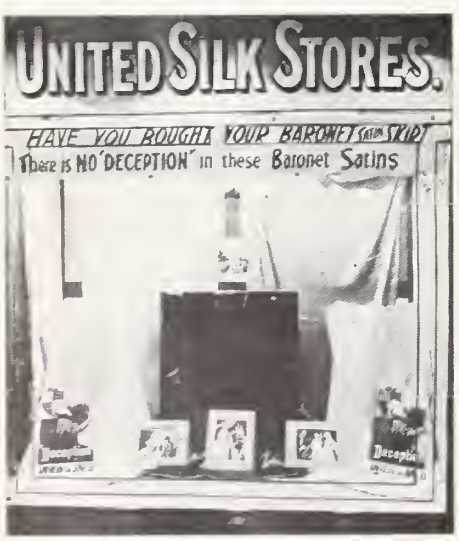
Selling the Picture to the Public

HOW THE VIRGINIAN THEATRE, CHARLESTON, W. VA.,
Exploited Constance Talmadge in "Dangerous Business." It was all dolled up with tin cans and old shoes and rice on the sidewalk, and if they did not find a bridge, they did find a large audience for this First National

Had Salary Raised for Window Display

Harry Swift, Albany Paramounteer, says that this is the truth, the whole truth and nothing but the truth. He is a press agent, but he says this is the straight goods.

When he was in Troy, putting over "Deception," he dropped in to land a shop which is a part of a chain of stores operated from New York. The local manager was a bit uncertain about letting "Deception" into the window, but Swift was so persuasive that he decided to take a chance. All of the advertising suggestions had been sent him from the New York office, but this was an exceptional case and he did not want to lose the advantage of a tie-up, so he let Swift in.



THE PAY RAISER

Then he sent one of the photographs of the window to the New York office, with a statement of the advantage he had gained in extra business and he received a reply from the home office stating that his initiative had gained him a raise in salary.

And we bet Swift cuts this last paragraph off the story and shows the rest of it to all new stores until it gets worn out.

Got a Strong Lobby with Little Effort

George W. Keys, of the Majestic, Johnson City, Tenn., produced a nice lobby for "Forbidden Fruit" without going to very great expense; knowing that it was not expense but result which counted.

Palms were placed on either side of the entrance arch and in the center was a small wicker table, on which were displayed pineapples and other seasonable fruits, while from above swung a bunch of bananas, well out of the reach of the acquisitive small boy.

The rest of the display was largely lithographic, including a string of window cards, but the touch of green and the rich coloring of the fruits was all that was needed. Lem Stewart, head of the exploitation department of Southern Enterprises, writes that Mr. Keys always displays initiative, and this picture seems to bear out the statement, for it has quality and originality.

Turned His Back; They Followed In

A. S. Nathan, Paramounteer for New Haven, found a simple stunt for "The Traveling Salesman" when it played the Rialto, in his base town. The six-sheet shows Arbuckle from the rear, slightly more than lifesize,—which is saying a lot. Nathan cut one out, masked the edge of the litho in greenery at the side of the door and painted "Who is he?" in large white letters on the broad expanse of back.

HOW IT WAS DONE

A lot of people who might have passed a front view without comment stopped an instant because the question jolted their subconscious minds, discovered that it was Arbuckle and went on again.

And they went on knowing that Arbuckle was at the Rialto. That's the psychology of the stunt. Making them ask and answer a question clinched the star and title in their minds as straight advertising could not have done.

Little things such as this have a wonderful effect.

ACCORDING TO GEORGE W. KEYES EVE ATE A PINEAPPLE
At least pines are the central feature of his display for "Forbidden Fruit" at the Majestic, Johnson City, Tenn., though the bananas hung from the ceiling seem to weaken the testimony. He gained a very showy lobby

Selling the Picture to the Public

These independent Stars and Directors produce or appear in
First National Pictures
Associated First National Pictures Inc. is a nation-wide co-operative organization of independent theatre owners
FIRST NATIONAL PICTURES
We foster the production of better photoplays by independent stars and stand for betterment of screen entertainment

AN ATTRACTIVE FIRST NATIONAL TWENTY-FOUR SHEET

This is intended for use by franchise holders, and the four sheets left blank can be pasted with any desired announcement. It would be well to make one or more permanent mounts with this space cut out with duplicate boards for paint or paper

Recent Arbuckle Film Had Horde of Salesmen

Fatty Arbuckle in "The Traveling Salesman" has more salesmen on his staff than any other film ever produced.

The United Commercial Travelers were to hold a convention in Pittsburgh, and the Blackstone Theatre wanted to get "The Traveling Salesman" for that week, but when the management talked over the matter with William N. Robson, Pittsburgh Paramounteer, it was concluded that a better plan would be to give a special showing of the film to the visitors and then open for a run the following week.

To this end the film was obtained for a special showing to the traveling men and their wives and all delegates received an invitation to a special pre-view on the evening of July 9.

Hundreds of them accepted the invitation and praised the story, and the newspapers took the story of the invitation event as part of the news story of the convention, where it was given a stronger play than in the regular dramatic section, which also hooked up on this special show.

The result was a strong advertisement for Pittsburgh and the sending out of several hundred good talkers to every part of the country to talk of the production. It was a local stunt with a national angle.

Home Talent Helped "Old Swimmin' Hole"

Elmer Ramsey, of the Central Theatre, Fairbury, Ill., does not believe in quitting just because the weather warms up. The warmer the weather, the hotter he makes his fight for business, and as a rule he wins out.

He knocked out a homer the other day when he put on "The Old Swimmin' Hole" at a 44 cent top. He made up a prologue that was more or less "exhibition day" at a country school, with a lot of local kiddies in songs, winding up with a boy reciting the Riley poem on which the picture is based.

Fond mothers, proud fathers, and their sisters and their cousins and their aunts all turned out, not to mention the envious kids who did not participate and who visited the show to see their more fortunate rivals act out.

The local angle has the most powerful drag of all, no matter how you use it, and yet few managers seem to be willing to take the slight trouble involved in staging these affairs. Every dollar spent on home talent will bring in at least ten, if you pick the right people.

Largest Teaser Sign

What is claimed to be the largest electrical teaser sign in the world is showing on the corner of the Astor Theatre, in the heart of the Longacre Theatre district, New York. It is maintained by the Universal to tell the world how much Eric Von Stroheim has cost the company to date in making "Foolish Wives." The figures are changed weekly as the bad news comes from Los Angeles, and the sum is pretty close to the million mark. The only text on the sign, which is three stories high, is: "The cost of 'Foolish Wives' up to this week (the figures here) Carl Laemmle," with "Universal Pictures" on the flanking signs. Now we're wondering if they figure in the cost of the juice on the cost of the production.

Raleigh's Big Stand Uses Only 3-Sheets

A. C. Raleigh, manager of the American Theatre, Butte, is one of those hustlers who come over from the sign end, like O. T. Taylor and a lot of other good ones. He naturally believes in brush work. His latest is a permanent sign, larger than a 24-sheet stand, which uses only a single three sheet for each change of bill.

The frame, with the exception of this three sheet, is permanently lettered for the house. It is planted in a prominent locality and unless you confine your movements to the back streets, you are almost certain to pass it once or more each day.

It is solidly built, brightly colored and varnished down, to keep the coloring fresh. The three sheet is mounted on compo board and is slipped into grooves in the rear of the board. In some localities it may be found advisable to padlock on, but Mr. Raleigh finds the grooves sufficient.

There is nothing better in the way of poster announcement, except for the very big release where you want to make a special flash with the 24-sheets, and it is worth thinking over. If you build one, Mr. Raleigh's very good color scheme may interest you.

The framework and lattice is painted in cream and light sienna. The flag background is in strong red and blue with a pure white. The moulding to the lettered panel is old gold, and to the three sheet panel sienna with a brown "Now showing." There is a narrow white line between the gold moulding and the chocolate ground of the big panel. The top line is in lavender, the house name in bright orange and the "Home of Paramount Pictures" in bright pale green with the organ and orchestra lines in white. Three reflectors are used for night illumination.

A. C. RALEIGH'S DEVICE FOR A CHANGEABLE SIGN

How the manager of the American Theatre, Butte, makes his big splash with very little upkeep cost. He changes for each feature and buys only three sheets for the different attractions. Think this over. It's good

Selling the Picture to the Public

H. E. Jameyson Asks Opinion on Exploits

H. E. Jameyson, of the Doric and Liberty theatres, Kansas City, after admitting that "Business ain't," rises to remark that the recent exploit we reproduced, showing a street worker for "Reputation" was all wet. "You commented quite favorably on it in the story," he writes. "This was not an idea of mine. The woman was put on the streets without my knowledge or consent. Our Liberty Theatre is one of the high class theatres of the city and it has always been my idea to conduct only the most legitimate campaigns on the productions booked for that theatre. This woman was so dressed as to have the appearance of having lost all reputation and sense of dignity as well. I really wonder whether in your honest opinion you believe in such campaigns. It is my personal opinion that these campaigns are artificial in their results, and I do not believe that any lasting good comes to a theatre from their use." If you see it in this department you can figure that it is our "honest opinion," for in the ten years we have been working for this publica-

MR. JAMEYSON'S IDEA

tion we have been left entirely free to express our own opinion. Mr. Jameyson is primarily a newspaper advertiser. He clings to the newspapers, and he can see no good in exploitation. We think he is wrong. It is true that the woman used for street work for Reputation" was scarcely prepossessing. You can't gt a fragile young beauty to rube the streets. You must tak what you get. But we do believe that the woman put the title over, the title aroused curiosity and people went down to the theatre to see the play. If they like the show, it was good business, for the sole effort of the ballyho stunt was to bring people to the house. We do not believe that the woman's appearance was held against the house. She simply got attention, attention sold tickets, the patrons were pleased and came back again. A man may be known by the company he keeps, but we do not believe that a theatre is judged by the beauty—or lack of it—of its human perambulators. We considered it a good stunt because we believed that it would bring patrons into the theatre. If it did, the stunt served its purpose. If it did not, then it failed. Just what it did in Kansas City. Mr. Jameyson knows better than we, but if it did bring business and the play pleased as much as it did elsewhere, then it was a good stunt with a more lasting benefit than the immediate business. If the Liberty can do a capacity business on newspaper work alone, then the use of exploitation is unnecessary and therefore bad. But it is evident from Mr. Jameyson's letter that the house is not doing capacity, and therefore any stunt that will bring people in to see a good play is a good business move. Regular theatre going is more or less of a habit. You get in the habit of going or not going. If you are in the habit of not going, it takes something beside a newspaper advertisement as a rule to pull you back. This something else is found in exploitation, and it has saved more than one house. It is, in a way, as Mr. Jameyson suggests, "like giving oxygen to a dying man," but more than one healthy man has been pulled through a crisis by means of the oxygen tank. It might be that the "Reputation" ballyhoo was a bit strong for a high class house, but we do not think so. Mr. Jameyson writes such good advertising that he cannot be blamed for feeling as he does that this should hold them, but this seems to be the time for something more than advertising alone, even when you can write as good ads as Mr. Jameyson does. He is ballyhooing in his advertising spaces, if he only knew it. Take this three 110 lines for "Puppets of Fate." He makes his sale on this bank: "Here's one for Solomon. This poor 'goof' is married to both these dames, and yet only one of 'em is his wife. A helluva fix. We'll say so. Well lay five bucks against a post office pen that King Sol. couldn't figure out a plan of escape—and that ain't all.—Neither could the goof." If that is not ballyhoo talk we'll pause for a correction, and if you ballyhoo what does it matter whether you are undignified—and pulling—in the newspaper or on the street. That sort of talk sells lots of tickets and it makes people look for the advertisements, but it is no more dignified than sending a more or less hard faced female on the street to get the town talking. The only kick we have on the "Reputation" stunt is that calling especial attention to a woman with a face like that is cruelty to animals. Apart from this the idea is good. The man who starts exploiting without the need for exploitation is as bad as the man who does not use it when he needs it—but most houses need it just now. A sick house needs oxygen as much as a dying man.

—*P. T. A.*—

Weekly Program Ad. Works for O'Dowd

J. M. O'Dowd, of the O'Dowd Theatre, Florence, S. C., uses the weekly program advertisement designed by the late George Bleich, and seems to find it profitable, since he uses it every week. This does not take th place of the program, for he uses that, too, but he seems to feel that when the tired business man and his equally tired housekeeping wife settle down to read the paper is a good time to tell them about the amusement of the week. He has no Sunday paper, so he uses the Monday edition, starting off with "today" and running through the week. Sometimes he uses cuts, as shown in the reproduction on this page, and sometimes he sticks to all type; probably when cuts are not available, but always he tells them all about it. He does best with the short, snappy paragraphs of a line or two, and sells on the punches rather than on a single big appeal, using the latter only when there do not appear to be a sufficient number of small punches. He backs up his newspaper work with a weekly program, and adds a number of distributed and posted pieces to get them all in. He is not afraid to go over to the print-shop and order a few dollars' worth of work if he thinks he can get his money back on the job, for he knows that even if he only breaks even on the extra attendance from extra advertising, he has profited through the moral effect of having a crowd instead of a half-filled house. This is something that a great many managers fail to understand. They do not realize the value of a crowd as an advertisement. Fill your house and people will want to come. They will feel that you must be offering something desirable. Keep the house half full and you appear to be offering something that nobody cares for. More than one New York run has been forced on these very lines. A compara-

A Better Program Than Last Week
And you know that is saying a lot, but for comparison we will prove it. Last week we offered ONE Special and FOUR Selected Features. This week we are offering ONE SUPER SPECIAL, TWO SPECIALS and TWO SELECTED FEATURES, augmented with the best NEWS and TWO REEL COMEDIES.
Our Usual Submarine Admission Every Day . . . . . 10, 15 and 25c
7 PIECE ORCHESTRA
TODAY
DUSTIN FARNUM
Big Happiness
TOMORROW AND WEDNESDAY
GEORGE FITZMAURICE
"ON WITH THE DANCE"
May Murray and David Powell
THURSDAY
WANDA HAWLEY
Fatty Arbuckle
"A Rough House"
FRIDAY
A HUGH FORD PRODUCTION
THOMAS MEIGHAN
"CIVILIAN CLOTHES"
SATURDAY
Dainty Marguerite Clarke
"Mrs. Wiggs of the Cabbage Patch"
The Flaming Disk
WATCH FOR THESE SPECIALS
"SLAVES OF VANITY"
"YOU NEVER CAN TELL"
"LITTLE PRAIS LADY"
"BEFORE THE WHITE MAN CAME"
"MIDCHANNEL"
"PALACE OF DARKEN WINDOWS"
"UP IN MARY'S ATTIC"
DOUGLAS FAIRBANKS in "THE MARK OF ZORRO"
"HUCKLEBERRY FINN"
7 PIECE ORCHESTRA
—If You Want to See the Best Pictures and Hear the Best Music Go to the—
O'DOWD THEATRE
WHERE YOU ARE SURE OF A GOOD SHOW AND ALWAYS ONE PRICE

J. M. O'DOWD'S IDEA

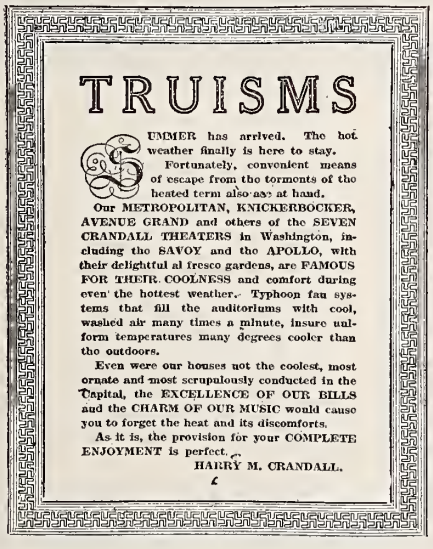
Selling the Picture to the Public

tively small house is taken and filled to the back row. Seats are hard to get, and they command a premium. In a larger house the same crowd would be lost and the show would appear to be undesirable. It is better, to use round numbers, to sell 1,500 seats at 20 cents than to sell only 1,000 seats in the same 1,500 house for 30 cents. The intake is precisely the same, but the full house has a distinct value of its own. Mr. O'Dowd realizes this, and he goes out after the business that will keep his house filled. We have already spoken of Mr. O'Dowd's stunt of running the name of some woman in the program story of each attraction and giving her a pass good for the week if she comes to claim it. The names are selected from the mailing list, so that it is certain to be a live one, and on an expenditure of seven sets of tickets a week he ensures that his program will be read by every recipient. That's another plan worth trying.

—P. T. A.—

Hot Weather Appeal Gets the Business

One of the prettiest uses of space in the Washington papers in some time is this two seventy-five line hot weather appeal for the Crandall theatres, signed by Harry M. Crandall. It stands out on a full page of theatrical spaces like a green oasis in the desert and just by its formation suggests something cool. It runs for the seven Crandall theatres in the national capital, and it carries a strong appeal. This 150 line investment will probably prove



TRUISMS

SUMMER has arrived. The hot weather finally is here to stay.

Fortunately, convenient means of escape from the torments of the heated term also are at hand.

Our METROPOLITAN, KNICKERBOCKER, AVENUE GRAND and others of the SEVEN CRANDALL THEATERS in Washington, including the SAVOY and the APOLLO, with their delightful al fresco gardens, are FAMOUS FOR THEIR COOLNESS and comfort during even the hottest weather. Typhoon fan systems that fill the auditoriums with cool, washed air many times a minute, insure uniform temperatures many degrees cooler than the outdoors.

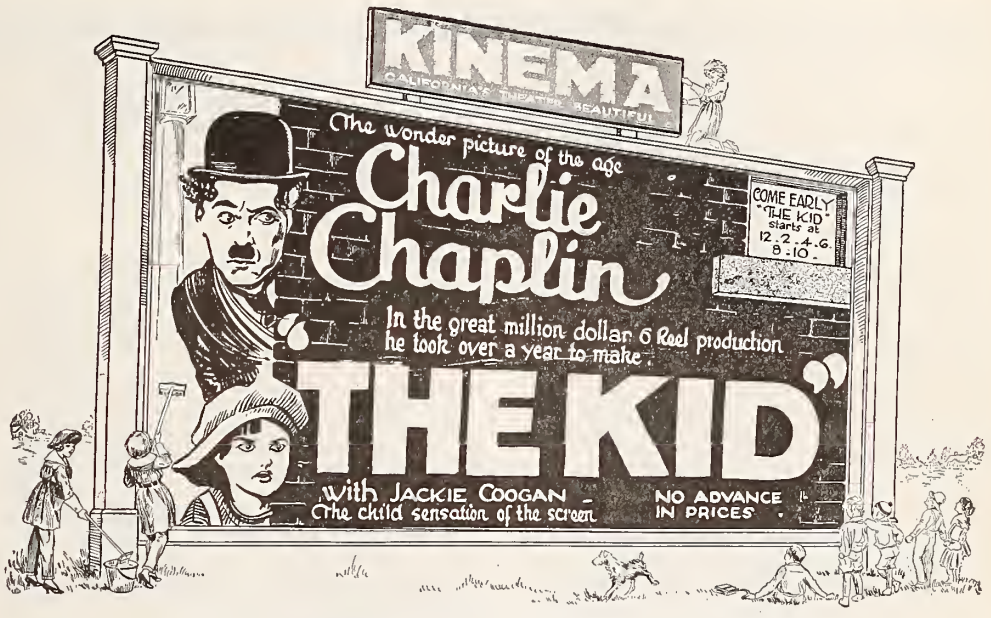
Even were our houses not the coolest, most ornate and most scrupulously conducted in the Capital, the EXCELLENCE OF OUR BILLS and the CHARM OF OUR MUSIC would cause you to forget the heat and its discomforts.

As it is, the provision for your COMPLETE ENJOYMENT is perfect.

HARRY M. CRANDALL.

THE CRANDALL HOT WEATHER AD

a better use of space than anything he could buy for the several attractions, for it sells the general idea of coolness. At the first hot spell it pays to make some such appeal, and to repeat it on the screen and in the house programs. Sell them the idea that it is cool, and they will feel cool. In a smaller house with adequate ventilation it is well to give a demonstration. Get some concentrated perfume and run a slide telling that when the slide is withdrawn the perfume will be placed in the air shaft and ask them to count how long it takes for the odor to be diffused throughout the house. It will not take long if you have the right sort of fans, and it will be a better selling argument than columns of talk, but take the type-talk, too, for the benefit of those who do not witness the demonstration, for the man who stays away is the person you most need to reach through your appeals.


KINEMA
The wonder picture of the age
Charlie Chaplin
In the great million dollar 6 Reel production he took over a year to make
"THE KID"
With JACKIE COOGAN
the child sensation of the screen
NO ADVANCE IN PRICES
COME EARLY "THE KID" starts at 12.2.4.6.8.10.

THE LOS ANGELES HALF PAGE ADVERTISEMENT

Striking Half Page for Los Angeles Kid

The Kinema Theatre, Los Angeles took a half page for Chaplin "The Kid." It did not need all that space for talk about the picture. It was largely sold before it came to town, for the prior litigation was in itself all the advertising the average picture would need. However, the Kinema felt that to put the picture over in a big way a large space would be needed, and since they needed only the space, they had plenty of room in which to work, so a large margin was provided in this design. It is a striking example of how to get results by apparently throwing away space. At current rates a lot of money seems to have been wasted on white space, but it was not wasted, for it gave this half page a distinction of appearance that not many half pages gain. All they had to sell was the showing times. The rest had been sold, so they took a white mortise for this and threw it into prominence, putting in a bar of benday below to give further distinction. The two in combination pull the eye over to this space as soon as the glance falls upon the page, and the trick is turned. It may look like a waste of space, but every penny spent for white paper brings in money to the box office because it makes the half page look larger and so creates a better impression on the reader.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Pierce Detroit Ads Work Best in Type

Howard O. Pierce does some good title lettering, but his spaces look best when he confines his lettering to the titles and uses type for the rest. Thiss 155 line across four is a good example of what he can do when he wants to. It is sightly and at the same time legible. The stars and titles are lettered in to permit these to be displayed as he wishes, and the rest is filled in with type, to permit the lines to be read with ease. Most of the Kunsky spaces have been wider than they are deep, but to get in the comedy features this space drops deeper than the width, but not so

THE PIERCE APPEALS

much that a poor proportioning results. One defect of the extra deep space is that the eye does not take it all in at a glance. We read from left to right and not up and down, so that the wide and shallow space is more easily grasped than that which is deep and narrow. In Chinese advertising the deep ads would be better, for the Chinese reader is

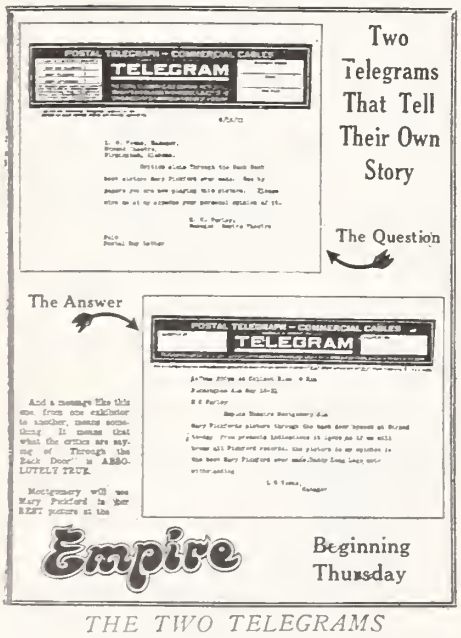
Selling the Picture to the Public

trained to read up and down and not across, but until we learn to read ideographs it is better not to drop too far down the column but rather to go across the space. Mr. Pierce gets his advertisement close to the limit, but he has held it to the safety side and he has room to properly display a couple of comedy features that are better worthy of display than merely filler stuff. One point he seems always to observe is the contrast in the two spaces. He does not try to match the attractors. He does not seek to get one just like the other, knowing that a change in the arrangement will give him sharper contrast and give emphasis to the idea of two offerings. For this reason, in the display we show, one attractor is a pose which helped to fill the space, and the portrait cut on the other, with its open space, gains from the contrast. It is not as easy as might seem to get two displays that have equal strength, but it can be done, because Pierce does it.

—P. T. A.—

Two Telegrams Told the Coming Feature

This double telegram stunt was worked in Birmingham, Alabama, and is a good variant from the telegram-from-the-star stunt. H. C. Farley, of the Empire Theatre, Montgomery, Ala., wired R. L. Towns, of the Strand, Bir-



THE TWO TELEGRAMS

mingham, to the effect that learned that Towns was playing Mary Pickford in "Through the Back Door" and asked his opinion of it. Towns wired back that it was breaking records and was, in his opinion, the best Pickford production ever made. The two telegrams were pasted up and reproduced to get this striking advertisement, which took three nines. As both houses are a part of the Southern Enterprises, it was not to be expected that an adverse comment would be returned, but the wires were in accordance with the facts and Farley knew that he was safe. He knew that before he wasted money on the first wire. A near-local endorsement such as this means a great deal more than the best a production company can say, and the stunt is worthy copying.

—P. T. A.—

Played Up the Circus

Evert R. Cummings, of the Fort Armstrong, Rock Island, Ill., took an extra space for Mary Miles Minter in "The Little Clown" to announce a circus, rain or shine, the admission including a "monster side show" made up of the added attractions. With circuses of varying sizes promenading through the country, it is a good plan to make use of the circus picture for an offset, for the circus takes a lot of amusement money out of town, and to fight fire with fire you need a circus picture when the circus comes to town.

—P. T. A.—

Window Hook-up Is Good for Extra Ad.

Supplementing the window show we recently reproduced in these pages, we show the store hook up of the Angelo Furniture Company with the Lyric Theatre on Chaplin in "The Kid." It will be recalled that the store gave a window display to the little kiddie luxuries that Jackie Coogan did not have in the play. It made an unusual window and a corking good advertisement for both house and store But the store went further and took a three

"The Kid"
Six Reels of Joy—at the Lyric Theater — Monday, Tuesday and Wednesday, by Charlie Chaplin and Jackie, can only renew the happiness of Fathers and Mothers and recall the experiences of the many joys and thrills that they had in raising their own Kid, and show to those who hope to be Mothers and Fathers that there is more joy in one kid than all else in the wide world.
The Angelo Furniture Company has always realized what Charlie did when he claimed Jack from the ash barrel —that there was nothing too good for Mother's Kiddie, and you will find at our store mother's first-aid in the way of a
Kumfy Krib as well as other essentials for Kiddie's welfare, such as Wardrobes, Beds, Carriages, Go-Carts, Strollers, Push-Carts, Blankets, Pillows, Jumpers, High Chairs, Walkers, Rockers and Swings.
See them in our window, and then go to see Charlie and Jackie and you will always remember that we are first, last and all times for the Kids.
Angelo Furniture Co.

THE SAN ANGELO HOOK-UP

tens to call attention to the display, giving the top half of the advertisement to the Lyric in order to make the lower half work for the store. The circular cut went all wet, but the idea was there, and the unusual advertisement pulled business two ways. This shows the value of a direct hook-up as against a window in which the house is present on sufferance. The kiddie things gave a punch to the play title and got back more than it gave, so all profited by the transaction and the theatre won a thirty inch advertisement it did not have to pay for. A stunt like this will keep the furniture company sold on general publicity until the next real hook-up comes, and in the meantime the Lyric will probably hook others to similar schemes. The great value of a hook-up is the apparent recognition of the film by some business concern. It gives a kick to the idea that cannot arise from any amount of direct theatre advertising, and this is so true that if the Lyric had split the cost of the space with the store, it would still be ahead of the game. The great point in hooking up is to leave the other man feeling that he was well repaid for his co-operation.

A Good One Sheet

Paramount has gotten out an unusually good one sheet for Dorothy Dalton in "Behind Masks." Usually the effort is centered upon the large stands and the ones and threes are left to take care of themselves, but this one is out of the ordinary and will prove very useful to managers because it will work well

THE DALTON ONE SHEET

in a window and at the same time yield a good cutout. Most managers will find it worth while to mount these and hold them after the run for other plays, for a good bill will always stand a repeat.

—P. T. A.—

Uses Mailing Card to Check Up List

Harold B. Franklin, of the Shea picture theatres in Buffalo, used a reply mailing card to check up the mailing list for the North Park recently, and his scheme is so well done that it is offered here for the convenience of others who may plan similar work on their own lists. The program is a six page folder slightly larger than the government postcard. One third, forming the right section, is a private mailing card, addressed to the Shea Amusement Company and ready stamped. The outer sheet of the left hand side is the going address form, the program pages being two on the inside and one on the back. The return card is printed up:

"Dear Patron: Since Shea's North Park Theatre opened, we have been mailing to you each week a copy of our advance program.

"Because of the great expense in mailing programs, we desire to ascertain whether it is your wish that we continue your name on our mailing list.

"If you wish us to continue to send you this program, please sign your name on the line indicated below and mail to us. You will note this reply postcard is stamped ready for mailing.

"Yours very truly,
"Shea Amusement Co."

There is a line for the recipient's name and the card is scored where it joins the regular program that it may be detached with ease.

Rubbernecking in Filmland

MRS. SUMMER, who is playing her annual engagement in our fair city, has made some changes in her organization. Hy Fogg, a cool and genial cuss who has been hanging around in the upper altitudes, thereby permitting us to point with pardonable pride to the excellence of our June climate and wear our shirt for a week at a time, has been given the gate. A new piece entitled "A Hot Time in the Old Town" has been put on with a bird called Old Sol in the leading part and supported by a pair of gummy parties known as Hugh Midity and Perce Peration. It's a rotten show.

There is considerable going on, however, in spite of the hot weather, and everybody is happy and the town is full of Elks.

Robert Lieber, president of First National, Mrs. Lieber and their two charming daughters, who are on the Coast for a little vacation, are being intensively entertained. Charlie Christie gave them a swell party at Sunset Inn; Sol Lesser entertained them at the Hollywood Country Club, and Katherine MacDonald staged a dinner at the Ambassador Hotel in their honor during the first few days of their visit.

There is an alarming shortage of "Al's" in the Colony this week, caused by Al Christie leaving for his long-talked-of and oft-attempted vacation and Al Cohn seizing the rattler for New York in search of stories for the Palmer Photoplay Corporation.

Quite a few folks are going away for little trips. Ray Rockett of the Rockett Films shot up to Frisco for a visit; Theodore Kosloff has gone to Yosemite; Marie Mosquini is hiking in the mountains; Tom Mix went East for the fight.

Speaking of the fight, the Colony has been divided about 50-50 on the outcome. We have been more concerned about Mr. Montana. The gentle "Bull" has been one of Dempsey's sparring partners, and we were afraid that Jack might get rough and slam him in the mush and spoil his looks.

Edwin Carewe is leaving us for the East, where he will produce and appear in the leading part of a regular stage play entitled "Prisoners Three," which he helped to write.

Viola Dana is going to Reno. Whaddye mean? Absolutely not. Viola's not even married. She's going to be Queen of Reno's Rodeo and Grand Fiesta, to be held in the Nevada burg on July 2, 3, 4 and 5.

Mack Sennett is taking a vacation. Fatty Arbuckle has gone to Frisco to get his teeth fixed.

Harry Brand, former P. A. for Buster Keaton who became private secretary to his honor, Mayor Snyder, a short time before the sad news of June 6, has gone back to his old job of boosting Buster.

Frank Keenan is making the hit of his young life with his regular stage presentation of Rip Van Winkle at the Mason this week. Frank is using the same props and wearing the identical costumes used by Joe Jefferson in his delineation of Rip. The props and costumes are the property of Thomas Jefferson, son of the immortal Joe, who loaned them to Frank.

Harry Myers, who created the fine part of Sir Boss in Fox's Conn. Yank., has refuted the prevailing idea that actors are not practical people, and at the same time earned the everlasting gratitude of the bean ranchers of the Sunny Southland by inventing a gopher trap.

A fire broke out in the eucalyptus grove back of Louise Glaum's house the other day, and Louise got her eye-winkers severely scorched in helping the fire laddies subdue the conflagration.

Hal Roach's new eighty-foot sea going cruiser will be ready for launching the middle of next month and then look out everybody, including Dusty Farnum or anybody else that's got what they think is a fast boat. Hal's boat will be equipped with both gasoline and steam power, and he plans to take a trip to the Hawaiian Islands if he can get away from looking after Harold Lloyd, Snub Pollard, Ruth Roland and the rest of the stars at the studio long enough.

Charlie Murray had a birthday last week. Clarke Irvine, who has just returned from New York, says that he can't see that New York's Broadway is any better than Los Angeles' Broadway, and so far as the two edges of the continent is concerned, give him the western edge every time. (That's different from what you told us, Clarke.—Ed.)

The latest romantic rumor is to the effect that J. Parker Read, Jr., has signed Mrs. E. R. Piper, a local society leader, to be his leading lady for life, and that the happy pair are honeymooning in a hacienda somewhere in Mexico.

Speaking of rumors, the one about Bill Hart and Jane Novak has been revived. Of course there may be nothing in it. You know how it is—every time an old bachelor like Bill starts to fix up his house by dabbing a little paint on the front porch and maybe getting a new rug or so for the "setting room," right away folks all say, "Ah ha! he's getting ready to step off."

Still, you never can tell. There was Florence Lawrence, for instance. When she was down here starring in George Kern's "Unfoldment" nobody knew she was even being courted, and here last week the news broke that she's been married since way in May to Charles R. Woodring of Denver.

Bessie Love has enrolled as a student at the Los Angeles University for the summer, where she will study the drama, English literature and psychology. Bessie has also bought a cow for her ranch.

Edward Piel, who has been in New York with D. W. Griffith for six months, is back in the colony. Richard Dix, who is playing leads at Goldwyn, had to go to a hospital to get a steel splinter removed from his eye.

Dore Davidson, the "Papa" of "Humoresque," has come out to the Coast to take part in "The Rosary," which is being produced by William N. Selig. Noah Beery is sponsoring a series of Greek plays to be produced in the outdoor amphitheatre of his Hollywood home. Many prominent screen players will have parts in the productions.

Harry Mestayer, who has been trouping the West in Ibsen dramas, has completed the tour and will go East to appear in films and a new speaking stage play.

William R. McShay, who is making a short stop in our midst in behalf of Dave Griffith's movies, got himself in bad by trying to monkey with the Spanish atmosphere of our Fair City.

Bill, like many who come out from the East, found some of the names of our thoroughfares quite a mouthful, and being a helpful sort of cuss he tried to mend matters by making a suggestion to the city fathers via the press that the name of Figueroa street be changed to Dream street, whereupon the citizens of Sonoratown arose on their hind legs and exclaimed "Lay off!" or words to that effect in rich but indignant Castilian. Bill might as well have tried to take their hot tamales away from them.

Bill is worried about the faux pas. He says that inasmuch as considerable attention has been attracted to the Mission Theatre, where "Dream street" is running, he is afraid people will think that he was actuated by press agency motives, when he was really only trying in his poor blundering way to do the town a favor.

Old Sol, Hugh Midity and Perce Peration Give Bum Show Around the Studios

By GIEBLER

'TIS MABEL BALLIN

In the feminine lead of "The Journey's End," the Hugo Ballin-Hodkinson picture at the Capitol, July 17

Columbia Course on Picture Production Begins in September

Columbia University announces a course dealing with production of moving pictures. Several years ago courses dealing with the writing of photoplays were instituted at Columbia and proved so popular that four different instruction periods are now devoted to this work. By the inauguration of the new production course, students may not only learn the principles of visual appeal but how to apply them in actual practice.

The course will be directed by Dr. Rowland Rogers, vice president of the Picture Service Corporation, formerly editor of Paramount and Goldwyn Pictographs and later production manager of the Bray Studios. Dr. Rogers is chairman of the curriculum committee of the Visual Instruction Association, which has secured the use of motion pictures in the New York Public Schools.

"The decision of Columbia to teach young men and women the application of the principles of visual appeal through pictures will be a practical service not only to the pupils but to the motion picture industry," said Dr. Rogers. "Students will learn not mere theory but the technique and methods of the director, the cameraman and the editor in producing pictures for entertainment, educational and industrial uses. They will actually produce a single reel picture themselves."

The course will be given on Tuesday evenings beginning in September.

Eve Unsell Heads Scenario Department of Robertson-Cole on the West Coast

EVE UNSELL, scenario writer and editor, has been named by the R-C Pictures Corporation as head of its scenario department on the West Coast. Miss Unsell will leave New York for Los Angeles on July 15. She will take with her the following staff of assistants: Zara Mendel, formerly associated with Emil Chautard, of Famous Players; Garret Elsden Fort, assistant editor and continuity writer, formerly publicity writer, reader and originator of titles for Famous Players-Lasky productions. George Blaisdell, who was assisting Miss Unsell in re-building synopses and titling, and who was formerly editor of Moving Picture World, will now be associated with Paul Price, editing and titling pictures. Mr. Blaisdell also will continue the play and book department established by Miss Unsell.

Miss Unsell recently returned from London where she had charge of the scenario department of the Famous Players-Lasky British Producers, Ltd. While there she met H. G. Wells, Sir James Barrie, Edward Knoblock and other leading literary lights of Great Britain. They were impressed with her judgment and frequently sought her advice about the picture possibilities of this or that story. This confidence gave her courage to try her wings outside the scope of the cinema and the ultimate result was a chance to sell her "Stigmata," a short story, to be dramatized. The play will be produced in London at an early date by Miss Terry, who is a niece of Ellen Terry, the famous English actress.

Miss Unsell is the author of more than 100 important film scenarios, including many of Mary Pickford's, Marguerite Clark's and Elsie Ferguson's greatest successes. She now has an international reputation through her work on such pictures as "Wildflower," "The Man from Mexico," "The Dummy," "Eyes of the Soul" and "The Test of Honor."

Faralla, Back from Trip, Speaks of Realart Work in West Coast Studios

Returning from an extended tour of the Realart branch offices, Dario L. Faralla, assistant treasurer of Realart Pictures Corporation, spoke of the completion of the increased production facilities at the company's West Coast studios. While there he inspected the additions which were authorized by President Morris Kohn when at Hollywood several months ago.

"The third stage and the new dressing rooms have already been completed," said Mr. Faralla, "and still further improvements are expected to start shortly. The plant as it now stands is adequate for present needs, but owing to the steady increase in the demand for Realart pictures, we are going right ahead planning for the needs of the future."

Mr. Faralla's inspection included an investigation of several special aids for increased efficiency which were recently installed by Studio Manager Frank E. Garbutt. These include a precision machine shop for the quick repair of camera and other intricate equipment, a new portable power wagon, said to be the largest and most complete ever built, and an ice-making plant to insure an even temperature for the various laboratory processes.

Oren F. Woody, manager of the Realart Los Angeles Exchange, accompanied Mr. Faralla on his visit to the studio. The New York executive, for the first time, met Bebe Daniels, Wanda Hawley, and May McAvoy, three of Realart's stars.

Dembow Given Pen

Sam Dembow, assistant general sales manager of Fox Film Corporation, evidently made a fine impression during the five months he was acting as manager of the Fox exchange at Cleveland recently, to fill a temporary gap. For Sam is exhibiting a solid gold fountain pen just received from the employes of the exchange as a token of their appreciation of him as boss.

Sam is back on his regular job in the Fox New York office. M. J. Weisfeldt, formerly branch manager at Minneapolis, has taken hold of the Cleveland office.

Weisfeldt, Fox Manager, Presented With a Watch

M. J. Weisfeldt, recently made branch manager of the William Fox exchange in Cleveland, is a happy man. Reposing in the left-hand pocket of his vest is a handsome gold watch, and from the watch dangles a gold monogramed watch fob—both tokens of appreciation.

Weisfeldt was Fox branch manager at Minneapolis for over two years and a half and until he was sent to Cleveland. When Minneapolis film men heard he was to leave that city for the Cleveland exchange, they got busy. The employes of the Fox exchange bought the gold watch and presented it to Weisfeldt, at the same time telling him how much they appreciated his methods as head of the exchange.

While Weisfeldt was fumbling for words of thanks a delegation from the Minneapolis Film Board of Trade walked in and, after another speech presented to him the monogramed fob. This second expression of brotherly good-will left Weisfeldt with only enough power of speech to murmur his thanks.

Universal's Manila Manager Reports Good Business in Philippines

Some interesting sidelights on the methods of presenting photoplays in the Far East were obtained from J. B. Morton, manager of the Universal branch at Manila, Philippine Islands, during the recent visit of Mr. Morton to Universal's home office in New York. While in the city, Mr. Morton was the guest of George E. Kann, manager of the Universal export department.

"American methods of picture presentation," said Mr. Morton, "have not yet been accepted in the East. Exploitation, except in a small way, is practically unknown. The Philippine exhibitor uses a ballyhoo outside his theatre, and once in a while, a street ballyhoo of some kind. Serials and Westerns are very popular, the average native not being quite up to the deeper photoplays which are popular in the States."

Mr. Morton said that business in general in the Islands was good, and that the next few years would see a material increase, both in the quantity of the business and in the appreciation of the inhabitants for the better class of photoplays.

He will remain in New York for a few days, and then return to Manila by way of his home in Illinois.

"Doug" Entertains Warde

Frederick Warde, famous Shakespearian actor, who started Douglas Fairbanks on the road to fame, recently visited the star at his Los Angeles studio to renew associations of days gone by.

It was Frederick Warde who gave Fairbanks his first part on the stage. The play was called "Richelieu," and at that time Doug was seventeen years of age.

The Shakespearian actor, now on a lecture tour, expressed himself as deeply impressed with what he saw of the filming of "The Three Musketeers," which will be Fairbanks' next film vehicle.

THE MOST POPULAR OF ALL INDOOR AND OUTDOOR SPORTS

1. Music paves the way. 2. Clothes enhance the allurement. 3. "Oh, won't you please find a park bench?" Corinne Griffith in "Moral Fibre," a Vitagraph production

News of the West Coast

By A. H. GIEBLER

Lieber Goes North

Robert Lieber of Indianapolis, president of Associated First National, has gone to San Francisco where he will be the guest of Fred Dahnken, of Turner & Dahnken, First National franchise holders for Northern California. Before returning to his home in Indianapolis, Mr. Lieber will also visit the Jensen and Von Herberg theatre interests in Seattle.

Grauman at Frisco

Sid Grauman, directing genius of Grauman's Theatre and Grauman's Rialto, has gone to San Francisco to remain a week or more, where he will be entertained at a number of affairs planned by theatre managers and personal friends.

Baby Actress Signed

The Hollycraft Motion Picture Corporation of this city has made the announcement that Lynwood Crystal Rapp, the 4-year-old child who played a juvenile role in Mary Pickford's "Pollyanna," has been signed by them for a long term and will be featured in a series of films.

The operating staff of the new company consists of Bryant S. Young, managing and supervising director; Philip H. Koehler, business manager, and A. H. Bechtold, distributing manager. Arrangements are being made by Hollycraft to begin at once to assemble a cast and studio personnel and start production on single reel tabloid dramas.

Lincoln Hart, Producer

Lincoln Hart, recently production manager at the Ince studios and in charge of all the J. Parker Read productions, has entered the production field and will make pictures with strong all-star casts which will be released through the Hodkinson exchanges. The Lincoln Hart productions will be made at the Brunton Studios and will be financed by the Webb Finance Corporation Plan, which supervises the production and distribution with an experts.

Thwarts Robbers

M. W. Terry, assistant manager of the Superba Theatre of this city, just after putting the receipts taken in on the day of July 4 in the safe on the second floor office of the theatre was confronted by three men, one of whom covered him with a gun while the other two bound and gagged him. They threatened to shoot him unless he opened the safe for them, but he told them that he was only the assistant manager and that no one knew the combination of the safe except the manager himself.

The burglars tinkered with the safe for a while, then, not being able to open it, left in disgust. Terry worked himself out of his bonds in about an hour and reported the attempted robbery to the police.

Max Linder Back

Max Linder, film comedian, who has been in New York for the past few months, returned to the West Coast this week and plans to begin work on a new production within a short time.

Eltinge Better

Julian Eltinge, noted female impersonator on stage and screen, who has been slowly recovering from an operation for appendicitis at his home near Los Angeles, is now able to supervise plans and the making of new costumes for his tour on the Orpheum Circuit which begins early this fall.

Hughes-Hope

Lloyd Hughes, Ince star, and Gloria Hope, player of leading roles, were married on June 30 at the parsonage of Dr. Willsie Martin of the Methodist Church in Hollywood. Mr. Hughes, a native of Bisbee, Arizona, came to Los Angeles six years ago to work in pictures. Miss Hope is a daughter of Mr. and Mrs. William W. Francies, formerly of Pittsburg, but now of this city. Both will continue their screen career.

Goldwyn Arrives

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, arrived here last Sunday and went immediately to the former home of Nat Goodwin at Santa Monica, to remain there during July and August, the time which he will spend in California. Mr. Goldwyn expects to have some important announcements to make before he leaves.

90-Day Vacation

Fred Miller, managing director of the California and Miller theatres, leaves this week on a vacation that will last about ninety days. Mr. Miller has not taken a real vacation for the past seven years, and now while he is about it, he plans to take one that will make up for all those years of steady work. His trip will include San Francisco, Seattle, Portland, Vancouver, Yosemite and possibly New York. During his absence Robert H. Poole, his assistant and associate managing director, will be in charge.

Carewe Quits Mayer

Director Edwin Carewe has finished his last picture under an eighteen-months contract with Louis B. Mayer, and is making a hurried trip to New York to arrange for the staging this fall of "Prisoners Three," a new play written by himself in collaboration with Marion Rogers. Carewe made six productions during his connection with Mayer, but upon his return to Los Angeles he expects to make a series of pictures bearing his own name for one of the big distributing companies.

Billy Ritchie Dead

Billy Ritchie, film and stage comedian, died at his home in Hollywood on the night of July 6 after an illness of nearly two years. Ritchie received an internal injury two years ago while playing in a comedy, and a few months later he was attacked by ostriches that were being used in another comedy in which he was playing. He never recovered entirely from these injuries. For seven years he had been playing in films on the West Coast, including numerous comedies produced by Fox and Henry Lehrman. Prior to that he had been on the vaudeville stage. Ritchie is survived by his widow and one daughter.

Builds Beach Home

Mrs. Charlotte Pickford is building a new summer home at Santa Monica, not far from the pleasure pier.

Walthall with Vitagraph

Henry B. Walthall, who just recently returned from a tour of the country at the head of a dramatic company, has been engaged by Vitagraph to play the leading role in a story by James Oliver Curwood. Pauline Starke will have the feminine lead and David Smith will direct.

Rodeo for Kiddies

Pauline Frederick, Robertson-Cole star, has had part of her Beverly Hills estate turned into a rodeo ring in order to give a benefit performance on July 10 for the Los Angeles Orthopedic Hospital for Children. The rodeo will be staged with a number of comedy and western heroes in various acts and sketches. Among the comedians will be Roscoe Arbuckle, Buster Keaton and Ben Turpin, and the western players will include Will Rogers, Eddie Polo and Snowy Baker.

Excursionists Return

Rupert Hughes and the party of Goldwyn officials who have been cruising around Lower California in Howard Hughes' new power boat for the past week, have returned to Culver City. They went as far as Ensenada, where they were met by the mayor and the school children held exercises in their honor. Now the navigators are planning another cruise around Catalina Island.

Sues for Divorce

Agnes Ayres has applied for a divorce in the Los Angeles courts from her husband, Frank P. Schuker, an army officer now in France.

TO SUMMER ON LONG ISLAND

Anita Stewart, the First National star, is on her way East. She will resume work in the fall

Two U. S. Corporation Super Features Have Been Completed at Jersey Studio

WITH the announcement by James W. Martin, president and general manager of the United States Picture Corporation, that "Determination," the elaborately staged super-attraction which has been in process of production at their Grantwood, N. J., studios for nearly a year, has at last been completed, comes the further news that the company has also finished work on its second feature offering.

"The Threshold," which is the title of the new picture, is five reels in length and is said to be a feature of exceptional box-office quality, with many novelties of setting and theme that insure it having an appeal of the widest character. It has been made under the direction of Joseph Levering, in co-operation with the author of the story, Garfield Thompson, the well-known writer, and Herbert L. Messmore, the technical expert of the company.

According to present plans, "The Threshold" will either be sold outright or released through one of the larger distributing organizations, while "Determination," the company's super-feature will first be presented as a special attraction at one of the Broadway houses this fall, before being released generally throughout the country.

President Martin, who made the announcement, while still comparatively new and unknown to a majority of the motion picture industry, has already established a notable record in the way of efficiency and economical production management. He modestly asserts that he is still only in the beginner class, but judged by the results he is to have secured in the time in which he has been actively identified with film activities, his achievement is one of which any veteran producer might be proud.

JAMES W. MARTIN
President and general manager of the United States Moving Picture Corporation

Paramount Mexican Distributing Company Reorganized, with John P. Day President

ANNOUNCEMENT is made by E. E. Shauer, assistant treasurer and in charge of the foreign department of the Famous Players-Lasky Corporation, of the reorganization of the Paramount distributing organization in Mexico. The new organization is known as Famous Players-Lasky, S. A., and has already begun releasing. John L. Day, South American representative of the Famous Players-Lasky Corporation, was chosen president of the new organization and Miguel T. Gonzales secretary-treasurer. The latter, who has been identified with the Continental Film Company, S. A., Paramount distributors prior to the reorganization, will be managing director.

Increased Activities

The first release made under the new regime was Cecil B. DeMille's "Male and Female," which had a striking success in the capital and other cities. As conditions improve it is expected that arrangements will be made for the opening of other offices for the distribution of Paramount pictures in Mexico.

A splendid new theatre costing 1,000,000 pesos, is now being completed in Mexico City and there are indications that other high grade picture houses will be constructed there in the near future. Because of the undeveloped state of the motion picture business in Mexico the future holds great possibilities. The present high premium on money has served to discourage the few Americans who have investigated theatrical conditions in the southern republic, but the time is not far distant when the uncertainty will be removed.

Percentage Bookings

Practically all the bookings are made on a percentage basis, all advertising being done by the distributor. If one is able to obtain a Sunday premier for a good picture he is certain of success. Where one print is used, and at the present time Mexico is a one print territory, as many as five or six houses run a picture on the first day's release.

Practically the entire territory is "controlled," a state of affairs which has been harmful to the distributor as well as the exhibitor. This condition will show considerable improvement as business conditions become more settled throughout the country.

AMBROSIO'S GREAT SCREEN SPECTACLE MADE FROM VICTORIEN SARDOU'S FAMOUS PLAY, "THEODORA," AND DISTRIBUTED BY GOLDWYN

American Laboratories Helped in Speed Record

Just fifteen hours and thirty-one minutes after Jack Dempsey administered the knockout wallop to Monsier Carpentier, films taken of the big mill for one of the nationally famous news weeklies, reached the American Film Company's laboratories at 6227 Broadway, Chicago, by airplane. A big force of technicans were awaiting the negative and it was rushed through development, printing, tinting, toning and titling departments, and thirty American "Ten Point Prints" were delivered to the Chicago exchange which distributes the news weekly, a few minutes before 11 o'clock Sunday morning. At noon the exchange had the Chicago edition in the theatres and mobs of excited fans were able to get an eyeful.

The news weekly cameraman rushed his negative to a waiting airplane at a Jersey City park the moment the count of ten was ended, and at Cleveland a switch was made to another plane which was in readiness for the pilot, and again they were off. The journey from Cleveland to Chicago was made in complete darkness but a safe landing was accomplished with the aid of flares at the Chicago landing field, and a waiting auto rushed the negative to the American laboratories.

A. M. P. A. Anniversary Dinner Is in October

The fifth anniversary dinner of the Associated Motion Picture Advertisers, Inc., marking the fifth year of the organization's existence will be held at the Biltmore Hotel late in October and will mark the most representative gathering ever held of all branches of the industry, according to initial plans and reports for the dinner formulated last week.

Speeches by men prominent in public life will feature the evening's entertainment, with a possibility that the function may assume an international aspect if the committee is successful in securing the attendnace of several prominent foreign representatives.

Secondary only to the formal speeches will be the installation of officers for the ensuing year, as the dinner will mark the commencement of a new year in the organization's life.

At the conclusion of the speeches there will be dancing. The honor of the presence of women whom members or guests may invite is being especially solicited. In this respect the dinner marks the first A. M. P. A. function to which ladies have been invited.

Famous Players British Laboratories Now Operating at Acton; Cost $250,000

WITH the completion and opening of the Olympic Kinematograph Laboratories, Ltd., at Acton, London, the Famous Players-Lasky British Producers, Ltd., is now in a position to take over the developing and printing of its own films, which hitherto had to be entrusted to one of the general concerns that undertake such work for the various British film companies.

The new laboratories were erected by Famous Players-Lasky British Producers, Ltd., at a cost of $250,000 and are constructed on the most modern American lines. For this essential reason, it is undoubtedly true that they form the finest and most efficiently equipped plant of its kind in Great Britain and one which would stand comparison with any model studio laboratory in the United States.

In connection with the transfer cupboards by which the film is passed through the various dark room stages, an ingenious device is in use which is the invention of J. F. Skittrell, one of the managing directors of the laboratories. The locking of the door on the light side automatically opens the door in the dark room and vice versa. In no case can both doors be opened simultaneously.

Needless to say, more than the usual amount of attention has to be paid in England with its uncertain climate to the problem of laboratory ventilation and air-washing. An air-washing system has been installed which allows at a rough estimate the passage of a current of fresh pure air every five minutes, also regulating the temperature and ensuring the correct percentage of humidity in the atmosphere throughout every department of the building for all seasons of the year.

French Director Here to Market Big Films

Louis Nalpas, the well-known French director, who is known in Europe as "The French Griffith," has arrived in New York and is stopping at the Hotel Astor.

M. Nalpas, whose studio is at Nice, France, has brought with him two of his most recent big special productions, "Mathias Sandorf," which is a serial, based on Jules Verne's story, and a ten-reel super-special, "Tristan and Isolde," which is regarded as one of the greatest foreign pictures that has yet been brought to this country.

Prior to his arrival here, M. Nalpas began negotiations with Mlle. Narcita, the noted Spanish beauty and formerly the star of the Royal Cinema Corporation, Ltd., of Montreal, Canada, who has been in New York for some time, and immediately upon his arrival he got into communication with her.

It is understood that Mlle. Narcita will be starred in the next picture that M. Nalpas makes, although it is not yet definitely known whether the picture will be made in this country or at the director's studio in Nice.

M. Nalpas will remain in New York for some time, but it is likely that after disposing of his two pictures and completing the details of his arrangements with Mlle. Narcita, he will return to France prior to beginning his next production, even though he decides to produce here.

Agnes Ayres Goes West

Agnes Ayres, Paramount's newest star, has completed her scenes in "Cappy Ricks," in which she appears as leading woman opposite Thomas Meighan and left Wednesday afternoon for Los Angeles. She will soon begin work on her first starring vehicle for Paramount.

The Selznick News issue released Thursday, July 7, is given some of the value of a scenic by a number of interesting shots made to illustrate the hazardous work of the aviator who has long been engaged in carrying mail out of Seattle to important points in Northwestern Canada. The shots, made from the mail airplane, show the cities of Seattle, Wash., and Victoria, Vancouver, from the sky, and also the snow-capped peaks of the Sierra Nevada.

CLEVER COMEDIANS AND COMEDIENNES IN THE CHRISTIE CONSTELLATION

They supply the antidote of laughter for the ills of life, in Vanity and Gayety comedies, released by Educational. No. 1 is, of course, Al Christie, and the others, in numerical order, are: Dorothy Devore, Earl Rodney, Eddie Barry, Vera Steadman, Bobby Vernon, Neal Burns and Viora Daniel

"Fairness to Exhibitor" Slogan at Sixth Metro Sales Convention; Great Productions Are Promised

HAVING sounded again the Metro keynote of fairness to the exhibitor, the sixth annual convention of the company's officers, district and exchange managers came to a close Thursday evening, July 7, at a banquet given at the Hotel Astor, New York. After a report of the up-to-the-minute activity of the Hollywood studios by J. Robert Rubin, attorney for Metro, who was toastmaster, Marcus Loew said:

"When you return tomorrow to your several districts and exchanges, let your policy continue to be fundamentally one of absolute fairness to the exhibitor. Metro has won a reputation for square dealing, sometimes at its own expense. Let us keep it up—impress the man who shows our pictures still more deeply with our desire to give him all he pays for, not to let him pay for more than he receives—to give, in any case of doubt, the break to the exhibitor."

Mr. Loew referred to several instances of the last year when Metro granted cancellations of contracts for pictures when exhibitors felt such concessions were due them, in spite of non-cancellable clauses in contracts.

Richard A. Rowland, president of Metro, after emphasizing Mr. Loew's policy toward the exhibitor, spoke of the production policy of the company. He said:

"We are all rather proud of the quality of our pictures for the last twelve months; and I know we're going to feel even more enthusiastic over the prospects for the coming season. I do not believe that any company ever has gathered together the staff of all-round excellence our Hollywood studios now hold. We have stars the public wants to see, the very best stories in the market for their presentation. Our directorial staff is unquestionably supreme. Our fairness to the exhibitor, you see, starts at the studio in our every effort, from the beginning to give him the best photoplays in the world today."

Other speakers were David Bernstein, treasurer of Loew's Inc., and C. E. Danforth, of Van Emburgh and Atterbury, who dealt with the present economic phases of the industry.

The last day of the stay of the district and exchange managers in New York, July 8, was given over to personal interviews with W. E. Atkinson, general manager of Metro.

The Metro exchange managers, aware of the remarkable array of pictures scheduled for the coming year, expressed the belief, it is said, that no difference in attack would be necessary, for the Metro productions within the next twelve months promise even to surpass the excellence of those in the past.

Big South American Distribution Deal Is Closed for "A. P." by Al Lichtman

COVERING the entire feature output of Associated Producers for a period of two years, beginning immediately, Al Lichtman, general manager of Associated Producers, represented by Arthur Levey, his foreign sales manager, consummated a deal last week with the Argentine-American Film Company of Buenos Ayres, whereby the latter company will act as distributors of all "A. P." feature productions released during the years of 1921 and 1922 in seven South American countries.

The seven countries are Argentine, Paraguay, Uruguay, Brazil, Chile, Peru and Bolivia. The arrangement begins with the first Associated Producers picture released, which was Thomas H. Ince's "Homespun Folks," and includes all feature productions so far released or to be released, among which are J. Parker Read Jr.'s "The Leopard Woman," Allan Dwan's "The Forbidden Thing," Maurice Tourneur's "The Last of the Mohicans," J. Parker Read, Jr.'s "Love," J. Parker Read, Jr.'s "A Thousand to One," Thomas H. Ince's "Lying Lips," Mack Sennett's "A Small Town Idol," Allan Dwan's, "A Perfect Crime," J. Parker Read, Jr.'s "I Am Guilty," Mack Sennett's "Home Talent," Thomas H. Ince's "Mother O'Mine," Allan Dwan's "A Broken Doll," Maurice Tourneur's "The Foolish Matrons," J. L. Frothingham's "The Ten Dollar Raise," J. Parker Read, Jr.'s "Greater Than Love," an Associated Producers' special, "Devotion," and Thomas H. Ince's "The Cup of Life." The other pictures which Associated Producers will release after "The Cup of Life" and which are included in the deal will be announced later.

D. R. HOCHREICH

Manager of ceremonies at the Atlantic City exhibitor convention, who oiled the ways for a great time for all

Levey Off to Europe; to Open Exchanges for A. P. in Principal Cities

Arthur Levey, foreign sales-manager of Associated Producers, left for London on the Aquitania July 5 on his first leg of a tour around the world. His object will be to establish "A. P." distribution in the principal cities of Europe. Levey's departure is the first step in organized distribution of Associated Producers product in foreign territory, and was delayed to the present time pending the release of a sufficient number of productions to warrant the establishment of individual branches.

Levey was selected by Al Lichtman, general manager of "A. P." because of his veteran experience in foreign markets. Levey has been active in every field of the industry. In 1913, he began importing foreign films to this country, in addition to which he carried on an extensive export of American films. He was the organizer of the Overseas Distributing Corporation in 1916, through which he marketed the output of the old Mutual Film Corporation.

VIOLET MERSEREAU

Who has sailed to take a part in Fox's "Nero," now being produced in Rome by J. Gordon Edwards

Philip Gibson Drowns

Philip Gibson, age nineteen, who was employed in the Montreal office of United Artists, met death by drowning on July 3 in the Riviere des Praires just outside of the city. Mr. Gibson while in bathing with two friends lost his cap and in seeking to recover it was caught by an undercurrent. He could not swim and was being swept away when one of his friends who went to his aid was caught with the cramps and also came very near being drowned. A member of the Mount Royal Life Saving Service succeeded in rescuing him but did not get to Gibson in time.

Mr. Gibson's body was recovered the following day. He lived at 1039 Urban street.

Arthur Miller Exposes the Same Film 21 Times

A camera feat that has few, if any, parallels in the motion picture industry was that of Arthur Miller, who has just photographed the final scenes in "Peter Ibbetson," Paramount's adaptation of Du Maurier's classic. Double exposures are common enough, and Miller made more than 400 of them in the dream scenes of this picture, but in addition he made several triple exposures, the first ever made by Paramount.

The triple exposures were of a stage on which is being enacted the last act of Shakespeare's "Othello." Triple exposure, in this instance, is only a figure of speech, for in order to get the three impressions on the same film, it was necessary for Miller to run his film through the camera twenty-one times.

Sunday Educational Shows in Jacksonville

A dispatch from Jacksonville, Fla., says that motion pictures are coming back after two months of Blue Sundays. But only educational pictures are to be shown, according to a ruling of Prosecuting Attorney Lott, who launched the crusade against Sunday shows. He has held that films which are reproductions of dramatic or theatrical performances are illegal. Cartoons, comedies and nature studies are permitted.

In the Independent Field

By C. S. SEWELL

Plan Organization of Independent Exchanges

ORGANIZATION among the different units in the independent field appears to be the order of the day. The latest development is an organization of state right exchanges throughout the country which is being sponsored by Sam Zierler, president of Commonwealth Film Corporation of New York.

While the proposition is as yet in a tentative stage and no name has been selected, the plans have proceeded to the point where arrangements have been made for a meeting to be held in New York during the latter part of August, when the details of the plan will be worked out and a permanent organization effected.

Mr. Zierler is very enthusiastic over the prospect for a successful outcome of his plans and informed the writer that everything looks rosy. Although he has had this plan in mind for a long time actual steps were not taken until the Minneapolis convention, when the subject was broached to a number of exchangemen, and that he has already been assured of hearty support by Bob Lynch of Philadelphia, Herman Rifkin of Boston, Charles Klein of Boston, Sidney Lust of Washington, Harry Lande of Pittsburgh and several others, and that he is confident thirty or more representative exchangemen will be on hand for the New York conference.

A point which Mr. Zierler desired particularly stressed at the outset is the fact that collective buying of productions is not one of the purposes of the organization and that this feature will not enter into its plans. He explains that it will be in the nature of a national credit organization formed for the betterment of business conditions, the dissemination of information of importance between its members, and protection against practices both on the part of producers and exchanges which are injurious to the business.

As an example, Mr. Zierler referred to instances where exchanges had arranged with producers for a series of productions and after going to considerable expense in sending out road men, arranging for bookings, etc., and then being able to secure only two or three productions out of the number contracted for. On the other hand, he referred to the statements of producers and distributors that in some instances the exchanges after contracting for productions and having prints shipped, decide they do not want them and do not take up the C. O. D.'s.

While explaining that such conditions are the exception rather than the rule, Mr. Zierler's idea to correct them is in the first instance to charge a rather large initiation fee and dues to exchanges wishing to join the organization so that the treasury will have at all times a substantial amount as a guarantee for the fulfilment of its pledges. It will, for example, be in position in dealing with producers to assure them that its members will live up to their contracts and pledges and in case any member does not that the association will be responsible. On the other hand, the organization in dealing with the producer who plans a series and arranges in advance for its distribution will be required to put up cash or bonds to insure the fulfilment of the contract with provision for forfeiture in case of non-fulfilment.

It is the belief of exchangemen favorable to this plan that it will work out to the advantage of all branches of the industry and will inspire confidence both on the part of exhibitors and producers and will eventually lead to the exchanges being in position to offer the exhibitors a definite and consistent line of attractions and at the same time assure the producer and national distributor of an outlet for their productions.

Mr. Zierler further explained that only in the event of the organization not being in position to secure productions of the kind and number desired would they go into the production field.

Membership in the organization will not be limited to one exchange in each territory, but will be open to all independent exchanges in the United States and Canada that comply with its by-laws. While stressing the point that there will be no co-operative buying and that each individual exchange will be left free to buy just whatever productions desired for its own territory, Mr. Zierler pointed out the fact that whenever members were approached with productions which were considered satisfactory, full information regarding them would be communicated to the other members, so that if they desired they could get together and make as advantageous a deal as possible, but that under no circumstances would any exchange be forced or even urged to contract for any production that it did not want.

In commenting upon the recently formed Producers and Distributors Association, of which Joe Brandt is president, Mr. Zierler states that while the two associations were composed of two different branches of the independent field, there was no reason why they should be antagonistic, as they have many plans and purposes in common and it is the expectation that each will be mutually advantageous to the other in bringing about a betterment of conditions, and it is believed that they will be able to work side by side in harmony.

In conclusion Mr. Zierler stated that it is the plan to conduct this organization along the general lines of the F. I. L. M. clubs, and that while it is difficult in advance to outline in details the activities of such an organization he feels sure that as the organization is perfected there will be many points which will arise on which the members will be in position to bring about better conditions and a better understanding between producer, distributor, exchangeman and exhibitor.

New Atlanta House Shows Kineto Film

R. M. Savini, of Savini Films, Inc., has advised the Kineto Company that the Kineto Review, "Was Darwin Right?" occupied a prominent position on the opening program of the Metropolitan Theatre in Atlanta. The Metropolitan has just been completed and is one of the finest theatres in the South.

"Was Darwin Right?" deals with all kinds of anthropoids from the gorilla down to the commonest variety of monkey. The New York World of last Sunday commented at some length upon the interest this Kineto Review has aroused.

Sam Grand Buys Equity Special

Equity Pictures Corporation announces the sale of New England territory on "The Black Panther's Cub" to Sam Grand of Federated Film Exchanges, of Boston. Mr. Grand is the fourth prominent independent buyer to secure territory of this spectacular production. His territory is a large one, including Massachusetts, Connecticut, Maine, Vermont, New Hampshire and Rhode Island. His exchange is located at 48 Peidmont Street, Boston.

Mr. Grand announces he will have a complete line of accessories and advertising matter as well as a large number of prints available for "Independence Month."

Bert Lubin Back

Bert Lubin, president of Western Pictures Corporation, arrived in New York on Saturday, July 13, from San Antonio, bringing a print of "Partners of the Sunset," the first of the few series of semi-Westerns starring Allene Ray. The story was written especially for the star by Walter Hall and it was directed by R. H. Townley. It is said to furnish Miss Ray with unusual opportunities for her talents.

In the Independent Field

Franklyn P. Backer Announces Entrance Into Producing Field

Franklyn P. Backer, president of Horizon Pictures, Inc., has arranged for an enlargement of his program of autumn activities, which includes the entrance of his company into the producing field with a view to furnishing the independent market with a series of big specials.

"It is our purpose," says Mr. Backer "to become the greatest source of outlet for independent productions and we are extending every effort to have ready by fall a sufficient number of pictures to take care of independent exchanges and exhibitors. Recently we announced we were in the market to buy big specials. Although we received some favorable responses it was surprising to find how curtailed production is today and to meet the situation and supply the enormous demand for independent pictures during the months to come, which I predict will be the biggest in the history of the business, I find it necessary not only to buy what worthy productions we can, but to enter actively into the making of pictures.

We have under consideration final arrangements with several of the best directors and big stars, each to make a series of high class pictures from well-known novels and plays. The directors are responsible for some of the best screen productions and the stars are real stars from a box-office standpoint.

"With the productions already under Horizon's banner, "The New Minister," "A Western Thoroughbred," the Norma Talmadge production, "A Daughter's Strange Inheritance," and the Sunset Slim series of two-reel Westerns, together with the pictures Horizon will make, I feel that the independent exchangemen will be well taken care of with a line of pictures that will compare favorably with the best specials."

Louise Lorraine a Daring Serial Heroine in 'Adventures of Tarzan'

The work of Louise Lorraine, the heroine of "The Adventures of Tarzan" serial, starring Elmo Lincoln, is said to have attracted widespread attention and favorable comment on the part of state right buyers who have witnessed the first five episodes, which reveal here as an unusually daring serial player.

In many of the scenes it is stated that she worked fearlessly with the lions, elephants and leopards and received minor injuries from their claws, but insisted on taking the risks for the sake of realism and disdained the use of double exposure work. Beside appearing with the wild animals, she was called upon to climb trees, make leaps across chasms and perform other perilous stunts.

LOUISE LORRAINE

Who supports Elmo Lincoln in "The Adventures of Tarzan" serial, handled by Adventures of Tarzan Serial Sales Corporation

Many Producers Enthuse Over Success of Short-Subject Program

The recent presentation by S. L. Rothafel at the Capitol Theatre, New York, of a program composed entirely of short subjects has had the effect of causing an unusual revival of interest in short subjects. With the introduction of the five-reel feature there came a period when short subjects were looked upon as fillers. More recently, however, their importance as business builders has become more and more recognized, culminating in Mr. Rothafel's demonstration that a successful show can be given with short subjects alone.

This is of importance to the independent field as many of its producers and distributors are handling short subjects, and, in fact, there are a number of exchanges throughout the country that deal in short subjects exclusively.

Charles Urban, president of the Kineto Company of America, who had five of his subjects selected by Mr. Rothafel for this experiment, was well pleased at the way in which these pictures were received by the audiences. Mr. Urban believes that this not only shows the possibilities of short subjects, but that the public desires pictures that some consider "highbrow," that is, pictures that are instructive as well as entertaining. The Kineto subjects shown were "The Science of a Soap Bubble," "From Egg to Chick," "Ancient Customs of Egypt," "Rare Animals" and "The Hare and the Tortoise."

Jack Cohn of C. B. C. believes that this step marks a new era for the exhibitor. He has always been a believer in short subjects and ever since his advent into the production field has looked forward to the short-subject program. Mr. Cohn is the producer of the single reel "Screen Snapshots" and the two-reel "Hallroom Boys" comedies. He is a firm believer that many five-reel stories can be told with more snap and action in two or three reels, with the saving of unnecessary footage. "Of course, however," says Mr. Cohn, "there are many good features that warrant longer footage, but it was the short subjects that first won success for the films and with the increasing realization of its possibilities, the result will be shorter and better pictures." Mr. Cohn, who has just returned from the Pacific Coast and visits to exchanges, reports that exhibitors are asking for more short subjects and refers to the success that is being achieved by the two-reel James Oliver Curwood and similar stories produced on the same scale as the longer features.

R. C. Cropper, of Reelcraft Pictures Corporation, releasing 104 comedies a year, is also enthusiastic over this outlook and announces his company will continue to confine itself to one and two reel pictures. He reports that with the increase of the realization of the importance of the short subject there has been an increase in the demand for better pictures of this type, and that unless steps are taken to remedy it a serious situation will arise due to the demand for effective short subjects being greater than the supply.

Altogether, the situation looks decidedly encouraging for the producers of one, two and three reelers of high quality.

Big Bookings for Two Equity Films

Sam Zierler, president of Commonwealth Film Corporation, says: "There are no bad conditions when you have good pictures," and to back up his statement reports that notwithstanding the warm weather prevailing in New York he has Equity's "Straight From Paris" starring Clara Kimball Young over the Loew circuit and the same company, "Black Panther's Cub" over the Keith-Moss circuit. Mr. Zierler states it is his principle to make a lot for good pictures and make money, rather than pay little and lose money.

Callahan Defers Studio Opening

Jimmy Callahan announces he will defer the opening of his new studio in Atlantic City for a week or ten days in order that his left hand may entirely heal so that false ends can be put on the fingers which were cut off in a recent hydroplane accident. He has been assured that this physical defect can be remedied so that there will be no evidence of his mishap, and upon the opening of the new studio he will immediately start work on the interiors for his fifth comedy, "Wild Women."

Tweedy in "Wild"

"Wild" has been selected as the title of the sixth "Mirth" release for Reelcraft in which "Tweedy" is the star. The comedian appears in a Western role, with bucking bronchos, cowboys, Indians and other characters associated with Western atmosphere.

Burt to Film Two-Reelers Based on Stories by Captain Whytock

William P. "Bill" Burt, for several years associated with George B. Seitz in the production of the latter's serials, is now producing a series of twenty two-reel dramas for the Putnam Popular Productions, three of which already have been completed. The productions are being made from stories by Capt. Ross Whytock, of the New York World, who was a member of the Army Intelligence service during the war.

"Tales of the Tenements" is the general title of the productions, which are being made in the Hal Benedict studio at College Point, L. I. These stories are said to be based upon the actual experiences of Mr. Whytock during his long career as a newspaper reporter. Many of them being founded on information obtained while covering the big police cases.

William P. Burt will direct all of the pictures. Before entering the motion picture field he was a stock director with George B. Seitz; he assisted in the production of "The House of Hate," "The Lightning Raider," "The Black Secret" and "Bound and Gagged."

In the Independent Field

Pearl Shepard with Reelcraft

Pearl Shepard has been engaged by Reelcraft Pictures Corporation for a leading role in the new series of Aladdin Comedies, and Dick Smith has been selected to weild the megaphone for this series. The principal male role has been assigned to Billy Gilbert, who is said to have been one of the four original Keystone cops.

Miss Shepard has been featured in a number of film productions, her most recent work being in Ivan Abramson's special attraction, "Mother Eternal," in which Vivian Martin was the star, and in "Cross Currents," a production which is scheduled for early release.

Mr. Smith was for a long time one of the principal directors for L-KO Comedies for Universal Film Manufacturing Company.

Grover Jones Forms Own Company

Grover Jones, magazine and continuity writer and comedy director, has begun work on his first feature production for the recently formed Grover Jones Productions. The cast is headed by Ora Carew, who will be supported by Jack Richardson, Charles Mason, Camille Astor, Ed Brady, Ray McMann and Murray Miller. The title of the first production is "The Way of the West."

No particular player will be starred in the series, which will consist of six "thrillers."

Iris Pictures Company Formed to Make Six Big State Right Films

Iris Pictures Company has entered the field and announces plans to produce a series of six big features during the coming year for release through independent exchanges. Walter Steiner is director general of the new company and has associated with him a staff of capable and experienced assistants, consisting of Vincent de Maria, former architect and interior director, as technical director; Frank DeMaria, cinematographer and inventor of a new camera for use during night work; Jack Goulde, a film pioneer, as business representative, and Meyer Keilsohn, playwright and short-story writer, as scenario editor.

The offices of the company are located on the eighth floor of World Tower Building, 110 West Fortieth street, New York. The company has secured the Ideal studios in Fort Lee, N. J., one of the most modern and well-equipped in the East, where the series of features will be produced, and a staff of workmen are now engaged in enlarging the dressing rooms and making other changes. Actual production work will commence as soon as they have finished.

The initial production will be "Tangled Hearts," written by the English playwright, Meyer Keilsohn, which scored a success on the London stage. Mr. Keilsohn will personally supervise the production of this film.

Screen Snapshots Pulls Good Stunt

Screen Snapshots recently engineered a triplebarreled stunt. Arrangements were made by which Betty Blythe, featured in "The Queen of Sheba" and other productions was the host at the free delivery of ice on New York's congested East Side during a very hot day. A large New York ice company donated the ice. Placards and slides heralded the occasion and a large crowd was on hand. In addition to providing grateful relief for those who were fortunate enough to receive the free ice, the stunt resulted in considerable publicity for Miss Blythe and Screen Snapshots, and in addition cameramen were on hand and secured scenes which will be incorporated in this screen fan magazine.

Many Canadian Exhibitors Want Sonora's "Twice-Born Woman"

Sonora Films Corporation reports the receipt of many requests from Canadian exhibitors regarding "The Twice Born Woman," which is now in its fourth week at the New York Hippodrome.

This production, said to be drawn from legend, tradition and Scripture, depicts worldly triumphs, the penitence and atonement of Mary of Magdala. In this version is portrayed two great opposites of character and the world old conflict of light and darkness exemplified in the life of Jesus. Creed has been disregarded and a lesson universal in human life exemplified. The theme being taught in many tongues not only by symbolism, but by Mohammed, Buddha, Confucius and other great moral teachers. Through symbolism the lesson makes its appeal.

Victor Nurnburg Writes Prologue

Victor Nurnburg, formerly director of advertising and publicity for Reelcraft and now associated with the publicity staff of Sonora Films Corporation is the author of the prologue which is being used in connection with the European feature, "Tradition," which is being presented at the New York Hippodrome along with the Malcolm Strauss feature, "The Twice-Born Woman."

Mr. Nurnburg is a versatile young man, as in addition to his other talents is also a composer, and prepares musical scores, plays several musical instruments and also appeared on the concert stage as well as the vaudeville and in pictures.

Weiss Adopts New Serial Sales Plan

Louis Weiss, president of the Adventures of Tarzan Serial Sales Corporation, announces a departure from the generally accepted method of marketing serials. Instead of offering the new serial, the "Adventures of Tarzan," on the strength of the first few episodes, the actual marketing of the serial will begin upon the completion of the entire serial which is expected to be available for screening within the next month. This is done to give prospective buyers the opportunity of viewing the entire serial before signing contracts. It is expected that this will appeal to buyers as they will be able to see exactly what they are getting, from the first to the last reel.

Hoxie Continues Triumphal Tour

Jack Hoxie, star of the Ben Wilson productions which are being distributed by Arrow Film Corporation, continues to meet with success in his personal appearance tour. He recently visited Des Moines and Davenport, and in the former city was guest at the Rotary Club at luncheon and also gave an exhibition of riding for the Des Moines Ledger-Tribune. Later he attended a big picnic for children and as a result of his trip made many new friends, and a number of the papers carried front-page stories about him.

Hoxie then went to Chicago, where he spent several days. The Chicago American co-operated with Frank Zambreno, of United Photoplays, in exploiting him. During his stay he made personal appearances in fourteen theatres, among them the People's Theatre, where a special free matinee was given to about 3,000 children.

This theatre is one of the largest in the loop district, but not only was it filled, but the surrounding streets were also filled with eager children clamoring for admission. A feature of the showing was the presence of a number of children from two Jewish orphan asylums and the Chicago Home for Crippled and Deformed Children, who through the courtesy of a taxicab company were brought to the theatre in fifty cabs, each bearing a banner reading "We are on our way to the People's Theatre to see Jack Hoxie."

Newspaper Devotes Much Space to Views of Urban Animal Series

An indication of the interest aroused in the series of "Modern Truths from Old Fables," which will shortly be released, the Kineto Company of America refers to the attention paid to them in Sunday's New York World, which devoted considerable space to them in its Gravure Section.

The pictorial editor of the World selected scenes from "The Frog and the Rat," "The Grasshopper and the Ant" and "The Sun and the Frogs." Accompanying each was printed a portion of the original fable as La Fontaine wrote it hundreds of years ago.

These fables are being translated to the screen by Dr. Raymond L. Ditmars and are being edited by Charles Urban. Actual photographic work is being done out at the Bronx Zoo, where Mr. Ditmars is the curator and animals are being used as the actors.

"The Hare and the Tortoise," the first in the series, was shown last week at the Capitol Theatre. The series will be released one each week, beginning in the autumn.

Arrow-Curwood Feature Booked by Lesser-Gore-Ramish Theatres

Dr. W. E. Shallenberger, president of Arrow Film Corporation, announced W. O. Edmunds and E. H. Emmick of Progress Features, San Francisco, have placed the first picture of the Arrow-Curwood series, "God's Country and the Law" with the West Coast Theatres, Inc., for the Los Angeles territory. The West Coast Theatres is directed by Gore Bros., Ramish and Sol Lesser. This means that this production will get off to a big start in that territory as the deal includes first run showings in the Kinema and Alhambra theatres of Los Angeles and Long Beach, Venice, Ocean Park, Redondo, Santa Barbara, Bakersfield, Anaheim, Pamona and principal Hollywood theatres. Besides several prominent suburban houses in Los Angeles proper will show "God's Country and the Law," making a total of about 40 theatres altogether in which the first Curwood picture will have early presentation.

The West Coast Theatres, Inc., have also arranged to show "The Golden Trail" and a number of Jack Hoxie features.

Fairbanks Spending $1,000,000 on Latest, Says United Artists

Douglas Fairbanks is spending $1,000,000, United Artists reports. It will take him three months. He has cut the strings of his purse, turned it upside down and is pouring that huge sum of money into a film version of "The Three Musketeers." Edward Knoblock has adapted the story from Alexander Dumas' famous novel. Fred Niblo, who directed Doug in "The Mark of Zorro," is also directing "The Three Musketeers."

Very few times in the history of the industry has a photoplay been produced on as lavish a scale as the forthcoming Fairbanks offering. Nearly $100,000 has been spent on costumes and more than half that amount on exterior sets, not counting the ship and pier yet to be built.

"The payroll is more than three times as heavy for this picture as it has been on any previous Fairbanks film," says John Fairbanks, Doug's brother and business manager. "Our aim has been to get the best talent available, regardless of cost."

More women are appearing with Doug in important roles in "The Three Musketeers" than have ever before been seen with him in a photoplay. Marguerite DeLaMotte, Mary MacLaren and Barbara La Marr, all stars in their own right, are among the highest paid photoplayers on the screen.

All told, there are 116 persons in the cast, not counting the extras and the weekly payroll reached $50,000 a week.

It is believed by Director Niblo and Doug that this picture will be completed about the middle of July, following which plans will be immediately laid by Fairbanks for the production of "The Virginian," most of which will be filmed in Wyoming, where the story is laid.

"TIME AND DEATH AND RUIN ARE REMORSELESS LEVELERS"

And love also does the steam roller act with ideas of caste and class, you find in Selznick's "Remorseless Love," starring Elaine Hammerstein, supported by Niles Welch

Goldwyn Releases in Autumn "Theodora," Italian Spectacle

The Ambrosio production of "Theodora," a spectacular film version of the Victorien Sardou drama in which Bernhardt won great renown, will be the first of Goldwyn's Italian photoplays to be released in the fall.

The spectacle probably will receive a New York pre-release showing in a legitimate theatre at the regular theatrical scale of prices, as in the case of 'The Old Nest." In keeping with Goldwyn's policy to give the exhibitors who have rented and shown Goldwyn productions a chance to make first money on "Theodora," the film will not be "roadshowed," according to present plans.

"Theodora" was two years in the making and a total of 30,000 persons were employed in picturizing the famous story. The sets required six months to build them. Rita Jolivet, whose first important engagement in this country was with Otis Skinner in "Kismet," acts the impressive role of Theodora.

This spectacle, made by the men who produced "Cabiria," is declared by Goldwyn to be a bigger and more spectacular production than that famous photoplay, which is now being revived as a big theatre attraction. Its story is based on the attempt of Empress Theodore of Byzantium to revive the old paganism which the Emperor Constantine had suppressed in favor of Christianity.

Finishing Script

Waldemar Young, Paramount continuity writer, is completing the script of "A Prince There Was," George M. Cohan's stage success, for Thomas Meighan. Production will begin early in August at the Lasky studio, Hollywood. Mr. Young also wrote the scenario of Mr. Meighan's current Paramount production, 'Cappy Ricks," which is now nearing completion at the Long Island studio.

Aywon Announces a New Feature

Melvin Hirsh, general manager of the Aywon Film Corporation, announces that his organization is preparing an unusual special feature. Under the working title of "Fidelity," which will be released in addition to the three "Snowy" Baker features, the six Diamond Dot westerns, the series of fifteen Jimmy Aubrey comedies and the three features starring Will Rogers, Jr.

From Nathan Hirsh, president of Aywon, who is now abroad, also comes word that he will return within a short time and bring one big feature that was made on the other side.

Vitagraph Begins Production of Special Film on Curwood Story

With the completion of the cast for "Flower of the North," production has already begun on this Vitagraph special based on the novel of the same name by James Oliver Curwood. Henry B. Walthal will have the leading male role of Philip, and Pauline Starke will appear opposite Mr. Walthal as Jeanne.

Players Carefully Selected

The remainder of the cast, which has just been completed at Vitagraph's West Coast studios, is equally notable, the players having been selected not only for their ability to act but for their suitability for the distinct types they portray. Emmett King has the role of D'Arcambal and others include Harry Northrup as Thorpe, Joe Rickson as Pierre, Jack Curtis as Blake, Walter Rogers as McDougall, William McCall as Cassidy and Vincente Howard as Sachigo. In additions there will be hundreds of extra players for the lumber camp scenes and an entire tribe of Indians.

Smith Directing

David Smith is in charge of the direction. Like many others of the Curwood stories, the action is laid in the north—"North of 53"—and includes many spectacular and beautiful scenes.

The interiors are being made at Vitagraph's Hollywood studio and the exteriors in the mountains of Northern California.

MARY ALDEN

The mother in Goldwyn's Rupert Hughes picture, "The Old Nest"

Wanda Hawley and Walter Hiers in Realart's "Her Sturdy Oak"

Elmer Harris has furnished Wanda Hawley with an amusing story to follow her previous comedy, "A Kiss in Time." Under the title of "Her Sturdy Oak," she has another one of those comedies for which she is noted.

Walter Hiers, than which there is none fatter—probably—plays the title role in a way that is bound to add to the stout comedian's laurels.

Hiers, as Samuel Butters, is the fiancé and partner of Belle Bright, a very masculine female, who makes life miserable for him by treating him with too much kindness. Being a poet, though a bum one, his soul strives for the ethereal rather than the material, he weighing close to half a ton. Naturally, she doesn't sympathize with him and he hies himself to summer resort for inspiration.

Wanda Hawley and Walter Hiers are a wonderful mirth-provoking combination, and a cast which includes Sylvia Ashton, May Kelso, Leo White and Frederick Stanton help to keep the fun going, not to neglect mentioning the swarm of bees and the twins.

The original script called for a set of triplets, but in spite of a rigid search Los Angeles could produce but two of a kind.

Director Thomas N. Heffron had his work cut out for him in trying to get the twins to "take direction." They'd take everything else, especially from a bottle, but when it came to persuasion, there was nothing doing; when he wanted them to cry they'd laugh and vice versa. He finally hit upon a good scheme —when he wanted them to smile he'd show them Miss Hawley, but he got just the opposite effect by bringing on the rotund Walter Hiers. William E. Collins photographed.

Rapf Thinks Exploitation Most Important Item in Distribution; Special Plans for "School Days"

Harry Rapf, who is producing "School Days," starring Wesley Barry, for Warner Brothers, is a firm believer in special exploitation and advertising for the productions that he will soon offer to the trade and announced that special attention will be paid to the publicity preceding "School Days" when it is presented in the leading first-run theatres of the country.

"As the first aid that we have arranged for the benefit of exhibitors who booked 'School Days' I have engaged Gus Edwards, producer of vaudeville acts starring his juvenile proteges, to stage a revival of his well-known "School Days" vaudeville act. A dozen talented youngsters will appear in this act, which will be used as a curtain raiser for the feature," said Mr. Rapf. A special exploitation expert will be on the ground to see that "School Days" receives the proper representation with the local newspapers."

Wesley Barry's latest feature will be ready for release early in September and according to those who have followed its production will cause a sensation in the theatre world when it is exhibited for the first time.

Another early release from Warner Brothers, "Why Girls Leave Home," was also produced by Harry Rapf. Anna Q. Nillson is starred in this picture. It was given a pre-release booking in Newburgh, N. Y., several months ago and caused a sensation with the large crowds that attended Cohen's Theatre in that city.

Elaine Hammerstein and Tearle Start Production at Selznick

Still going strong at their studios in Fort Lee, despite the hot weather and a somewhat general lull in the business of producing motion pictures, the Selznick Corporation next week will put two new pictures in work. One will be "The Way of a Maid," starring Elaine Hammerstein under the direction of William P. S. Earle. The other will be "The Man of Stone," starring Conway Tearle, under the direction of George Archainbaud.

The Hammerstein picture is from a story by Rex Taylor. Lewis Allen Brown of the Selznick staff wrote the continuity, "The Man of Stone" was written by John Lynch and Edmund Goulding; Mr. Browne also wrote the scenario for the production.

"The Way of a Maid," which Miss Hammerstein is to present, is a story to which the star has been looking forward for some time. Myron Selznick, vice-president in charge of production of the Selznick organization, is a firm believer in the policy of keeping his players as fully informed of what they will be expected to do from time to time as is possible, and Miss Hammerstein has been keenly interested in the Rex Taylor story ever since it was purchased with her in mind as the star.

"The Man of Stone," Mr. Tearle's new picture, was especially written for him, and there is every indication that the finished production will be the best, by long odds, in which he has yet appeared on the screen. George Archainbaud will direct Mr. Tearle for the first time.

"Shadows of the Sea," the Tearle picture which has just been finished, was directed by Alan Crosland. "After Midnight," the picture before that, was directed by William P. S. Earle. Henry Kolker handled the star in still earlier Selznick releases, as did also Hobart Henley.

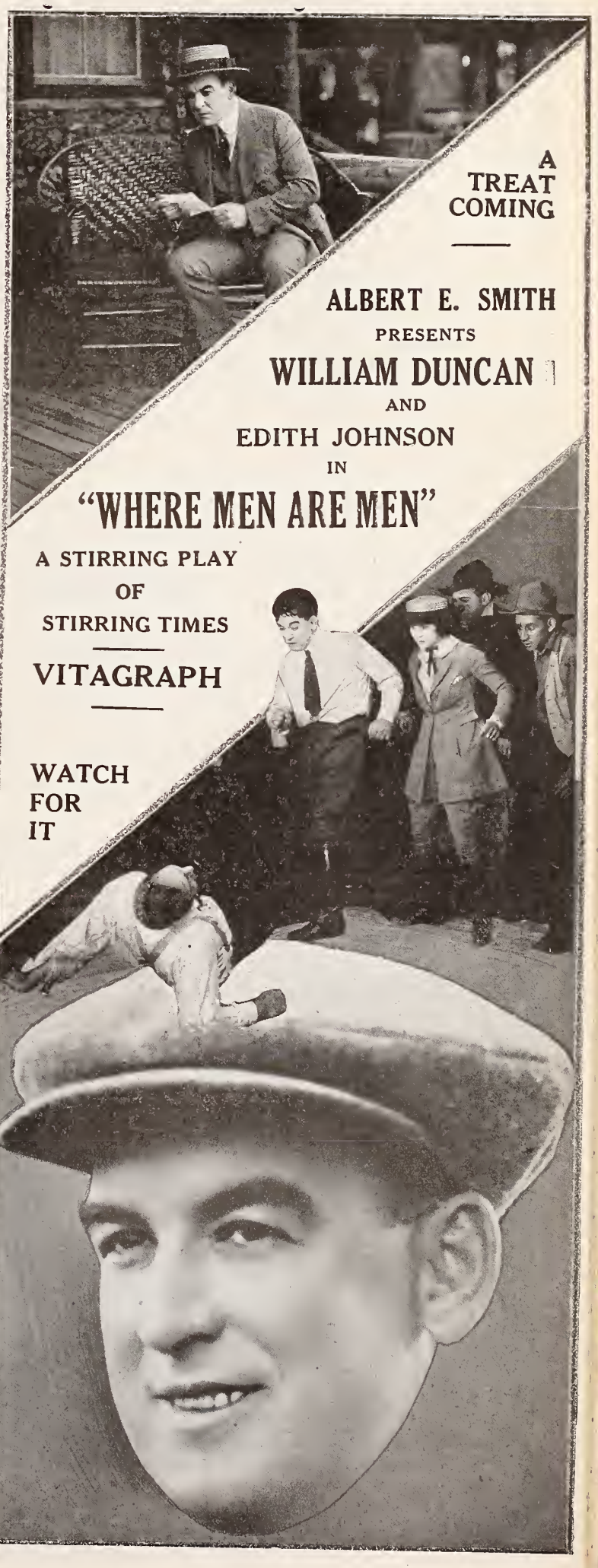
Representative Schedule of Short Subjects for Release

Pathe Exchange, Inc., announces a representative schedule of short subject features and the current episodes of two serials for release during the week of July 24. "The American Badger" is the next of the series of "Adventures of Bill and Bob," showing the exploits of Bill and Bob Bradbury, this time hunting the badger.

"The Flirt" is the second of the series of re-issued one reel comedies starring Harold Lloyd. Bebe Daniels, now a promising star in her own right, is featured with the comedian, and "Snub" Pollard, now featured in Hal Roach comedies, is Lloyd's running mate in the cast.

"The Lioness and the Bugs" is the title of the new animated cartoon of the series of "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. "No Stop Over" is the latest Hal Roach comedy scheduled for release, featuring "Snub" Pollard, assisted in his mirth-making by Marie Mosquini, and the Hal Roach comedians.

The current episode of "The Yellow Arm," the Pathe serial starring Juanita Hansen, with Warner Oland and Marguerite Courtot prominently featured, is "A Nest of Knaves." The chapter is said to be replete with thrills. The Pathe serial, "The Sky Ranger," arrives at the thirteenth episode, "At the Last Minute." June Caprice is co-starred with George N. Seitz in the chapter play. Pathe Review No. 113, the current issue of the screen magazine, presents a number of interesting and widely diversified subjects.



Critics Say "Conquering Power" Is Ingram's Greatest Picture

"The Conquering Power," the Rex Ingram production for Metro, shown this week at the Rivoli Theatre, New York, has been greeted by reviewers with praise rivaling that bestowed upon Mr. Ingram's production of "The Four Horsemen of the Apocalypse." Some critics believe that the new production, an adaptation by June Mathis of Balzac's novel, "Eugenie Grandet," surpasses "The Four Horsemen."

The Evening Mail says: "In many respects 'The Conquering Power' was a test of Ingram's real ability as a director. When 'The Four Horsemen of the Apocalypse,' his first great effort, scored its sensational success, the wonder was expressed if he could ever equal that work. His answer is found in 'The Conquering Power,' for in the latter film he has actually surpassed 'The Four Horsemen.' Artistically the film is magnificent, a masterpiece, a superb background for a powerful story, impressively told. It is not too much to say 'The Conquering Power' is a distinct contribution to the evolution of motion picture production."

High Praise from Post

P. F. Reniers, writing in The New York Evening Post, says: "It has an ease of continuity that is soothing in effect; the tone shadings of its photography seem equivalent to the elusive quality of sensuous music; and Mr. Ingram's groups fall, dissolve and fall again into pictures so well composed that one regrets the necessity for continuous movement. These qualities make 'The Conquering Power' a film that will bear seeing not only once but several times, and we make bold to recommend it to those, if any, who are still skeptical of the cinema as an agent of beauty."

Hariette Underhill in the New York Tribune: "'What do you want now?' they say, and we answer, now once and for all, another 'Conquering Power.' We sat spellbound while the story was unfolded on the screen, charmed by the youthful appeal, vivacity and cleverness of Rudolph Valentino, by the restful and perfect continuity of the story, by the gorgeous photography, by the most excellent and beautifully brief titles, and by the splendid direction of this man, Rex Ingram. It is full of soft elusive shadows and high lights. And it has love and a certain amount of mystery and honor and retribution all done by a director who has a firm hand and a level head. No matter what you see on the screen you never have the feeling that it is unreal. Particularly now, when so much is being said and so much is being felt about the German films, is such a picture welcome? Germany has turned out nothing finer. Need we say more?"

The other reviews were equally enthusiastic.

DOESN'T IT BRING BACK THE MEMORIES?
It could be Jason in search of the Golden Fleece, or a Carthaginian galley embarked on adventure, or any of those oldtime heroes we've read about. It's from the Goldwyn's picturization of Sardou's great play, Theodora"

All Star Cast Supports Arliss in Picturization of "Disraeli"

The finishing touches are being put on the George Arliss production, "Disraeli," which will be released by United Artists Corporation in the early fall.

Chief among points of interest of this production of the international stage success by Louis N. Parker, is the fact that Mr. Arliss has surrounded himself with a cast of star players, some of whom have supported him in the stage version of this production for years.

For the benefit of those who read and sometimes believe false reports, Louise Huff, whose admirers are legion, did not retire from the screen a year ago. Miss Huff is the particular bright little star in Mr. Arliss' support in this production and, returning to the screen after a needed rest, is as beautiful, charming and talented as ever before. She plays the part of Clarissa, daughter of the Duke of Glastonbury.

Reginald Denny, who has played opposite many famous screen stars recently and is one of the most attractive young men in pictures, plays the role of Charles, Viscount Deeford. Mrs. Arliss, who plays the part of Lady Beaconsfield, is an actress of rare charm and ability. Before her marriage to Mr. Arliss she was Florence Montgomery.

Henry Carvill, a prominent English actor, plays the part of the Duke of Glastonbury. He played the original "Duke of Glastonbury" on the stage with Mr. Arliss. Others in the cast are Frank Losee, Edward J. Ratcliffe, Margaret Dale, Grace Griswold and Noel Tearle. Henry Kolker directed. Harry A. Fischbeck was the photographer and Charles Osborn Seesel, the art director.

POOR, UNLUCKY-IN-LOVE WALTER HIERS
Here, in Realart's "Her Sturdy Oak," he again wooes and loses. This time it's Wanda Hawley

Associated Producers Obtains Many First Runs Everywhere

A grand total of first-run booking in the country's biggest houses that challenges existing records is fast being accumulated by Associated Producers' exchanges in every key city. Practically every leading theatre in ever principal city has been booked to play one or more releases of Associated Producers. The fact that almost every first-run is scheduled to play in the peak of the summer season is another achievement that bespeaks the power of "A. P." specials.

Big Theatres on List

Not only are the foremost theatres of the country represented in the list of first-runs which follows, but a good number of the houses will run nothing but Associated Producers' pictures. The bookings here given show two-week runs as often as single week showings.

The Strand Theatre, New York, will play "Mother o' Mine," the latest Thomas H. Ince production, for the week beginning July 31. Following this, the picture will play the entire Loew Circuit. "Home Talent," the five-reel comedy by Mack Sennett, is scheduled to play a week at Shea's Hippodrome, Buffalo, N. Y. "Mother o' Mine" is slated soon to go into the new Tivoli in Chicago, Balaban and Katz's architectural masterpiece. It will move from there to the new Roosevelt.

Ben Turpin in "Love's Outcast" played for a full week at the California Theatre, Los Angeles, and proved so successful that it was moved to Miller's Theatre, another first-run house, for an additional week's engagement. "Foolish Matrons," after attracting huge patronage at the large Symphony Theatre in Los Angeles, has been held over for a second week.

At the famous Gift's Theatre, Cincinnati, "Mother o' Mine" will play two weeks. The New Allen Theatre in Cleveland will play "The Foolish Matrons" for a week. In Seattle The Blue Mouse reports a highly profitable week's run on "Mother o' Mine." This first-run house henceforth will run every Associated Producer release. In Detroit Kunsky's Madison will soon offer for one week Tourneur's "The Foolish Matrons."

Had Big Success

The Strand, San Francisco, achieved a decisive success with "Home Talent" all week. The California, San Francisco, has been booked for the first-run of "The Foolish Matrons" in the near future. "A Small Town Idol" will fill the Blue Mouse in Minneapolis. "I Am Guilty" has just completed a tour of the entire Loew circuit, where it will be followed by the Frothingham production which ran at the Capitol, "The Ten Dollar Raise."

Synchronized Music Official Urges Exhibitors to Pay More Attention to Music Program

"Musicians should welcome the coming of Synchronized Music Scores," said M. J. Mintz, vice-president and general manager of Synchronized Scenario Music Company, 64 East Jackson Boulevard, Chicago. "It seems a pity that there are thousands of musicians in motion picture theatres today who are making little advancement over their style of playing, or who are offering mighty few new selections in their accompaniments. This fact is all the more to be lamented considering the fact that motion picture music has advanced so much in the past year. It is a notable fact that the great progress in picture music has been made in the past season and even greater triumphs are ahead for this co-art of the picture itself.

"In the use of our scores the musician is permitted the opportunity to play the very pieces that pleases thousands of patrons of the big Broadway houses in New York. The world's greatest authorities on motion picture musical adaptations personally prepare each Synchronized score.

"The future of music in motion picture theatres is assured. With public interest at a high pitch because it has come to realize the wonderful entertainment value of good music, wise and progressive exhibitors are gradually awakening to the fact that they must pay more attention to their music. It is not alone sufficient to install a good orchestra in the music pit. For that orchestra to function properly it is necessary to make certain that its director fully understands the accompaniment of music to the screen action.

"When one considers the fact that music is one of the most adequate expressions of personality, and that as a medium of communication it is far more characteristic and even genuine and more flexible than the spoken or written word, the true worth of music as used in a motion picture theatre will be apparent."

Corinne Griffith in Different Role in "The Single Track"

In her new Vitagraph production, "The Single Track," now nearly completed, Corinne Griffith forsakes for the nonce the life of luxury and ease of a debutante or young society matron and plunges into the life of a Western settlement, with all its attendant frontier customs and excitement. Miss Griffith dons calico and sun-bonnet; Khaki and sombrero, and plays what is for her a new type of character. Only in the earlier scenes, laid in New York City, does she have an oportunity to wear beautiful gowns.

Miss Griffith's new picture takes its title from a single track spur of a railroad that, when completed, will connect the heroine's mine, all that remains of a wasted fortune, with a main line. It must be finished befor the option on the right of way expires. Rival mining interests employ foul means to cause delays and the fair young mine owner goes to her property personally to take charge. The picture is spectacular to a degree.

THE OLD-FASHIONED WINE GLASS, THE NEW FANGLED TEA CUP

Like the old oaken bucket, recall poignant memories, when seen in Selznick's Norma Talmadge reissue, "The Moth"

In the Intervals Between Our Own Productions

Three Outside Moving Pictures Can Be Made This Year At

The Most Efficiently Organized And Most Completely Equipped One-Company Motion Picture Studio In America—

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With Our Organization and Facilities You Can Make Superior Productions at Minimum Cost—on Schedule Time.

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Popularization of Short Subject Programs Foreseen by Pathe Man

Back of Samuel L. Rothafel's success in the presentation of an all short-subject program at the Capitol Theatre, New York, is a significance that clearly indicates the trend of the times in motion picture presentation, according to Elmer Pearson, director of exchanges of Pathe. On at least two other occasions, while managing director of the Rialto Theatre, Mr. Rothafel staged programs composed entirely of short features, but never with quite the same success as rewarded his efforts at the Capitol.

"Exhibitors who regard the feature (assuming it to be five reels or more in length) as an absolutely essential unit of their program, are laboring under an erroneous impression of public taste," asserts Mr. Pearson.

"To get the real inside viewpoint of the public on the question of short subjects as a form of entertainment, I visited the Capitol Theatre twice during the week of July 3. I was particularly impressed, to begin with, by the very large crowd that attended both performances, despite the holiday time and the weather which drove the thermometer up around ninety.

"It is possible to sense the feeling of an audience, by giving it careful attention, and I feel that on each of my visits to the Capitol I caught the 'crowd psychology.'

"There were persons in each audience who could not possibly have sat through a so-called feature of five reels or more. In their state of mind, brought about by the weather, they had to have their entertainment in short jolts, as it were. It had to be brief and snappy. That is what Mr. Rothafel gave them. The Harold Lloyd comedy, 'Among Those Present,' which was featured on the Capitol program, seemed to act as a tonic—a bracer, perhaps—for an audience that was ill at ease with itself when it entered the theatre.

"The other units of the program fitted in very nicely around the Lloyd comedy, and the musical presentations were of such a nature as to add more laurels to Mr. Rothafel's credit.

"This Capitol program proved beyond all question that the short subject has become firmly implanted in the public mind as one of its chief sources of entertainment. Of course, the standard for this form of motion picture must be very high, perhaps higher than the average five-reeler.

"There can be such a great diversity of subjects in a short subjects program than in one containing the average featured length production that it consequently contains a wider range of appeal.

"I do not intend to convey the impression that I feel the short subject will ever supplant the feature length picture. That would be absurd. The situation parallels the short story and the novel. The average person likes both form of reading, but at various times tires of one or the other. When novels begin to pall on one, a switch to short stories is very refreshing and vice versa. The same holds true with motion pictures."

Selznick Advances Preparations for John Galsworthy's "Justice"

Ralph Ince, who will direct the Selznick Pictures production of John Galsworthy's "Justice," has been spending the last few weeks at his home in Bayside, in a practically continuous study of the play and the Edward J. Montagne continuity from which the screen version will be created.

Preparations for the actual photographing of the drama are nearing completion at the West Fort Lee studios, under the personal supervision of Myron Selznick. Numerous interesting descriptions and sketches of British prison, court and office scenes have been received from James Fosdick, who was sent to England to secure data at first hand, and replicas of actual buildings and interiors are being prepared by the technical department.

It is expected that William Faversham, who is to play the star role of Falder, will begin work within a short time.

The screen version will inevitably depart in certain respects from the stage version as seen on Broadway several seasons ago, but in color rather than essentials. This will be in the shading of characterization of the various roles.

In the casting of "Justice," Myron Selznick states that players will be secured without any thought of the manner in which the roles were created on the stage, but solely with an idea of approximating as closely as possible the spirit of the drama. Therefore, while the story will remain unchanged in all essentials, it will be presented in new colors.

August 10 Set as Date for Release

With a number of productions completed from which to make a selection, Myron Selznick, vice president in charge of productions, has chosen "Remorseless Love" as the next Selznick-Elaine Hammerstein release. It is scheduled for August 10. Work on the negative has been about completed and prints will go forward to the various Select exchanges throughout the country within the next few days.

"Remorseless Love" is from a story by Mary Lanier Magruder which appeared recently in one of the popular magazines. The screen version was written by Edward J. Montagne, staff writer for the Selznick organization, who has a number of notable successes to his credit.

Aesop's Fables Listed

"The Lioness and the Bugs" is the title of the new animated cartoon of the series of "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The offering has been scheduled for release by Pathe for the week of July 24. It was Aesop who first invented the well-known saying that "quality, not quantity, is what counts," and the fable in which he endeavored to prove his statement was "The Lioness and the Bugs." Although Aesop "philosophied" 2600 years ago, his words have become immortal, and through the imaginative work of Paul Terry they live on the screen, only in a more modern guise with a quaint touch of satire mingled with highly laughable incidents.

"Back Pay" Has Been Completed

The photographing of "Back Pay," a Fannie Hurst story, has been completed at W. R. Hearst's Astoria Studio. It is the story of a country girl's life and a fast set in New York and was directed by Frank Borzage. Frances Marion wrote the scenario. Seena Owen plays the leading role. Playing opposite Miss Owen is Matt Moore.

Great Care Taken Selecting Cast

Seldom has a cast been selected with the care bestowed upon that of "Get-Rich-Quick Wallingford," according to an announcement by Cosmopolitan Productions. The picture, adapted from the famous stage play, will be released in the fall.

Characterization of the highest order was sought for the screen version, it is said, because the characters of Wallingford, Daw and others were well known to thousands of Americans who had seen the stage play and the producers realized from the outset that every man and woman in the cast must be ideally fitted to his or her part. The film was directed by Frank Borzage, who directed "Humoresque."

Selznick Revives "The Moth," with Norma Talmadge

Another of the popular Selznick revivals is announced for release on July 20. It is "The Moth," starring Norma Talmadge, under the direction of Edward Jose.

For some time Myron Selznick, vice-president in charge of production of the Selznick Corporation, has had his force of editors, title writers and cutters at work upon the negative making changes in the general style of the release to adapt it for use under thoroughly up-to-the-minute conditions. As "The Moth" stands now it is said to be a much stronger box-office attraction than it was when first released. New advertising matter, including posters, lobby display, press books, etc., have been provided.

Next Roach Comedy

"No Stop-Over" is the title selected for the forthcoming Hal Roach comedy which Pathe has scheduled for release during the week of July 24. "Snub" Pollard is the featured comedian and is assisted in his mirth-making by Marie Mosquini, "Sunshine Sambo," and the Hal Roach comedians. The action takes place in a railroad station and the chief elements of comedy are the tribulations of "Snub" and his wife trying to make the train for Long Beach. A lot of amusement is furnished by a couple of "slickers," whose specialty is the old-time shell-game.

HERE ARE THREE HARD HITTERS

Tom Mix visits Secretary of the Navy Denby and Assistant Secretary Roosevelt at the National Capitol

Big Demand for Christie Comedies Leads to New Educational Contract

After eight months of practical experience in selling Christie Comedies, E. W. Hammons, president of Educational Film Exchanges, Inc., has contracted for twenty-four two-reel Christie pictures a year for a term of several years.

During the last year Christie made, besides the short pictures for Educational, three longer feature pictures. The success of the two-reelers, however, has been so exceptionally good that Mr. Christie has decided to put every effort of the Christie staff into the production of the shorter pictures exclusively and in the coming year he will make none of the longer type.

Al Christie occupies a unique position in the motion picture field today. In spite of the undisputed appeal in many quarters of the slapstick type of comedy, Mr. Christie has held firmly to the policy of making only the very highest class of "dressed up" comedy, each picture being built primarily on a humorous story rather than on individual rough-and-tumble situations.

Due to the public's desire for something new in the comedy line continually, many brands of comedies have flourished and died since the Christie Company was organized five years ago. There has been only one other comedy company in the United States that has been able to exist as long. Yet Christie Comedies have been of such consistent quality and have shown such a steady growth in direction, casting, photographic quality, story selection and general interest, that instead of facing a smaller market, the Christie Comedies are now selling more generally than ever before in their history.

When Educational took over distribution of the Christies with the completion of the Educational branch organizations about eight months ago, arrangements were made whereby virtually twice the amount that had previously been spent on each comedy was expended. Exhibitors have realized that with Educational's co-operation much more expensive and much better pictures were being made, and the result has been that the gross receipts on the pictures have jumped 100 per cent.

Before work was begun on the new year's series of two reel comedies, Mr. Hammons visited the Christie studios in Los Angeles and spent considerable time discussing with directors, actors and photographers just what the exhibitors were seeking in the way of the Christie type of picture. The first three pictures made under the new contract have not only shown the customary advance, but have gone a great stride further, setting a distinctly new mark in short comedy.

"Nothing Like It," which will be the first Christie Comedy released in the new year, and "Oh Buddy," also to be released in August, are called features in themselves. "Nothing Like It," featuring Dorothy Devore with Eddie Barry, Earl Rodney and an all-star cast, brings to film comedy something new in the way of costuming and is an elaborate production. Dorothy Devore, playing Cleopatra, is seen in costumes that would make even the Queen of the Nile envious. Helen Darling and other members of the cast are costumed accordingly.

"Oh Buddy," featuring Neal Burns with Vera Steadman, is one of the fastest comedies ever produced. "In For Life," the third of the series, has just been completed.

Walsh Gives Credit to Men Aiding in Making Next Picture

Technical men of the highest calibre helped Director Thomas B. Walsh to make his first independent production, "Shams of Society." It is scheduled for early release by R. & C. Pictures Corporation.

Mr. Walsh has no hesitancy in giving full credit to his chief cameraman, Jack Stumar, and his manager of production, Bernard Siebel. Where some directors are prone to take all the laurels themselves and keep their expert aides in the background, Thomas B. Walsh steps right out with the announcement that his lieutenants had almost as much to do with the success of his production as he did himself.

"Co-operation," said he, "is the keynote of success in everything where the work of more than a single individual is involved. The director who gets his various aides working with him heart and soul is the one who gets winning results. Every man has his own part to do. If he does it well it shows creditably on the screen."

"Shams of Society" is the first independent production made by Mr. Walsh under the firm name of Walsh-Fielding Productions. Included in the cast are such well-known players as Barbara Castleton, Montague Love, Macey Harlam, Julia Swayne Gordon, Lucille Lee Stewart, Anne Brody and Edwards Davis. The story was written originally by Walter McNamara as a novel and called "Shame of Society." It was adapted by Miss Mary Murillo.

Success Greets "Runaway Train"

Lyman H. Howe's "Famous Ride on a Runaway Train," recently released by Educational Film Exchanges, is meeting with exceptional success in first run bookings all over the country. This remarkable single-reel feature was the only short subject ever brought back to the Capitol Theatre in New York for a second showing.

"I think it is the best short subject I have ever seen," wrote S. L. Rothafel of the Capitol.

"Runaway Train" meeting with wonderful success here," says a telegram from the Los Angeles exchange. "Now running first run Kinema Theatre. Open Tally's Broadway Theatre, Sunday, for week's run. This is only single reel subject that Tally's has ever booked second run. Have three prints booked solid until middle of August."

"The Flirt" Is Re-Issued Comedy

"The Flirt" is the second of the series of re-issued one-reel comedies starring Harold Lloyd. It has been scheduled for release by Pathe during the week of July 24. The comedy not only boasts of having Harold Lloyd as its star, but also features Bebe Daniels—now a promising star in her own rights—and "Snub" Pollard, now featured in the Hal Roach comedies, is Lloyd's running mate in the cast.

Badger Trapping Shown in Film

"The American Badger" is the next of the series of the "Adventures of Bill and Bob," showing the exploits of Bill and Bob Bradbury, this time concentrating on the badger. It is for release by Pathe during the week of July 24.

Besides the intense "humanness" contributed by the two small boys and their dog, "Rags," remarkable scenes of the actual capturing of the little animal are shown, it is stated.

Agnes Ayres to Be Featured Opposite Rudolph Valentino

In an announcement concerning Paramount production matters made at the Lasky studio in Hollywood recently, Jesse L. Lasky stated that Agnes Ayres, pending the completion of the preparations for her first Paramount starring picture, would be featured opposite Rudolph Valentino in George Melford's special production, "The Sheik." Miss Ayres will have the role of Diana Mayo, the young English girl who falls in love with the half-savage Arab chieftain who has kidnapped her. As painted by the author, E. M. Hull, in his sensational novel, this character is said to be ideally suited to Miss Ayres, and Mr. Lasky is confident that she will score fully as great a success as she did in the leading role in Cecil B. DeMille's "Forbidden Fruit."

Mr. Lasky also spoke enthusiastically of Elinor Glyn's "The Great Moment," in which Gloria Swanson is starred, and paid a tribute to the star and the director, Sam Wood.

"There may have been doubts as to how Miss Swanson would succeed outside of Cecil B. De Mille's productions, but if so, that doubt is now dissipated," said Mr. Lasky. "In my opinion it is one of the best pictures ever produced by this company and the work of Miss Swanson is admirable in every respect. I cannot give too great praise to all concerned."

New Sort of Part for Betty Compson

Betty Compson, the young screen actress who leaped into international fame with her acting of Rose in "The Miracle Man" and then went into production on her own account, appearing in the Goldwyn-released picture of "Prisoners of Love," is not satisfied to play the same sort of part in picture after picture.

In her new production, "For Those We Love," adapted from a story by Perley Poore Sheehan, she acts the part of an unsophisticated young girl in a small country village who makes of herself a target for the suspicion and gossip of the eighborhood by befriending a gambler who has saved her from death.

New Hatton Film

"Desperate Chances" is the title of the newest two reel Star Ranch western for C. B. C. Film Sales Corporation. C. Edward Hatton is the star.

Look Into Them!

That's what WID'S DAILY says about the

HALLROOM BOYS COMEDIES

featuring SID SMITH

Read this from Wid's

"The HALLROOM BOYS are growing better and funnier with each performance. * * * You can certainly depend upon them to tickle your audience * * * if you are anxious to get some new, sure-fire laughs, look into them."

Get THE BEST BETS OF THE SEASON FROM

FEDERATED FILM EXCHANGES of AMERICA, INC.

Decreased Production Affords Metro Chance to Obtain Exceptional Casts

Whatever the effect of the decrease in production activities may be on the industry itself, it may prove highly beneficial to the theatregoer, for pictures now under production have casts that would have cost absolutely prohibitive sums six months ago.

Nowhere is this more clearly illustrated than at Metro's Hollywood studios, where five units have companies of players whose names read like a page from a theatrical "Who's Who." In many instances, stars and featured players are to be seen playing seemingly unimportant roles in support of the Metro stars.

At Metro's Hollywood studios, when Rex Ingram was adding the finishing touches to his new production, "The Conquering Power," Alice Terry and Rudolph Valentino, who enacted the leading roles in "The Four Horsemen of the Apocalypse," had the principal parts in this picture. Among the other players are Ralph Lewis, Edward Connelly, Bridgetta Clark, Mark Fenton and Nobel Johnson.

Viola Dana is working on "There Are No Villains," a second Bayard Veiller production. Gaston Glass, who portrayed the son in "Humoresque," is playing opposite here. Edward Cecil, who has played with Miss Dana in four of her recent releases, also has an important part. Others in the supporting cast are De Witt Jennings, Fred Kelsey and Jack Cosgrove.

Included in the cast for "The Infamous Miss Revell," Alice Lake's newest picture, a Dallas Fitzgerald production, are Cullen Landis, Jackie Saunders, Herbert Standing and four of the screen's most talented child performers, Stanley Goethals, Francis Carpenter, Geraldine Condon and May Garaci.

Bert Lytell has no less strong a supporting cast for "Junk," his newest Metro picture, a Maxwell Karger production. Virginia Valli is enacting the leading feminine role. Thomas Jefferson, John Davidson, Victory Bateman, Leigh Wyant, Joe Harrington and Max Davidson are among the other players of note.

George D. Baker has assembled a notable cast for "Garments of Truth," his second production to be filmed by S-L Pictures for Metro. Gareth Hughes will be starred, while Ethel Grandin will play opposite him. The others are John Steppling, Sylvia Ashton, Francis Raymond, Walter Perry, Graham Pettie, Margaret McWade and Herbert Prior.

Cullen in Lead

Goldwyn has selected Cullen Landis to play the leading role in the first original scenario prepared for that corporation by the popular novelist and playwright, Alice Duer Miller. This comes as a reward of merit for the long line of parts that Mr. Landis has played so effectively as a member of the Goldwyn Repertory company during the past two years.

In Mrs. Miller's story he will have another chance at comedy with a spice of drama in it.

Mary Alden Is Not Middle-Aged Woman

Mary Alden, known for her great performance of the mother in Goldwyn's production of Rupert Hughes' story, "The Old Nest," now at the Astor Theatre, New York, is not a middle-aged woman as one would imagine after seeing the photoplay, but still young and beautiful.

But she has specialized—not intentionally at first—in mother parts. Her first motion picture engagement was in 1914 as the mother in D. W. Griffith's "The Battle of the Sexes." In the intervening years she has played many parts on the screen, all of them, with a few minor exceptions, being wife and mother roles. She has played with such important male stars as Henry Walthall, Will Rogers, James Kirkwood, Jack Pickford and Donald Crisp.

Inter-Ocean Gets Rights to Arrow for Foreign Lands

Horace G. Harper, managing director of the Inter-Ocean Photoplays, Ltd., returned to London on the S. S. Olympic last week, after having negotiated with D. J. Mountain, foreign manager of the Arrow Film Corporation, one of the largest individual contracts for the distribution of American films in foreign markets.

Under the terms of an agreement made just prior to his sailing, Inter-Ocean Film Corporation acquired the exclusive rights for the United Kingdom for all productions now controlled or heretofore acquired for a term of years by the Arrow Film Corporation.

Among the more important product included in the contract is the series of four James Oliver Curwood productions which Arrow will distribute in this country and the series of Bessie Love productions which was exploited in the United States with profit by the Federated Exchanges of America.

Patterson Books Hodkinson Films

Stephen S. Grow, Hodkinson representative in Atlanta, has just signed with W. C. Patterson, associated with Sig Samuels of the Criterion Theatre, Atlanta, for two of the most recent Hodkinson releases.

"Lavender and Old Lace," produced by the Renco Film Company and directed by Lloyd Ingraham, contains all the elements which go to make for popularity. Millions know and love the novel by Myrtle Reed from which the pictures were adapted.

The reception being given "Keeping Up With Lizzie" indicates that it is due to create for itself a unique place upon the silversheet. The story, the first of Irving Bacheller's to reach the screen, is rich in humor and wisdom, while the cast, headed by Enid Bennett, will be a strong factor in making for its popularity.

Title Changed

The second feature produced by Cliff Smith Productions for Associated Photoplays, originally titled "Hoofs and Horns" has been changed to "Crossing Trails." The picture is now complete. It is from a story by L. V. Jefferson, and Pete Morrison is starred. The cast includes Esther Ralston, J. B. Warner, Lew Meehan, Floyd Taliaferro, Jack McHatton and Dud Hendricks.

Quality Led Rothafel to "Star" Harold Lloyd, Says Arthur Kane

In connection with the recent "featuring" of Harold Lloyd's comedy, "Among Those Present," at the Capitol Theatre, New York, Arthur S. Kane, chairman of the board of directors of Associated Exhibitors and president of the Arthur S. Kane Productions, made the following statement:

"The decision made by S. J. Rothafel, of the Capitol, the largest theatre in the world, and who is considered an accepted genius of presentation, to feature Harold Lloyd's comedy, 'Among Those Present,' an Associated Exhibitors production, was regarded as a revolutionary deviation from the beaten path of exhibiting, and trade-papers as welll as the daily press treated the matter as a news item of importance.

"An object of much discussion were the reasons which might have induced Mr. Rothafel to introduce an innovation by featuring a film which was considerably shorter than the hitherto demanded or accepted length for a feature, whose minimum was considered to be five reels.

Mr. Rothafel knows that the public is not as unsophisticated and unconservative, as many a producer and exhibitor feels inclined to believe. In the course of his experience he has discovered that the public expects full value for its money in the quality of the film and not in its length.

"He furthermore had come to realize the increased tendency of the public to demand realism in pictures, even be they comedies. This is but a natural and logic consequence of the war, which has brought realism much more before the mind of everybody than in the golden days before 1914. He knows that this tendency is the main factor which is endeavoring to purge the pictures of the usual movie-hokum and that the formerly easy-going public has begun to assert itself.

"He knew that even a comedian must be of a more or less realistic type to drive the humor of the situation home. In fact, the more realistic the type of the comedian, the more convincing and sincere is his acting bound to be, and the public, seeing itself confronted with familiar situations in the screen, is bound to appreciate such a picture."

WHAT! LET BUSINESS INTERFERE WITH PLEASURE? NEVER!

Them's Eugene O'Brien's sentiments in the Selznick picture, "Is Life Worth Living?" Evidently it is

Universal Schedules Nine Special Productions for the Fall Season

Production has progressed so fast at Universal City since the return of Irving Thalberg, production manager, to the coast following his conference with Mr. Laemmle, that it is now possible to announce definitely the first nine Universal Special Attractions of the Fall season. These nine are the September and October releases and comprise releases of all the six Special Attraction starts, Frank Mayo, Gladys Walton, Hoot Gibson, Marie Prevost, Miss du Pont and Herbert Rawlinson.

It was the intention at first to release the productions of these stars in one-two-three-order. The fact that Herbert Rawlinson was playing opposite Priscilla Dean in her Jewel picture, "Conflict," made it necessary to hold off his first production until the Dean picture is finished; so that his first Universal Special Attraction will be the ninth in order of release.

Mayo Picture First

To Frank Mayo, who has made a record the past year as a Universal Special Attraction star, falls the honor of opening the season on September 4. His offering will be "The Shark Master," written and directed by Fred LeRoy Granville. Two leading women, May Collins and Doris Deane, support him, while the scenes were mostly made at Catalina. The story is one of romance and temptation on a desert island, and offers a big opportunity for beautiful scenery and striking atmosphere.

First Walton Picture

Gladys Walton's first picture on the new schedule will be the ninth she has made in her short experience which started with a small part in "La La Lucille." The name under which the new picture will be released is "High Heels," formerly called "Christine of the Young Heart," by Louise B. Clancy. This picture was directed by Lee Kohlmar just before he went to Europe. In the cast will be found William Worthington, Frederick Vogeding, George Hackathorn and the De Briac twins. The story concerns a young girl who was made over from a careless young egotist into a sympathetic maternal young thing by the loss of her money and the discovery of her heart.

Gibson in "Action"

Hoot Gibson, who is making his first appearance in five-reelers, will be seen first in a feature crammed with all the speed and daring for which this star has acquired a reputation. Its original title was "The Mascotte of the Three Stars," by J. Allen Dunn, the noted adventure writer. For moving picture purposes the feature will be called "Action." The company was placed in charge of Jack Ford, who has a cast including Clara Horton, Francis Ford, J. Farrell McDonald, William Robert Daly, Jim Corey and Dorothea Wolbert.

The fourth picture introduces another of the new Universal attraction stars—Marie Prevost, in "Touch Me Not." This is a story written especially for her by Percival Wilde. Its working title was "The Butterfly." Everything possible has been done to give Miss Prevost an auspicious start as a dramatic star. She has been surrounded by a cast which includes Clyde Fillmore, Lionel Belmore, George Fisher and Marie Crisp. For director Mr. Thalberg assigned King Baggot. This former Universal star has made but two pictures as a director, but each has been such a huge success that Mr. Thalberg has great confidence in him.

"Rage of Paris"

"The Rage of Paris" is the title of the fifth production, which will introduce the new star, Miss Du Pont. Her work in "Foolish Wives," which earned her a starring contract, will be continued in this production which has also a Parisian setting. Du Vernet Rabell wrote it under the title of "The White Peacock Feather." Miss Du Pont is being supported by Jack Perrin, Eleanor Hickock, Ramsey Wallace, Leo White and J. J. Lance, and is being directed by Jack Conway.

Frank Mayo comes into the limelight for the second time in the fall schedule with William Harper Dean's story, "The Reverend Meddler," in which he will be directed by William Worthington. Mayo appears as a two-fisted circuit rider in the southern mountains. He is supported by Lillian Rich. The story appeared originally in The Country Gentleman.

Directed by Kirkland

Gladys Walton's second fall picture will be "The Ark Angel," by Hamilton Thompson, a vigorous drama of the west coast fishing industry. David Kirkland held the megaphone, and prominent in the cast are Jack Mower, William Welsh, Rex Rosselli, Anna Hernandez, Frances Hatton, C. B. Murphy, Alida B. Jones and the Countess Decella.

Hoot Gibson is the star of the eighth fall production, a Peter B. Kyne story called "The Sheriff of Cinnebar." In addition to two leading women in Molly Malone and Mary Philbin, Gibson is supported by Arthur Hoyt, Joe Girard, Charles Newton, Jim Corey, Mack Wright, Joe Harris, Joel Day, Richard Cummings and William Merril McCormick, a wonderful cast. Reaves Eason directed.

The ninth production of the fall will star Herbert Rawlinson, whose earlier appearance was delayed by his work with Priscilla Dean in "Conflict." The story chosen is "The Black Bag," a famous novel by Louis Joseph Vance. This production will start next week, and so far no cast or director has been chosen.

Lottie Pickford Is Playing Lead in Playgoers Picture

Lottie Pickford, sister of Mary Pickford, has returned to the screen and is playing the leading part in "They Shall Pay," a Playgoers Picture production scheduled for release on August 7.

There had been rumors that Lottie Pickford, who has not appeared on the screen for some time, had said farewell to pictures. However, Miss Pickford spent the great part of her time studying under some of the most prominent dramatic teachers of the world. While sojourning in France she was offered attractive contracts by French picture concerns and it is understood that a big German film concern made energtic efforts to secure her for some of their productions, but she preferred to return to this country.

The story on which "They Shall Pay" is based is said to be an exceedingly strong and dramatic one and to give Miss Pickford ample and various chances to show her ability as an emotional actress. It is the story of a young girl whose father is unjustly thrown into prison because of the intrigues of a clique, composed of some of his enemies. His daughter, played by Miss Pickford, swears revenge when she realizes the victory her father's enemies have scored and vows that "They Shall Pay" for their deed.

New York's Capitol Theatre to Play "The Journey's End"

"The Journey's End," considered by many one of the greatest pictures ever produced, is to play the Capitol Theatre, New York iCtv, the week beginning July 17. Officials of the theatre, chief among them Samuel Rothapfel, are highly enthusiastic about the picture and expect to achieve great results with it.

"The Journey's End," as has been noted before, is the first serious drama ever created without a single subtitle, so that it really represents a striking novelty in the art of picture making, and it presents a series of scenes that are charming to the eye.

The cast is a splendid one. Mabel Ballin in the leading feminine role leaves little to be desired. It is said that her work in "The Journey's End" surpasses any of her successes in the past. Anther prominent member is Wyndham Standing, who has been seen in support of practically every female star of importance. Numbered among his greatest successes are "The Isle of Conquest," in which he played opposite Norma Talmadge, and "Rose of the World," which he made with Elsie Ferguson. Mr. Standing will also be remembered for his remarkable work in "Eearthbound." Another featured member of cast is George Bancroft, a "find" of Hugo Ballin's.

ONE OF THE MOST SPLENDID SETS EVER USED IN A MOTION PICTURE

An ultra striking scene in Ambrosio's great screen spectacle made from Sardou's play, "Theodora," distributed by Goldwyn. Perhaps the Italians aren't coming to the front!

Close-Ups in and Around Central New York

In the midst of the record-breaking hot wave which was general throughout the country, a few exhibitors up this way, whose pocketbooks are as sensitive as antennae of a mosquito, began asking if the moving picture game wasn't going backward. Ye scribe, having interviewed a big bunch of Cinema Strong Hearts, who have run picture houses through all kinds of times, is able to answer emphatically: "No, Algernon, the picture game is NOT going to pot." Here is what a few old-timers said:

Jack Griswold, the Savoy, Syracuse—If a man can't make allowances for slumps he doesn't belong in the show business. With the return of comfortable weather we will have the biggest season ever known in the history of pictures.

Frank Martin, manager Robbins-Eckel, Syracuse—We've been doing a good business right along. If a man feels like yawping about hard times the best thing for him to do is to get out of the picture game.

Edgar Weill, the Strand, Syracuse—We have no complaint to make. Two months from now we will be looking back on these days and laughing.

Harry Lux, the Alhambra, Utica—Everyone goes a little bit dippy in hot weather. So why blame the exhibitors who are kicking?

W. H. Linton, owner of several houses—The motion picture game is as solid as the Rock of Gibraltar.

* * *

Furthermore, if the wise-heads didn't see a big future for pictures they wouldn't be spending big money right now, would they? Take Proprietor Hanmore, of the Broadway Theatre, Newburg. He's making improvements amounting to $50,000 on his house. And George Cohen, who owns houses at Newburg and Poughkeepsie, is building a new house on Main street, Poughkeepsie, which will cost $100,000. The Palace Theatre, Schenectady, is being remodelled into The Strand at a cost of $200,000 by Messrs. Shirley and Rafferty. They first sold stock to their patrons, then recalled that issue and put up the money themselves. L. A. Bittner and Lou Shearer, of the Cohoes Amusement Co., have opened a $150,000 theatre (The Strand) at Mechanicsville, and are doing a big business. A new house is being built at Scroon Lake. W. H. Linton is remodelling the Richmond Theatre, Herkimer, at great cost.

No, Algernon, the picture game is not "going backward." In fact, when you are out of it and back at your old place, behind the grocery or dry goods counter, motion pictures will still constitute one of the greatest industries in the world.

* * *

F. V. Fish, of the American, and Johnny Walker, of the Barcli, Schenectady, are sojourning at Lake George. We hope they get plenty of Fish and plenty of Johnny Walker.

* * *

Bernie Whalen, of the Strong Theatre, Burlington, is the type of man who won't be left behind at anything. Bernie has a six-cylinder motor camouflaged as a Ford touring car. He goes out for a little jaunt, and when some "wise guy" in a big speed car tries to pass him, Bernie loosens up and gives the "wise guy" a "Whalen."

* * *

Ed. Scully has opened the Library Theatre at Bennington, Vt. That isn't worrying John Hart, of the Hart Theatre and the Opera House, who is playing to good crowds.

* * *

Charlie Charles, who sells ably and entertainingly for Nu-Art, began hitting up business with such speed a little while ago that his Sheridan car caught fire on the road and was destroyed. Charlie bought a Sport Model Mitchell, and a truck driver, well developed from the ears down, smashed into the car and reduced it to splinters. Charlie is travelling by rail till he gets his new Rolls-Royce. He says the hot weather has no terrors for him and that he is hitting a 100 per cent. pace. You tell 'em, Charlie. We'll back you up!

* * *

Doc Merriman shut the doors of the Arcadia, Syracuse, for a couple of days and put up a big sign reading: "Closed for Inventory. Will Reopen Friday." When asked for the Low Down on the Big Word, he said: "Look up inventory in the dictionary. It means "list of goods." I was booking some new features and so I just closed up till I inventoried 'em." It's a good way to buy pictures, all right, Doc.

* * *

The Albany Theatrical Supply Company, in a statement just issued, says it will furnish the best service in the history of motion pictures during the fall season. The company brands as "maliciously false" statements which are alleged to have been made to the effect that it had gone out of business.

* * *

John A. Sachs, Pathe salesman, is again a proud father. This time it's a boy. When the youngster came into the world it weighed just 4 pounds 7 ounces. Johnny says that, in the language of the Italian poet, "He's just a leetle fella, but he had a great big world to stretch in." You're all right, Jack! The lad couldn't ask anything better than to grow up like his father. Mother and son are doing very nicely.

* * *

Uley Hill, old-time showman who has an inexhaustible supply of new ideas, is making good with The Strand, Albany. This note is not surprising, because Uley never has failed in anything he tackled.

* * *

S. Slotnik, of the Rialto, has acquired the Actograph from James Roe. Jim, besides owning Turn Hall, is interested in the Arcadia with "Doc" Merriman and Emmet Cornell.

* * *

Mitchel Fitzer, known to his friends as "The man of the hour," because he owns the Happy Hour, Syracuse, recently had two 8-foot typhoon fans installed in his place. In the compartments containing the fans he stored plenty of ice and pans filled with sea salt, water and eau de cologne. Then he spent $800 advertising "real ocean breezes" at the Happy Hour. He got plenty of publicity and an increase in attendance. His motto is "When it's hot, pep 'em up!" That's right, Mitch. Don't they eat red pepper during the summer time down in Mexico?

Paramount Week Advertising to Double That of the Past

For the advertising of Paramount Week, September 4 to 11, the campaign planned by Paramount's advertising and publicity department, under the supervision of Jerome Beatty, is the biggest yet launched by the company for the national sales drive which opens the Paramount year. In fact, the Paramount office states that this year's campaign will be practically twice as large as that of last year, both in point of newspaper space used and the expenditure of money for advertising and accessories furnished free to exhibitors participating in the week.

The first message from the Paramount office was contained in a two-color broadside apprising exhibitors of the week and setting forth in general terms the plan and scope of the campaign of assistance offered by the company to those who book Paramount pictures solid for the week. Every exhibitor in the country received one of these broadsides.

For the national advertising direct to the public, in advance of Paramount Week, a full page will be run in the Saturday Evening Post, with its circulation of over 2,100,000, in the issue of August 20. This will be followed by a two-page advertisement in the Post of September 3, which is out the Thursday before Paramount Week.

The newspaper campaign this year will be more than twice as extensive as last year's, in which approximately 600 newspapers were used. The list made up for this year includes more than 1,100 daily papers, and the minimum space used will be 900 lines, or a space equivalent to seven columns by nearly ten inches. This will be increased to full pages in the larger cities, in many of which every daily newspaper is to be used. The entire expense of this advertising this year is borne by Paramount, although in every town the advertising is localized as usual by leaving space for the exhibitor's own copy.

MOTION PICTURES IN NEW YORK'S HIPPODROME
Huge incandescents and painted signs saw to it that Malcolm Strauss' "The Twice Born Woman," distributed by Sonora Films, was well advertised

Vignola Ready to Start Next Picture

Robert G. Vignola, director of special productions for Cosmopolitan, who has been vacationing for the past six weeks, has returned to International Studio and is busy getting set for his next production. Vignola spent his vacation motoring through the country and visiting with his parents in Albany. He has returned fully invigorated and ready to take up the director's megaphone with the same spirit that characterized him in the past.

How soon he will begin to do actual "shooting" has not been decided as yet, but Vignola is busy going over his story and choosing his cast, and getting everything ready. This is the first vacation he has had since he joined the Hearst forces.

The title and nature of Vignola's next story is kept secret for business reasons and will not be divulged until after production has been begun.

Keeping in Personal Touch

By FRITZ TIDDEN

WITH six of the eight teams comprising the league swinging into action during the last week the Motion Picture Baseball League became an actual reality. By winning their opening games the Paramount and Universal teams establish an early season tie for first place. Goldwyn and Vitagraph, each of which were given a win on their first game last Thursday, dropped into a tie for second place by losing their Saturday encounters.

A further change in the league standing can be expected this week when Paramount clashes with Hodkinson and Universal, Vitagraph meets Fox and Goldwyn; Universal plays Pathe, and Goldwyn crosses bats with First National and Pathe plays Fox. First National and Goldwyn are also scheduled to meet this week. The result of the opening games clearly established the keen competition which the league has formed.

The attendance at all the games exceeded expectations, a crowd of almost 500 watching the Paramount-Goldwyn game which was played at Jefferson Park.

Goldwyn defeated Pathe on July 7 in a game at Central Park that was marked by fast fielding and heavy hitting. Hodkinson was forced to forfeit to Vitagraph owing to the absence of several star players on a vacation. Paramount defeated Goldwyn, 9 to 1, in a fast game that was featured by the pitching of Warren of Paramount, who struck out ten opposing batsmen and allowed only five hits. Universal had a swatfest at the expense of Vitagraph, defeating them by a score of 21 to 3.

One of the greatest obstacles the league has had to contend with, that of securing suitable playing grounds, is being rapidly eliminated as the result of permits that have been obtained for several desirable diamonds. Other fields are being secured so that within a short time it is anticipated that every team will be cared for.

Most of the firms have equipped their nines with uniforms. A. G. Spalding and Co. have offered gold medals to the members of the winning nine; and plans are being tentatively considered for a get-together dinner, either in honor of the winning team or of all the league's ball players at the end of the season.

Standing of the League

	W.	L.	Pct.
Paramount	1	0	1.000
Universal	1	0	1.000
Goldwyn	1	1	500
Vitagraph	1	1	500
Hodkinson	0	1	000
Pathe	0	1	000
Fox	0	0	000
First National	0	0	000

* * *

Don Walk (no thoroughfare) recently was assigned to show New York to J. B. Morton, Universal's Manila representative. Don took him to the top of the Woolworth Building and showed him the city. They then went to Long Beach. Morton was startled out of three shades of Manila tan by the abbreviated bathing suits and the bathing beauties or vice versa.

* * *

Several weeks ago, after paying a fancy price for his summer-time headgear, P. D. Cochrane, head of Universal's exploitation department, decided that the way to beat the straw hat game is to lay in a stock of straws late in the season, when prices are low, and save them until the ensuing year. The idea was so good that he nursed it along and told it to Mrs. Cochrane that evening.

"Fine, Phil," she replied, "That's just what you did last fall."

* * *

"When Youth Rebels" will come to the screen about the time school begins again.

* * *

"He drew his face up into an expression of anguish, gasped a moment, shook his head: 'They are unthinkable,' he said. 'Of course,' he added, 'they are profitable, you make a lot of money out of them, but they are ghastly.'

—'I don't know what there is about it, but they are terrible.'"

The above remarks, referring to moving pictures, were addressed to an interviewer from the New York Evening Post by none other than the wealthy author Harold Bell Wright. They are nasty cracks, but coming from where they do the humor of the thing dilutes the nastiness so as to make it lose the effect Harold desired. We are not an inveterate gambler, but we would be willing to wager a deck of rubles that no jury would hold that Harold Bell, the ringing Wright, is a competent film critic. But it seems to us that we have read in many, many places competent literary critics who wrote to the same effect, if not in the identical wording, about Wright's barrage of novels. The stuff about "They are profitable, you make a lot of money out of them, but they are ghastly" has a strangely familiar sound.

* * *

The Germans are chafing under what they call an oppressive and unequal entertainment tax. A representative meeting of trade corporations of the German film industry was held June 14 in Berlin, when delegates from all parts of the country strongly denounced the hostile fiscal policy of the communities. A resolution was carried at this meeting asking for immediate introduction of a general equal entertainment tax rate for the whole empire, with minimum rates for additional municipal taxes. It was also strongly urged that special instructions might be issued to the prefects of the various provinces, laying down general rules for the entertainment tax regulations of the different communities.

A correspondent writing to Der Film, the Berlin trade paper, from Riga complains that copies of German films are sold in Berlin for cash below prices for copying. Films of about 1,700 metres length are reported to be sold for 6,000 marks, including copying cost and license, there being also 1920 productions among the lot. The correspondent points out that the majority of exhibitors and rented at present staying in the Russian succession states will sooner or later return to Russia proper, when the position of the German film on the Russian market will no doubt be handicapped by the said dumping.

* * *

Something new in the way of sights is in store for tourists visiting California, according to some of the best informed megaphone-wielders on the rubberneck wagons of Hollywood. From now on, say these animated encyclopedias, it will be a very common sight to see our most famous film stars "touring" Hollywood Boulevard via bicycle.

The vogue has been started by Mr. and Mrs. Douglas Fairbanks, who set the sedate community of Hollywood very much agog recently when they discarded their expensive touring cars and took to "wheels." Their first journey from their Beverly Hills estate to their respective studios was almost a triumphal march, for as soon as they reached Hollywood the word quickly spread that the world's most famous newlyweds could be seen riding down the main street of the town on a pair of bicycles.

* * *

"Your Home Comes First" says a new film title.

It was not always thus in pre-Volstead days.

Despite many unbelievers, "Justice" will be done—in moving pictures.

* * *

Billy Brandt, who was taken ill last week with a series of abscesses, suffered a relapse this week. It will be about two months before he is able to be around again, his host of friends will be sorry to learn.

* * *

Having finished his latest Paramount picture, "Peter Ibbetson," co-starring Elsie Ferguson and Wallace Reid, George Fitzmaurice will sail on the Aquitania July 26 for England, where he will produce "Three Live Ghosts" in the Paramount studio in London. Mr. Fitzmaurice will be accompanied by Ouida Bergere (Mrs. Fitzmaurice), who will do the continuity on the picture.

* * *

Sam Cohn has resigned as director of advertising for Associated Producers. Calvin Brown is now filling the position.

* * *

Mary Murillo has joined the scenario and continuity department of Robertson-Cole, and will work on original stories and continuity at the New York headquarters of that organization.

* * *

Among the members of the staff of the Paramount Long Island studio who will be transferred to the Lasky studio at Hollywood on the closing of the Eastern plant are Robert M. Haas, art director, Thomas Geraghty, supervising director; Waldermar Young, scenario writer, and Tom McNamara, title writer and cartoonist.

* * *

Samuel Goldwyn arrived at the company's Culver City studios early in the week. As he will spend the months of July and August on the

IT ALL COMES UNDER THE HEAD OF WORK

Alvin Wyckoff, director of photography at the Lasky studio, has to examine all costumes for lighting purposes

"WELL, HERE'S TO CRIME!"

Roscoe Arbuckle and Speed Hanson quaff a seidel of something or other out of an antiquated old bottle marked "Old I. W. Harper" at Lasky studio

Late in October the A. M. P. A. will hold a birthday celebration in the Biltmore. So far as we can learn the plans are for an elaborate dinner-dance. This year the ban on ladies being present will be removed and the members may invite the fair sex. The number of guests has been limited to five hundred. The birthday cake will serve as a pedestal for five candles.

Coast in consultation with production chiefs, advising with them and the individual directors concerning pictures now nearing completion and others about to go into production, he has leased the former home of the late Nat Goodwin at Santa Monica for two months.

* * *

Wallace Reid, who came East from the Lasky lot in Hollywood to star with Elsie Ferguson in "Peter Ibbetson" in the Paramount Long Island studio, has completed his work in the picture. He will return immediately to Hollywood, where he will soon begin work in another Paramount picture.

* * *

Arthur Levy, foreign sales manager for Associated Producers, recently sailed on the Aquitania on the first leg of an extensive European tour. The object of his trip is to establish Associated Producers distribution in all the principal cities of Europe.

Marshall Neilan arises, deposes and says:

What lemonade is to the country circus,

What Orangeade is to the summer park,

Georgeade will be to motion pictures—after his titles in "The Lotus Eater" are seen by the waiting world.

When the notorious Pete Smith sent us the above he had it headed "Don't Throw That Brique." Not attempting to gild the lily, however, we suggest that if he sends it to anyone else he head it with "Don't Throw That Grenade."

Nat Rothstein left July 12 for a three weeks' trip to the Coast in behalf of Equity Pictures Corporation. He will visit a number of the California studios.

* * *

Herb Hayman, general manager of Herald Productions, Inc., is the latest recruit to filmdom's rapidly increasing army of benedicts. Mr. Hayman was married on Sunday, July 10, to Miss Dorothy Jacobs. The nuptials were held at the bride's home in New York City and were attended only by members of the immediate family.

The new Mrs. Hayman is well known to the screen, having appeared in support of a number of Metro stars under the professional name of Dorothy Doll. Mr. Hayman is one of the best known distributing executives in the independent field and is at present sponsoring a series of productions starring J. P. MacGowan.

Immediately following the ceremony Mr. and Mrs. Hayman left for Atlantic City, where they will spend their honeymoon.

* * *

Horace G. Harper, managing director of Inter-Ocean Photoplays, Ltd., of London, sailed for home last week on the Olympic after negotiating a deal with Arrow to distribute that firms productions on the other side.

* * *

Morris A. Milligan, Famous Players-Lasky district manager with headquarters in Winnipeg, Canada, is in town.

* * *

Bert Adler, whose work as special representative for Allan Dwan, Whitman Bennett, Irvin Willat and other producers couldn't keep him busy twenty-four hours a day, so he took on something else. He has entered the legitimate theatrical field as personal manager of Fanchon and Marco, who lately closed the engagement of their musical show, "Sun Kist," at the Globe Theatre, New York. Bert's first work since making this affiliation was to arrange for a vaudeville version of the show to play the Keith summer houses, opening in Boston, July 18. The new activity will in no way interfere with Adler's representation and exploitation work in the film business, and he has engaged Ace Berry, formerly of Mayflower Photoplay Corporation, to assist him in the latter department.

* * *

Irene Castle Treman, upon the completion of her film, "A Broadway Bride," by Clarence Buddington Kelland, will leave for her home in Ithaca, where she will rest prior to starting work on her next picture.

* * *

It is understood that Will Rogers will not renew his contract with Goodwyn upon its expiration August 1 Instead, it is expected, he will form a producing company of his own to make two reel comedies. Clarence Badger, who directed Rogers in a number of his Goldwyn pictures, will be associated with him in his new venture.

* * *

Will Page, who was loaned by Morris Gest to William Fox for the time being to handle the publicity for "The Queen of Sheba," is to sail on the Baltic July 30. He will take a vacation of several weeks in London and Paris before he joins Gest and returns to New York.

* * *

Paul Brunet sails for New York from Paris August 1.

* * *

Owen Moore has leased a country home at Douglaston Manor.

HARD-WORKING PRESS AGENT COLLAPSES ON THE BEACH

Lynde Denig, noted Goldwyn publicist, caught by our inquiring photographer stealing forty winks

A BOWL BAD MAN

Bill Hart, the two-gun film star, has been resting since his latest Paramount picture. Evidently one form of recreation

Al Christie is now spending in New York the first vacation he has taken in ten years. He will attend the convention of branch managers of the Educational Film exchanges in Chicago, July 18-20, before returning to the Coast.

* * *

Edward L. Lindeman, Cleveland representative for United Artists, is in New York.

* * *

Eve Unsell left for Los Angeles July 15 to assume charge of the Roberson-Cole scenario department. With her are going Zara Mandel and Garett Elsden Fort. George Blaisdell, who has been associated with Miss Unsell, will not go, but will join activities with Paul Price, title writer.

* * *

The June issue of the A. M. P. A. Bulletin this month, edited by Ben Davis, has been circulated recently. One of the outstanding items of the issue is a most able editorial addressed to the directors of publicity of the various producing companies. Read it, it's good stuff. We wish we had room to reprint it.

* * *

"You Can't Fool Your Wife" is a lesson in film titles some husbands will never learn.

As an authority on the subject, Eugene O'Brien says: "When we 'kiss and make up' in the movies we taste the make-up more than the kisses."

When Tom Forman, director, and Tom Meighan, star, finish shooting "Cappy Ricks" in the Paramount Eastern studio they will return to the Coast to begin work on their next joint picture, which will be "A Prince There Was," an adaptation by Waldemar Young of George M. Cohan's play.

* * *

Robert Vignola has returned to work at the Cosmopolitan studio after a six weeks' vacation spent in motoring and visiting his parents in Albany. He is getting everything in readiness for his next picture, the title and nature of which he is keeping dark for the time being.

* * *

It is reported that Mary Miles Minter became engaged to be married to Orville Erringer, of Portland, Oregon, before she sailed for Europe. It is said the wedding will take place upon the star's arrival in this country from abroad, where she is spending a vacational tour with her mother and sister.

* * *

Another "Follies" girl is to try her fortune in movies. Peggy Shaw has been engaged by J. Searle Dawley for his next Fox picture.

* * *

It would seem that the camera men from the various rotogravure sections considered David Belasco and Lenora Ulrich the sole representatives of any branch of the amusement field at the historical fight on July 2. Among the many parties made up of such people was the gathering of film celebrities who were the guests of John McCormack, the popular tenor. McCormack had arranged for a special car and the party was conveyed to Boyle's Thirty Acres in comfort, as was not the lot of many thousands of others who witnessed the memorable four rounds. Among those in the party were John McCormack and his son; Dennis McSweeney, John Wagner, D. W. Griffith, George M. Cohan, Marshall McCarthy, Tom Forman, Thomas Meighan, Cyril Ring, Harry H. Buxbaum, Harry Perry, Joe Humphreys, W. Gray and Norman Selby.

* * *

Speaking of the big fight, as they still are, King Baggot, the Universal director, must have a double. New York papers published reports that he was among the members of the Los Angeles film colony who came East for the championship match. Various persons at the Universal home office read the reports and began to investigate. No trace of Baggot could be found in New York except convincing statements that he had been seen occupying a ring-side seat in the big arena. The latest word from Universal City indicates that Baggot was in the midst of production on "The Butterfly," Marie Provost's first Universal picture, around July 2.

* * *

The daily papers gave Hope Hamilton fine notices following her personal appearance on the vaudeville bill at the Broadway Theatre, where her current picture, "Love's Penalty" is playing this week.

* * *

As we sat and listened to a remarkably fine play being murdered by the mealy mouthed annunciation of the actors the other torrid evening, it struck us forcibly that the films are responsible for another great good. We don't have to become sickened by the affected, unnatural voices of the performers.

* * *

S. R. Kent, general manager of distribution, of Famous Players-

THERE'S A REAL THRILL
in every number of the

Pathé News

That is one of the many reasons why the News is an essential and important feature of the programs of the large majority of the most famous theatres in the country.

That means that it belongs in the theatre of every exhibitor who wants the BEST.

Pathe is proud of the long and distinguished record of the News.

Pathe is determined to hold and increase the high regard in which this, the most famous of all motion pictures, is held by the exhibitors of the nation.

TWICE A WEEK · EVERY WEEK

LEONCE PERRET

presents

"The MONEY MANIAC"

Adapted from "ROLANDE, LA DIVINE"
By LOUIS LETANG

Pathé Distributors

An International Romance

with the scenes taken in the exact locale of the play,—in London, Paris, New York and the mountains of France.

An exciting melodrama of a fight for an oil well and millions.

Lasky, has announced the following promotions in the Paramount sales organization:

M. W. Kempner, formerly salesman in the Albany territory, is appointed branch manager at Albany, succeeding Joseph E. Seidelman, resigned. F. E. North, formerly salesman out of the Detroit office in the Toledo territor, is appointed branch manager at Detroit, succeeding C. W. Perry, who is now engaged in special work in the Chicago territory. These appointments are in line with the policy now in force in the Paramount sales organization, of promoting men from the ranks to the higher positions.

* * *

Thomas D. Goldberg, vice-president of the Exhibitors' League of Maryland, manager of the Walbrook, Pennington and Harford theatres and associated with the Star Pictures Corporation, has become engaged to marry Esther H. Bossak, of 905 West End avenue, New York, it is announced by Miss Bossak's parents, Mr. and Mrs. Moritz Bossak.

* * *

Frederick E. Shoninger, for the past two years a member of the sales staff of the Inter-Ocean Film Corporation, has been appointed to the post of manager foreign film sales of the company to succeed Gus S. Schlesinger, who has resigned Shoninger has been identified with the foreign branch of the motion picture business for more than two years, and his promotion from the ranks to his present position is indicative of the fact that he is a keen and analytical student of foreign conditions. In his new capacity he will be under and directly responsible to Paul H Cromelin, president of the Inter-Ocean Film Corporation.

* * *

Silas F. Seadler, who has been publicity man with the Arthur S. Kane Picture Corporation ever since its formation, has selected the foothills of the White Mountains as the scene of his summer outing. Mr. and Mrs. Seadler left a few days ago for Tilton, N. H., where they will occupy a picturesque rustic cabin on the shore of Silver Lake. Seadler is both a Nimrod and a Walton of parts, and this neighborhood is said to offer exceptional opportunities for prowess in these branches of sport. Besides, Tilton boasts a thoroughly up-to-date motion picture theatre.

* * *

Ernest Stern, specialist in art titles, has in the past few months produced some ingenious screen effects for foreign made pictures which were re-edited in this country. In several cases where close-ups were essential and were not in the original negative Stern by certain manipulation of the film made perfect negative close-ups from such semi close-ups or long shots as were available. He is also able to produce the much desired soft focus effect from an ordinary sharp focus negative and with certain other effects greatly improve the photographic quality of a picture.

His developments along these lines necessarily require his personal attention and as his long established title business demands his technical ability also, he has secured the services of Clarence Schottenfels as general representative and sales manager.

* * *

Hugo Riesenfeld will be host to 125 children at the Rialto Theatre on the afternoon of July 21, under the auspieces of the Children's Matinee Association. Seventy-five children were his guests one day this week at the Rivoli.

* * *

F. P. A. in the Tribune, writing his Pepys Diary, said that he was "wearied by the sentimentality of 'The Old Nest,'" and "could not see why the mother, of apparent capability, should fold her hands and say, Life is ended, because her children had left home. Why, methought, not to go to visit one of them."

Rupert Hughes, author of the Goldwyn picture, answered him the other morning in a letter, which Adams had the good grace to publish, and did not leave the columnist one of the proverbial legs to stand on. All of which is excellent publicity for "The Old Nest," at the Astor.

* * *

Elizabeth Lonergan, New York correspondent for "Pictures" and "Picturegoers," prominent London magazines, sailed on the Essequibo on Saturday for Chile. Miss Lonergan is a writer of considerable experience and intends to secure material for trade articles while in South America. In addition to Chile, she will visit Peru and Bolivia, taking in the exposition at Lima.

* * *

Sessue Hayakawa and his wife, Tsuri Aoki are in New York and have been very busy receiving admirers at the Biltmore. They spent a day in Washington on their way to town and were received by President Harding.

* * *

It has been officially denied that Jack Dempsey is to marry a well known scenario writer.

* * *

Pearl White, returning from Europe, admitted to daily paper reporters that she went to Paris for the purpose of obtaining a divorce from Major Wallace McCutcheon.

Fox Names Two More Specials for New Season; Much Interest

The direct wires which run into the home offices at the Fox studio building in New York have been so overburdened with the traffic of congratulatory messages, inquiries and answers since the publication of the announcement that William Fox will release direct to exhibitors "Over the Hill," "A Connecticut Yankee in King Arthur's Court" and a number of other special pictures, that a relief operator has been pressed into service to help handle the volume of telegraphic communications, Fox Film reports.

This interest has prompted the setting of an early release date for the first picture in the list. "Over the Hill" will reach houses which are in a position to give the picture an adequate run early in September. As regards release dates, however, it is the Fox policy on these specials that the release date in each territory is the day on which the first run theatre in the territory plays the picture.

The final selection of titles for the first eight pictures to be released through the special feature department now makes possible, for the first time, the announcement of this entire group. The pictures are without reference to the order in which they will be released, "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "A Virgin Paradise," "Shame," "Perjury," "Thunderclap," "Footfalls" and Zane Grey's "The Last Trail."

Two of these pictures had not been named in any previous announcement. "Thunderclap," which is a melodrama of metropolitan life, was directed by Richard Stanton, whose "Checkers" won popular approval last season. "A Virgin Paradise" is an ambitious production directed by J. Searle Dawley.

New Leads Seen in Christie Comedies

Josephine Hill, who was first engaged by Christie for second lead in his "Let Me Explain," has been retained for further pictures now being made for early Educational release and augments the list of regular Christie leading women.

Lillian Biron, still another blonde leading woman and well known in various comedy series, is also being given a part in a Christie two-reel comedy now being directed by Frederic Sullivan.

Next A. P. Release to Be a Read Jr. Production

A super-special that is described as J. Parker Read, Jr.'s, most brilliant screen creation, "Greater Than Love," is announced by Associated Producers for release July 17. The production stars Louise Glaum and is believed to present here at the height of her emotional art. The story comes from the gifted pen of C. Gardner Sullivan. Fred Niblo directed it.

"Greater Than Love" introduces a unique allegory. The opening scenes are spectacular. The figure of Fate robed in classical garb appears in shadow form, overlooking the humming city of New York, and smiling sardonically at the struggles and stratagems of its puny mortals. From then on a net of absorbing incidents is woven about the chief characters.

Apart from the impressive allegory, it is claimed "Greater Than Love" offers entertainment value that will hold the spectator in rapt attention throughout. Miss Glaum portrays the character of a woman whose livelihood is gained by ensnaring men for their wealth.

In the supporting cast are Mahlon Hamilton, in the role of The Man; Gertrude Claire as the mother; Patricia Palmer as the social butterfly; Betty Francisco as the pleasure-pursuing wife and Edward Martindel as the representative of wealth.

SLIPPING ONE OVER ON DAD ISN'T PLAYING IT SQUARE
Yet that's what Edna Murphy and Johnnie Walker are doing in the Fox picture, "Play Square." Youth, however, is generally forgiven

Nigh Completing "School Days" for Warner Brothers

"Schooldays," the Warner Bros. screen version of the celebrated Gus Edwards vaudeville act of the same name, is nearing completion under the direction of William Nigh with little Wesley Barry in the stellar rôle.

The scenario for the picture was written by Director Nigh in collaboration with Walter De Leon and contains many new and original situations in addition to the plot offered in the play, which had such a phenomenal run some six or eight years ago.

Part of the exteriors were made at Delaware Water Gap and contains many beautiful "shots" of the famous summer resort, and the remainder in Connecticut. The exterior sets have been made by the Tilford Cinema Studio and no expense has been spared to make the screen version of "Schooldays" the best thing that little Wesley Barry has done since "Dinty."

Live News from Everywhere

San Francisco

Sid Grauman, who still calls San Francisco his home town, but who has been engaged in the picture theatre business at Los Angeles for several years, was a recent visitor here, calling on old friends.

* * *

Sam D. Adkisson, assistant manager of the Fairmont Hotel and vice-president of the Krag Productions Company, will leave for Los Angeles shortly to select the cast for two pictures to be produced here.

* * *

A. F. Levino, scenario writer for theLasky studio at Los Angeles, was a recent visitor.

* * *

Edna Purviance, of Los Angeles, has been spending a few days here.

* * *

Bert L. Pettingill, theatre owner of Eureka, came down early in July to arrange fall bookings.

* * *

M. Aronson has brought a suit for the appointment of a receiver for the Apex Motion Picture Film Company, 942 Market street.

* * *

The recently organized Commonwealth Theatre Company is preparing to erect several theatres in San Francisco, including one in the Richmond District and one at Polk and Sacramento streets.

* * *

The Strand and Rialto theatres, two first run downtown houses, have booked the Selznick News.

* * *

Abe Gore, of Gore Bros., Los Angeles, spent several days here recently, accompanied by Mrs. Gore.

* * *

C. A. Grissell, manager of Loew's State Theatre, Sacramento, is spending a few days here. This house closed recently for the vacation period, but will open the middle of August.

* * *

Frederick Fink, who recently sold his house at Gridley to James McNichols, is in San Francisco and plans to make an Eastern trip at an early date.

* * *

James Lima, who sold the Gem Theatre in the Ingleside district, has bought it back after having been out of business about six weeks.

* * *

C. Howell, of the Monache Theatre, Porterville, has been spending several days in San Francisco arranging bookings and enjoying a respite from the heat of the Valley. He states that plans for enlarging this house have been abandoned for the present.

* * *

Theodore Rothschild has disposed of the Lyric Theatre, on Fillmore street, to Nathan Herzog and associates, who have long operated the Silver Palace Theatre on Market street. Mr. Rothschild is now attending to the booking for the Colonial Theatre, Stockton.

Noble Hearne, formerly with the Superba Theatre, Los Angeles, has been made manager of the Frolic Theatre, San Francisco, succeeding Robert Abraham, who has been in charge here for the past year. Mr. Hearne will have as his assistant Ben Westland, who recently returned from an extended stay at Seattle, where he did publicity work for the Clemmer Theatre.

* * *

The Film Exchange Board of Trade has appointed Joe Huff, of the Realart exchange, booker for W. G. Warren, who conducts houses at Yerrington and Carson City, Nev. This exhibitor was found to have greatly overbought for his two houses, having contracted for a total of 852 pictures, and the Board of Trade decided to take matters into its own hands and straighten out the tangle, which will doubtless take several months.

* * *

Despite the general talk of quiet times, Manager C. A. Nathan, of the local Universal branch, states that this office is keeping well ahead of last year's record and that it is leading in the national contest for the greatest summer increase in business. Much interest is being taken in Laemmle Week and a number of theatres have signed up full Universal programs during this week.

* * *

More attention is being paid to music in small picture theatres than ever before, according to the American Photo Player Company, of this city, and sales of the Style 15 Fotoplayer, designed especially for small houses are increasing noticeably.

* * *

The Hippodrome Theatre, conducted as a part of the oLew Circuit, has adopted the policy of two changes of program a week, instead of one.

The Parlier Theatre, Parlier, has been leased to Malcolm Inman and D. J. Herring.

* * *

B. G. Jones has purchased the People's Theatre, of Cloverdale, from G. H. Perry.

* * *

The Liberty Airdome Theatre, has been opened at Madera by Earl McClory and E. Miller.

* * *

A near-panic was caused by a woman's scream of "fire" in the Novelty Theatre at Martinez on the evening of July 4, and a disaster was averted only by the presence of mind of Manager Abner Caro, who mounted the stage and explained that the smoke came from a burning awning on a nearby building.

* * *

The Fremont Theatre, Oakland, is to be enlarged by its owners, the Oregon-California Amusement Co.

* * *

The All Star Features Distributors has purchased ninety pictures for the coming year, including six Jane Novak snow pictures and three Jennie Heins' specials. "The Son of Tarzan" has set a record in serial selling and is to be followed by "The Hope Diamond Mystery."

Kansas City

The Missouri delegation, which was forty-five strong, returned last week from the national convention. The officials of the Missouri organization are preparing for the big state convention, which will be held in Kansas City about September 1. The Kansas State organization is also preparing to hold its convention at the same time. It is planned to hold the fourth day of the convention as a joint meeting for both associations.

WESLEY BARRY STAGES HIS OWN RODEO
With Director William Nigh as the bucking broncho, between scenes in Warner Brothers' picturization of Gus Edwards' stage play, "Schooldays"

Joe Cooper, owner of the Wichita Theatre at Witchita, Kansas, and of another theatre in Oklahoma, has bought half interest in the Strand Theatre, Salina, Kans.

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"Peck's Bad Boy," with Jackie Coogan, played to such crowds at the Newman Theatre the week of June 26 that Frank L. Newman held it over for a second week, playing it to large crowds at the New Royal.

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James E. Foland has been appointed sales manager of Associated Exhibitors.

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Harry Graham, manager of the local Pathe office, reports that Aesop's Fables are going over unusually well. They have been placed in all of the key cities. "A Day With Jack Dempsey" has broken all booking records, proving that the unusual in films will get money in spite of the heat.

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Lee Balsly is no longer connected with the S. and T. Film Company. He is handling the publicity and advertising for Joe Cooper's Wichita and Star theatres at Wichita, Kans.

* * *

M. A. Kahn, of Federated, reports that "Miracles of the Jungle" has been placed for runs in practically all of the theatres in Kansas key towns.

* * *

G. L. Stiles, local Reelcraft manager, and Roy Churchill, manager of the local branch of Robertson-Cole, left last week for a trip through Kansas key towns.

* * *

Joe Bloom, district manager of the Hodkinson exchange, has returned from a 2,500 miles auto trip through the Middle West. He also stopped over at the Minneapolis convention. Mr. Bloom visited every exhibitor in the Middle West and found that conditions are better in Kansas and Missouri than in any other states visited.

* * *

Mrs. Joe Bloom, who assumes charge of the Hodkinson exchange when Mr. Bloom is out of town, left for Seattle July 8. She will be gone for about three weeks.

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It is rumored that three more film exchanges are soon to move from offices in the Film Exchange Building, Seventeenth and Main streets—First National, Metro and Realart. It is said that a new building is being constructed for them. Exchanges to move from the film building in the last two months have been Paramount, Pathe, Goldwyn, Crescent and Federated.

* * *

Lawrence Goldman, general counsel of the Motion Picture Theatre Owners of America, has returned from Northern Wisconsin, where he was in conference with three exhibitor leaders regarding matters of

particular importance to the Central West organizations.

* * *

David Blyth, manager of the Kansas City branch of Realart, reports that business is good. Everything seems to point to good times. Many of the key towns are booked solid with Realart productions and St. Joseph, Mo., is running solid with the exception of two pictures.

* * *

L. M. Dunn has been appointed salesman in Block B for the local Pathe exchange. He succeeds Mr. Dodson, resigned. Mr. Dunn was formerly in the Omaha territory with Pathe for several years, traveling through Nebraska and Iowa. He is favorably impressed with this territory, he says.

* * *

More than sixty students and instructors of the Kansas City Art Institute and artists of the city were given a requested showing of "The Cabinet of Dr. Caligari" at one of the local theatre July 5.

Seattle

George A. Levy, general manager of Supreme Photoplays of Denver, is visiting the Seattle office and announces that he had decided to transfer the head office of the company to that city. Mr. Levy, who recently acquired an interest in the Supreme Company, came into his present position with no previous experience in the film business, although he is well known among members of the industry as the uncle of Sol Lesser. Just before buying into Supreme Photoplays Company he was industrial commissioner for the city and county of Denver, having been brought to the West by the late Mayor Robert W. Speer.

* * *

L. O. Lukan, manager of the Seattle office of First National, came very near losing his left arm last week from infection due to his thumb being bitten by a bear cub with which he was playing while on a hunting trip the week before. Blood poisoning threatened and the doctors had set the following day for the operation, if there was not a turn for the better. Mr. Lukan told the doctor it would be all right by morning, but he began practising putting his cuff links in with one hand. His prophesy came true, however, and he declared that he appreciates the use of his two hands as he never did in his life before.

* * *

Newton Levy, West Coast district manager of Robertson-Cole, is paying the Seattle office a visit this week.

* * *

Herman Wobber, West Coast division manager for Famous Players, was in Seattle last week on a tour of the territory.

* * *

George Ballantine, formerly with Realart, and Frank Vanderhoof, formerly with Goldwyn, have been appointed salesmen out of the Seattle office of Associated Producers.

* * *

F. J. Heyfron, assistant manager of the Seattle office of Realart, has just returned from a trip through Montana, where he reports conditions improving for the exhibitor.

* * *

J. T. Sheffield, general manager of the Greater Features Company of Seattle, returned just before the Fourth from Minneapolis, where he attended the meeting of directors and stockholders of the Federated Film Exchanges of America. He will leave some time this month for Denver to establish a new office in a building now under construction. The company will operate in Denver under the name of the Lannon-Sheffield Exchange. An office has already been opened in Salt Lake under the name of Greater Features Company. The change was made in Denver because of the advertising that another company has been carrying on under the name of Greater Features Company.

* * *

Harold J. Binney, whose producing company recently formed in Seattle, called the Pacific Enterprises, passed out of existence a month or two ago, has now organized a company in Bellingham, Washington, for making pictures.

* * *

J. Richard James, the thirteen-month-old son of Edwin James, manager of the Winter Garden Theatre of Seattle, won the first prize in a better babies' contest held last week in Seattle, in which 1,500 babies competed.

James Q. Clemmer, formerly manager of the Clemmer Theatre of Seattle and now president of the Winter Garden Theatre Company of that city, together with Mrs. Clemmer, returned from the Orient last week after taking the two months' round trip aboard the Wenatchee, the first American-owned passenger ship to cross the Pacific.

* * *

Alex Singelow, motion picture photographer, who covered the main events of the voyage for Fox, also returned to his home in Seattle.

* * *

The roof of the Winter Garden Theatre was set on fire on the night of the Fourth by a firecracker thrown from a building on one side of it. The damage was slight as the fire was so quickly discovered and extinguished.

* * *

I. M. Binnard, well known throughout the Pacific Northwest as manager for several years of the Theatorium in Lewiston, Idaho, is building an 800 seat house in that town. The Theatre Equipment Company of Seattle is furnishing the equipment.

* * *

R. M. and B. N. Barnett, co-owners of the Colonial Theatre, Grandview, Wash., attended the automobile races in Tacoma on the Fourth and later did some film shopping in Seattle.

Canada

A combination of picture theatre interests has resulted in the establishment of a strong chain of film houses in Montreal with the prospect of the completion of a large new house in Montreal before many weeks. The move comprises an absorption of the St. Lawrence Amusement Company, which had been operating the new Belmont Theatre, and the Northern Amusement Company, an allied enterprise, which was engaged in the construction of the new St. Hubert Street Theatre in the north end of Montreal. A valuable theatre site was also acquired in the deal, on which a theatre will probably be started in the fall. These articles have been taken over by the United Amusements, Ltd., of Montreal, which controls the Regent Theatre in the downtown section and the new Papineau Theatre.

United Amusements is closely identified with the Independent Amusement Company, which owns and operates the Strand and Moulin Rouge theatres, E. A. Cousins being president of the two companies. At the recent annual meeting of the Independent company, the retiring board of directors was elected without change, as follows: E. A. Cousins, Isidore Crepeau, George Ganetakos, James E. Brooks, Leon Payette, D. A. Murray and Z. Demetri. The managing director of the company is Mr. Ganetakos.

* * *

Charles Stephenson, formerly of Toronto, has opened new headquarters in the Robinson Building, Rupert street, Winnipeg, Manitoba, from which he will direct operations in the booking and presentation of "The County Fair." Stephenson has acquired large office space in a building which also accommodates the offices of the Famous Players Film Service and Canadian Educational Films.

* * *

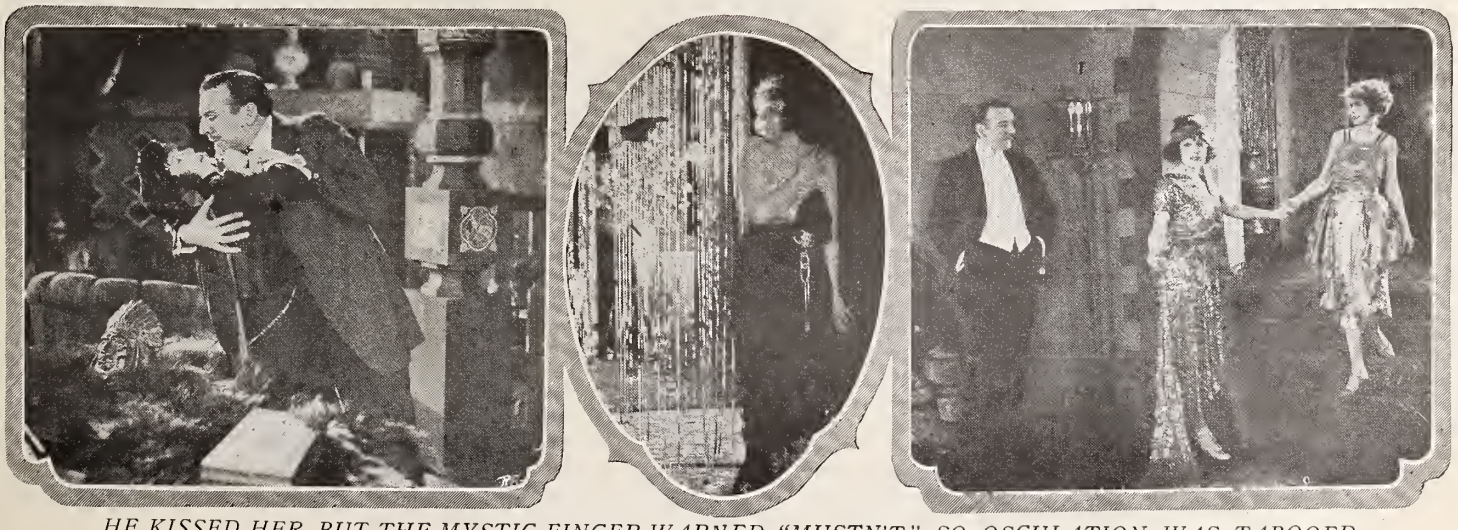
The new Allen Theatre, Montreal, a handsome film palace that was opened only a few weeks ago, closed its doors for the summer on Saturday, July 9, being the only one of the large new houses in Montreal to go dark for the torrid season.

* * *

Manitoba exhibitors raised $1,939.90 in one day recently for Her Majesty's Maternity Hospital at Hamstead, England, all managers in the province turning over a share of the receipts for the one day for the purpose of establishing a cot in the hospital to be known as "The Manitoba." The stunt was conducted under the auspices of Queen Mary's Needlework Guild of Winnipeg.

* * *

Charles Querrie, manager of the new Palace Theatre, Toronto, Ontario, still follows various sport activities despite the fact that he is in charge of one of the fine suburban houses of the Famous Players Canadian Corporation. Querrie, who was one of the most famous lacrosse players of his day, still regularly referees important matches in and around Toronto.



HE KISSED HER, BUT THE MYSTIC FINGER WARNED "MUSTN'T," SO OSCULATION WAS TABOOED

In "Greater Than Love," a J. Parker Read, Jr., production, released by Associated Producers, something tells Louise Glaum she shouldn't. So, woman-like, she won't

Benjamin Mills, formerly manager of Loew's Montreal Theatre, has returned to New York City, where he will identify himself with the Loew interests. He has been succeeded at Montreal by J. D. Elms, who had been manager of the new Loew Theatre in Ottawa, Ontario. Prices at the Loew Theatre, Montreal, have been reduced 10 cents all around, present night prices being 25 and 35 cents.

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J. Corrwean, formerly manager of the Columbia Theatre, Vancouver, and more recently in the film business in Seattle, has assumed the management of the Maple Leaf Theatre, Vancouver.

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Harry Eccles, a veteran exhibitor of Vancouver, B. C., has gone to Nanaimo, B. C., to manage the Dominion Theatre.

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Lobby dances have become the regular weekly treat at the Loew Theatre of Ottawa, Ontario. These dances, which are free to all patrons and for which music is provided by the house orchestra, have been held every Friday evening after the close of the show for a month and are to be continued as a regular feature.

Cincinnati

Expansion of the present holdings of Ascher Brothers in this city is planned, according to an announcement by Albert Bejach, business manager of their Capitol Theatre. Harry E. Ascher was here for several days last week conferring with local representatives regarding negotiations for an additional theatre site. It was the original intention in building the Capitol, it is understood, to complete a chain of picture theatres in Cincinnati similar to the one now owned and operated by them in Chicago. A site near the new Shubert theatres, now under construction at Seventh and Walnut streets, is being tentatively considered.

* * *

A number of prominent Cincinnati exhibitors attended the national convention of the Motion Picture Theatre Owners of America. I. W. McMahon, vice-president of the Southern Ohio branch of the national organization, headed the delegation and represented President James A. Maddox, of Columbus, Ohio, who was unable to attend.

* * *

Host to several thousand orphans at their annual outing at one of Cincinnati's summer resorts, guest of honor at a banquet especially arranged for her and the guest of honor at a special meeting of the Cincinnati Council for Better Motion Pictures, were among the many honors bestowed upon Miss Hope Hampton, First National star, during her recent visit. She appeared at the Strand Theatre where "Love's Penalty," in which she starred, was shown.

* * *

Albert Bejach, former treasurer of the Capitol Theatre, has been named business manager of the theatre, succeeding Edward Nikodem, who recently resigned to accept a position in Chicago.

* * *

The Russell Sage Film Committee in Cincinnati after functioning four weeks has made its first favorable impression at the last regular meeting of the Cincinnati Council for Better Motion Pictures. The report followed a survey of the Alaskan picture, "Atop the World," shown at the Lyric Theatre last week. The committee agreed both as to educational and entertainment value of the picture and indorsed its high moral tone.

Philadelphia

The division of physical education of the Board of Education intends to open twelve evening playgrounds beginning the week of July 11, and will include in the program motion pictures consisting of high class features and scenic and educational subjects.

* * *

The Irwin Opera House, Irwin, Pa., was destroyed by fire last week. The origin of the blaze is not known. The loss was estimated at $50,000.

* * *

Ray Smith, who has been acting in a minor capacity for Fred G. Nixon Nirdlinger, will hereafter look after their West Philadelphia interests as assistant general manager to G. Smith.

* * *

Fine progress is being made with the new theatre at Glenside, Pa., now under construction by Fred G. Nixon Nirdlinger in association with former Mayor Smith of Philadelphia.

* * *

Lew Williams, resident manager of the Family Theatre, is making a hit with the fan stunt during the hot spell. All patrons entering the theatre are handed a large palm leaf fan with the request that it be returned to the ushers after seeing the performance. Lew hasn't missed a fan yet.

* * *

A birthday party dinner in honor of John Clark, local manager of the Paramount, was given by his many friends at the Bellevue Strafford, Thursday night, July 14. John Clark was the most surprised man in the city when he received an invitation from Jules E. Mastbaum, president of the Stanley Company of America, to attend a dinner at which he was to be an honored guest. Over 100 attended the dinner, including local and out-of-town exhibitors and exchangemen. Among those present were Mr. Mastbaum, who was toastmaster; Al Boyd, Frank W. Buhler, Abe Sablosky, John McGuirk, A. L. Einstein, Max Milder and Bob Lynch. Among the out-of-town guests were Frank Hill, of Reading; Dr. Schad and his assistant, John Cook, of Scranton and Wilkesbarre; George Morris, representing the Comerford Amusement Companies interests, and C. R. Hopkins, of Harrisburg.

* * *

J. M. Detmar is taking a well earned vacation for a few days at Tobyhanna in the Pocono Mountains.

Pittsburgh

The Princess Theatre, Jeannette, was badly damaged recently by a flood, owing to the breaking of a dam.

* * *

Charlie Johns has opened his new 300-seat house at Republic. The theatre is of brick and tile construction, and a $12,000 organ has been installed.

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Elson Hommell of the Arcade Theatre, Brownsville, drank too much ice water during the recent hot spell, and as a result was laid up for several days.

* * *

Jake Smith of the Grand Theatre, Barnesboro, has been exonerated from all blame as to the collapsing of his theatre recently. The coroner's jury holding inquest into the disaster, in which seven persons were killed and many injured, returned a verdict holding the owners of the theatre property responsible for the accident, together with two Barnesboro contractors.

* * *

Apex Pictures, Inc., has outgrown the old quarters at 121 Fourth avenue, Pittsburgh, and is now located in the new two story building at 310 Ferry street. The first floor has been fitted out for offices and the second floor will be used as the shipping department. The old location, which adjoins the Robertson-Cole branch, has been taken by the last-named concern, and will be used as a private office by Harry Goldberg, manager for R-C.

* * *

The Duquesne Theatre, Pittsburgh, has been leased to Litt Brothers, of Philadelphia, exhibitors, and plans for its renovation at an estimated cost of $200,000 have been made. The theatre will open in October and the highest class releases will be shown. The lessees operate picture theatres of a similar standard in Philadelphia, Wilmington, Williamsport and Wheeling. Alterations will be started as soon as possible, and plans to make additional seating space have been made. The floor seating capacity, it is said, will be 1,700.

* * *

The Pittsburgh Pathe branch has been treated to a new coat of paint and is now one of the prettiest exchange offices in the city.

* * *

W. A. Ratz is a new salesman with the Pittsburgh branch of the Associated Exhibitors, Inc. Mr. Ratz comes here from the Cincinnati office of the same company.

SAY WHAT YOU WILL, THE CONQUERING POWER IS NOT GOLD

What is it then? you ask. Cynics and satirists to the contrary, it is love—real, genuine, deep love. This oft-forgotten fact is proved most artistically in Metro's "The Conquering Power," directed by Rex Ingram

Harry E. Reiff, Hodkinson manager, is back on the job, having been laid up for several days with an attack of lumbago.

* * *

J. H. Rankin of Bridgeville has taken over the Strand Theatre of that town and will operate it under the name of the Rankin.

St. Louis

The first election of officers of the St. Louis F. I. L. M. Club will be held July 15. It is generally believed that G. M. McKean, local manager for William Fox films, will be selected as the first president of the organization, if he can find time to fill the position.

The St. Louis F. I. L. M. is a continuation of the St. Louis Film Board of Trade. However, the by-laws and constitution were amended to change the name of the organization and to revamp the rules of the body to conform to present needs. These amendments were adopted finally at a recent meeting.

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A credit bureau has also been established which it is believed will prove a distinct benefit to those exhibitors who are prompt in meeting obligations.

* * *

G. M. McKean, Fox manager, is busy telling the boys all about the big fight. He and other Fox managers were guests of William Fox at the fracas. He opines that had not Carpentier broke his thumb in the second round there might have been a different finish at Jersey City on July 2. Carpentier was going great guns in that round and had Dempsey groggy.

* * *

C. C. Jones, of the American Theatre, Johnston City, Ill., was a visitor to Paramount headquarters.

* * *

Walter Light, city salesman for Fox, has purchased a roadster.

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Sidney Baker, of First National, has returned from Kanssa City.

* * *

Manager Harris, of Pathe, following a trip to Chicago and through the key cities of central Illinois, returned with an optimistic view of the future. He said he found reports of depression in that section had been greatly exaggerated, that while business has slumped some due to hot weather, the theatres are doing far better than he had been led to believe. "The best feature is conditions are improving from week to week," he concluded.

* * *

St. Louis showmen are watching with interest the construction of a river movie boat at Clarington, Ohio, to operate on the Ohio and Lower Mississippi rivers. E. B. Potts, of Wheeling, W. Va., is the builder. The plant will consist of a tug and theatre capable of seating 600. It will cost $20,000. Potts plans to have the boat stop at all river towns that do not boast of movie theatres. It is believed that if the experiment proves successful there will be one or more movie boats built in St. Louis to operate along the Upper Mississippi next year.

* * *

Manager Harris, of Pathe, has set a unique record with Aesop Fables by booking them day and date at both the New Grand Central, the Skouras Brothers' big first run house, and the Missouri Theatre. These houses are on opposite corners at Grand and Lucas avenues. The Fables have also been booked with the entire Orpheum Circuit with Pathe News for next season.

* * *

The local office of the Exhibitors' Supply Company has launched its seventh annual anniversary sale which will continue until July 20. Many bargains are being offered in honor of the occasion. Manager Ryder also announces that the Exhibitors' Supply Company has renewed its contract with the Precision Machine Company for Simplex machines and supplies. A Simplex service station is maintained in the local office, the machines being sold under an eight-month guarantee.

* * *

The Knickerbocker Theatre, Park and Compton avenues, has installed a 900-watt G. E. Mazda outfit. Manager Joe Schrimp reports it gives much better service than his old equipment.

* * *

Charles Goodnight, of the Jefferson Theatre, De Soto, Mo., was caller of the week.

* * *

Abe Spasser has opened a new theatre at Brooklyn, Ill. It is called the Liberty and seats 300.

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The Illinois Theatre, Coulterville, Ill., has purchased a new ventilating system from the Exhibitors' Suppl. Company.

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Plans are being drawn for a new $50,000 theatre for Columbia, Mo. Construction will start as soon as the owners can obtain possession of a site already purchased. The theatre will have a capacity of 1,500.

* * *

The Fine Arts Pictures Corporation has moved into its new home, 3314 Lindell cut-off. The office is in the Plaza Building group of exchanges and is perhaps the largest independent exchange office in the city. Fine Arts was formerly located in the Empress Theatre Building. President S. J. Hankin promises that when decorations and furnishings are fully completed this exchange will be among the handsomest in the West. He plans to announce many new pictures within the next few weeks.

* * *

Paul H. Bush, general sales manager for Synchronized Scenaric Music Scores, was in St. Louis for several days. His headquarters are in Chicago. He stated that there has been an immense demand for synchronized music throughout the country. He left Saturday for Winnipeg.

* * *

William Ranger, of Benld, Ill., plans to open his new theatre on July 15. It will seat 300.

Indiana

The first floor of the handsome new theatre that is being erected at Valparaiso by Shauer & Son, of that city, has been completed. It is expected that the building will be ready for opening about the first part of November. The structure is being erected at a cost of $100,000.

* * *

The Liberty Theatre, which was recently erected at Pierceton for B. M. Sloan, was formally opened June 30 with appropriate ceremonies. The theatre, which is devoted exclusively to moving pictures, is one of the prettiest little theatres in the northern part of the state. Large crowds attended the opening.

* * *

The Gem Theatre at Hobart, which has been owned and operated for the last three years by A. Vaichis, of Gary, was sold recently to Herman Kemp of Michigan City. In taking over the theatre, Mr. Kemp announced that the former policy of moving pictures and vaudeville will be continued.

Mary Pickford in Nearly Every Scene of Her Next Film

For the first time in the history of her career as a motion picture actress, Mary Pickford is appearing in practically every scene in the picture she is now producing. This feature is a cinemazation of "Little Lord Fauntleroy," scheduled as a fall release by the United Artists Corporation.

In this production Little Mary plays a dual role, appearing as the Little Lord and also as his mother, and if it so happens that she is not in the scene as Fauntleroy, then she is there as Dearest, his mother.

"I am sure I never worked so hard in my life," said "America's Sweetheart," "but the novelty of playing two parts in one picture keeps the work from becoming a task."

Change Title of Century Comedy

"The Thinker," the Century Comedy that was scheduled to be released on July 27 with an all star comedy cast, has been changed to "The Whizbang." This is the first Century since "Custard's Last Stand" that has featured no one star in particular. Century's present contract with Universal calls for eighteen Harry Sweet's, eighteen Brownie's, and sixteen Dorety's, with an all star comedy production release every three or four months. "The Whizbang" is the first Century under the new contract with Universal to have an all star comedy cast. Florence Lee, Bud Jamison, and Lige Conley, all well known Century Comedians, will be seen in "The Whizbang."

IT OUGHT TO BE AN UP-TO-DATE PICTURE—IT'S CALLED "SHORT SKIRTS

And in it Gladys Walton, the Universal star, experiences all the pangs that afflict a girl surrounded by the male of the species. We can believe all they say, and who knows who to believe?

Short Subjects of Importance

"We Should Worry"

There are a number of laughs in this two-reel Hallroom Boys' Comedy which is being distributed by Federated Exchanges, and it should prove satisfactory to the average audience. As a whole, it hardly measures up to the standard of some of the other "Hallrooms"; the exhibitor should, however, take into consideration the fact that "Circus Heroes" and some of the others set a rather fast pace for those to follow and that it is a difficult thing for a producer to bat 1,000 on every film in a series. Sid Smith is again featured and the story deals with the experiences of the boys who buy land supposed to contain oil and their attempt by various means to unload it on someone else.

"No Stop-Over"

Snub Pollard is featured in this single reel comedy, distributed through Pathe. The entire action takes place in a railroad station where Snub and Marie Mosquine have a terrible time in trying to take a train to Long Beach: every time they get to the gate, something happens. Finally they get in with confidence men and lose their money. At last when they do get aboard they receive a telegram saying not to come, but the train has already started and will make no stops. There are several humorous situations in this comedy which compares favorably with the others in which this comedian has recently appeared.

"The Flirt"

Harold Lloyd, Bebe Daniels and Snub Pollard appear in this single reel comedy which is the second of the series of Lloyd comedies being reissued by Pathe. Harold starts to flirt with a girl and following her into a restaurant finds she is the cashier. He gets a job as the waiter, and incidentally gets into all sorts of scrapes. Finally he discovers that the girl is the wife of the proprietor. Disgusted he throws up his job and as he leaves the restaurant sees another pretty girl and starts after her. This is a good comedy, with lots of amusing situations.

"Daily Life in Modern Jerusalem"

"Daily Life in Modern Jerusalem" in a coming Kineto Review. The massive walls of the old city are interesting to look upon. In these walls which once held at bay the city's enemies, are now located the shops of venders of cheap goods. Their shops are windowless apertures.

The streets of the city are narrow and dingy, and the people who now crowd them are of many nationalities. Pictures are given of the crowds of merchants coming through the different gates of the city in the early morning, and making ready for their day's business.

Hebron, the home of King David, may have been everything to be desired in the eyes of the ancients, but the Kineto pictures show it as a rather "bum" place now-a-days. Few rivers run in Palestine, especially in the summer, and a "shot" is given of modern "Rebeccas at the Well," fetching water to their homes. There are also scenes of Bethlehem, and its street crowds, some of whom object more or less strenuously to having their pictures taken.

"Federated Screen Snapshots No. 4"

To the average movie fan this will prove one of the most interesting of the "Screen Snapshots" as it is a "Carnival" issue and the entire reel, which is distributed through Federated Exchanges, shows scenes from a recent carnival held in Los Angeles by the moving picture actors and actresses. There is an unusual array of screen stars, including Bert Lytell, Gloria Swanson, William Russell and Carter DeHaven, then Snub Pollard and Sunshine Sammy operating a trick trolley, Charles Murray running a saloon of the days of "49," Charles Ray conducting a country store, Pauline Frederick as an auctioneer, Louise Fazenda and Teddy selling photos. Elinor Glyn, Rupert Hughes, Gene Stratton Porter, Sir Gilbert Parker, Marjorie Daw, Lee Moran and Hal Roach were also "snapped." There is a wild west show with Buck Jones, Tom Mix, Ruth Roland, Hoot Gibson, Will Rogers and Dustin Farnum, and a night pageant with Rosemary Theby, Bebe Daniels, Lila Lee, Mabel Normand, Douglas Fairbanks and Mary Pickford.

"Pathe Review No. 113"

Striking Pathe color views of Mont Blanc with its snow-capped top and beautiful little hamlets in the surrounding valleys are shown in this issue. Then follows the second section of "The Manly Art," an analysis by slow motion photography of boxing, which is interesting and timely. Everyone will be interested in the scenes showing the use of radium which is mixed with other chemicals and used for watch dials, electric light switches and other things so as to make them luminous in the dark. The complete method of treatment is shown. Then there is an interesting Hy Mayer travelogue of scenes in the zoo, which is cleverly done.

"The Lioness and the Bugs"

This is another of the series of animated cartoons by Paul Terry, based on Aesop's Fables. The story has been treated in a humorous vein and the animation is unusually good. It measures well up to the standard set by the previous issues in this series and points to the proverb that it is quality and not quantity that counts. The theme revolves around a baby show in bugville. There is intense rivalry between the different insects. The prize is awarded not to the one with the largest family, but to one with a comparatively small family; the lioness, acting as the judge, explaining that it is not always numbers that count, as while she has only one child that one is a lion.

"The American Badger"

In this issue of the Bob and Bill series, the two boys show how to construct a trap to capture a badger, and there are some remarkable shots of this elusive animal, showing how he sidesteps the hidden trap several times until curiosity gets the best of him. Of particular interest to boys, especially Boy Scouts, is the manner in which the boys when they cannot find matches, nevertheless succeed in making a fire.

PUZZLE: FIND THE UNINVITED GUEST AND WIN THE SMOKELESS CIGARETTE

Wanda Hawley and Walter Hiers in Realart's "Her Sturdy Oak" express much pleasure over one arrival, but sort of fall down on the other welcome

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Wet Gold"

Fanciful Melodrama With Wonderful Undersea Photography and Action Released by Goldwyn

Reviewed by M. A. Maloney.

A poor and inconsistent story, plus some wonderful undersea photography and action, are not enough to make a good picture, and that's "Wet Gold." If it were not for the submarine scenes, there would be nothing to recommend it. The story is a fanciful melodramatic one, written by J. E. Williamson, the pioneer in submarine photography. It tells of a man who is the dupe of modern pirates, and his efforts to recover the loot which has been hidden in a sunken vessel, after he is the sole survivor of a submarine accident.

The inconsistencies are numerous: A naval officer gets shore leave and then forgets all about his duty to go on the hunt for gold; a man who had never been on a submarine before, engineers it; three men walk out on a beach, wearing divers' helmets, into the water and continue on the bed of the ocean until they reach a submerged submarine; the searching party, including two women, go on the submarine to be submerged with no thought of danger and without taking provisions along. There are other ships. A real submarine was used in making the picture, although the interior scenes on the undersea boat, showing a great deal of room, are not according to the popular idea of the inside of a submarine. Excellent locations on the ocean bed were obtained and the action there is quite realistic. Ralph Ince directed "Wet Gold" and plays the most important part. It is an adventurous character and Ince does a real job of it. Those who like melodrama and are willing to overlook, not so much the exaggeration, but the fact that truth has been simply brushed aside, may enjoy this picture.

The Cast

John Cromwell.....Ralph Ince
Grace Hamilton.....Aleene Burr
Col. Hamilton.....Thos. McGrane
Chubby Madison.....John Butler
James Chipman.....Chas. McNaughton
Chauffer .....Harry McNaughton
Maid .....Alicia Turner

Directed by Ralph Ince.
Length, Five Reels

The Story

John Cromwell, adventurer, is forced to become one of a crew of pirates, having been shipwrecked. They loot passing vessels from a stolen submarine, and hide the plunder in an old wreck on the bottom of the sea. Cromwell escapes and meets Col. Hamilton. Afterwards the colonel goes to Havana with a race horse, which is backed by James Chipman, who covets Hamilton's daughter. She is engaged to Chubby Madison, a young naval officer. Before the escape of Cromwell, the pirates have been killed by an explosion in the submarine, Cromwell getting away with maps, etc.

Cromwell tells his story to Chipman, who has engaged him as his secretary. He also tells it to Hamilton. Chipman steals the maps and starts out in quest of the pirates' plunder. As soon as they hear this, Cromwell, Hamilton, Madison and the girl also start after it. They locate the treasure and the submarine, but Chipman's men also locate it and make away with it right before their eyes. Cromwell is wounded by Chipman when he boards the latter's ship, and his companions are forced to bring the submarine to the surface under threat of its being blown up. Chipman sets them on a small island and fires a torpedo at them. It misses and before he can land another. Cromwell swims to the submarine, enters through the torpedo tube and convinces Chipman's men that their leader does not intend to divide the treasure with them. Chipman jumps overboard and is killed by a shark, while the men cheer Cromwell. The parties are all reunited and they sail away contented.

Advertising Catchlines: Are There Pirates Today?—See "Wet Gold."

19 Ships Have Disappeared on the Atlantic in a Year—See "Wet Gold."

A Drama Enacted on the Floor of the Ocean—"Wet Gold."

A Typhoon of Adventure, Thrills and Submarine Pirates—"Wet Gold."

Exploitation Angles: The best way to exploit this is to hook it up with the recent disappearance of many ships in the Atlantic Ocean, and the columns and columns of matter which have been printed in connection with this affair. Play up the under water stuff.

IN THIS ISSUE

"Wet Gold" (*Goldwyn*).
"Among Those Present" (*Pathe*).
"An Unwilling Hero" (*Goldwyn*).
"Who Am I?" (*Selznick*).
"Lovetime" (*Fox*).
"The Midnight Patrol" (*Select*).
"Tradition" (*Sonora*).
"The Conquest of Canaan" (*Paramount*).
"Man Trackers" (*Universal*).
"The Man Who (*Metro*).
"The Golden Snare" (*First National*).

"Cats at Law"

Another interesting one of the series of "Aesops Film Fables" animated in cartoon form by Paul Terry and distributed by Pathe. It compares favorably with the earlier numbers of the series and teaches a good lesson, which is brought down to date and applied to the modern capital and labor controversy. The story deals with two cats that steal a cheese. Being unable to decide which is entitled to it, they go to law. In order to divide it evenly, the clerk bites a piece off of first one piece and then the other until only enough is left to pay the cost of court and neither of the complainants get anything. C. S. C.

"Bliss"

This is the first of a series of single reel Harold Lloyd comedies made several years ago, now being reissued by Pathe. If the remainder are as good, Pathe has nothing to fear in competition with the average single reel comedy of today. There is a good comedy idea well worked out. Lloyd does excellent work, in which he is well assisted by Bebe Daniels who plays opposite. The story deals with an impecunious youth who meets a girl, hires a dress suit, passes himself off as a count unwittingly and is urged by her father to marry the girl. Of course he agrees, and then tells Papa that he is not a count but a counterfeit. Both Harold Lloyd and Bebe Daniel's work in this picture are particularly interesting and reveal the ability on which their present well-earned reputations are based. C. S. C.

"Man Trackers"

Northwestern Mounted Police Story is Photographed Amid Snow Scenes. A Universal Release.

Reviewed by Fritz Tidden

The psychological effect of "Man Trackers" should be coolness. That is to say the reaction to the drama will not necessarily be "cold," but the picture should put the onlookers in a cool frame of mind. This is quite an advantage in the torrid season.

The opening scenes of Universal's "Man Tamers" are of a blizzard. It was seen for review on a sizzling hot day and the effect was pleasing, to say the least. The rest of the picture is shot amid the slightly less snow covered scenery of the opening of spring in the Northwest woods. But it might be said of the picture that it is hot stuff in the cold. There is a fight every so often, and one character after another is knocked cold with consistent regularity. It almost could be said that half the picture is played lying down.

The story has all the elements to satisfy those who like excitement prompted by fights, pursuits and gunplay, without an overabundance of originality. There is conflict, melodrama and love interest but they are not presented with anything that might be called a brilliantly new angle. Still, there is, as has been said many times before, an audience for just this sort of picture no matter how much sameness there is in the material. The cast is just about adequate.

Cast

Jerry Burke .....George Larkin
Molly Killbride .....Josephine Hill
Hacket .....Al Smith
Jules .....Barney Furey
Lizette .....Ruth Foyce
Inspector .....Harold Holland
Morgan .....Ralph Lee McCullough

Story by Edward Kull and George Plympton
Scenario by George Plympton
Directed by Edward Kull
Length, 4329 feet

The Story

The "Man Trackers" are the Royal Mounted Northwestern Police, who never "come back until they get their man." The leading male character of the picture is a "Mounted." The leading female character is Molly Killbride, who loves Jimmy Hearn, the "Mounted." Her father, an inspector of the R. N. W. M. P., wants her to marry Harry Morgan, a wealthy young civilian. Morgan and Hanley, the latter an outlaw Hearn is watching, "frame" Hearn and he is sent to prison for felonious assault. Molly is taught to think he disgraced the service. She is about to marry Morgan when Jimmy gets out of prison and starts after Hanley to clear his name. The outlaw is tracked for many days over snow-clad mountains and finally after a terrific fight Hearn brings his man into the settlement, just after Jules, a half-witted half-breed is telling how Hearn was framed. Jimmy is reinstated and he and Molly get the paternal blessing.

Program and Exploitation Catchlines: "RNWMP" Spells "Man Trackers." See the Picture and Find Out Why.

Age 30, Medium Height, Crisp Black Hair, Dark and Cruel Eyes, Watch for Him. The "Man Trackers" are After Him.

Love and Hate, the Two Predominating Passions of the Human Heart, Form the Underlying Theme in the Story of the Northern Woods, "Man Trackers."

Exploitation Angles: Keep down on the R. N. W. M. P. angle and play up the snows and the fights. The snow lobby will help a lot right now, and if you can, freeze your one sheets into cakes of ice.

Newest Reviews and Comments

"The Man Who"

Metro Production Starring Bert Lytell Contains Far-Fetched Comedy on High Cost of Living.

Reviewed by Edward Weitzel.

Made into a Sennett comedy and filled with nothing but trick stuff, "The Man Who" would be a good two-reeler. In its present form the situations are altogether too far-fetched to go with the serious love motive that runs through the plot. The characters are supposed to be normal human beings, but when you are asked to believe that a fairly intelligent young chap who has served in the World War would permit a society belle to feed him ice cream until he faints and that this same young chap would walk into a fashionable restaurant barefoted as a protest against the high cost of shoes, there is every reason for becoming somewhat skeptical. If no objection is found with the author's idea of plot material, there is little cause to quarrel with the way it has been turned into a moving picture scenario. The action is brisk, and the theme is worked out according to the accepted rules. There are a few slips in the subtitles; they do not always agree with the action to which they refer. Many of the individual comedy scenes are amusing, and they would be doubly so if most of the cast did not work too hard in their efforts to put their scenes over. Bert Lytell is among the offenders. This usually excellent actor has attempted to play a comedy role in Sennett farce time, and has helped greatly in putting the entire performance off key.

The Cast

Bedford Mills.....Bert Lytell
Helen Jessop.....Lucy Cotton
Mary Turner.....Virginia Valli
St. John Jessop.....Frank Currier
"Shorty" Mulligan.....Tammany Young
"Bud" Carter.....Fred Warren
Radford Haynes.....Clarence J. Elmer
"Bing" Horton.....William Roselle
Sarah Butler.....Mary Louise Beaton
Jack Hyde.....Frank Strayer

Story by Lloyd Osborne.
Scenario by Arthur Zellner.
Directed by Maxwell Karger.
Photographed by Arthur Martinelli.
Length, Six Reels.

The Story

When Bedford Mills and his two chums return from the war, they are entertained at the Fifth Avenue home of the aristocratic Jessop family. Miss Helen feeds Bedford ice cream until he faints, and when he recovers the young chap is madly in love with her. Helen rather fancies Bedford but does not forget the difference in their social standing, and informs him that i norder to win her he must be a man who has made a name for himself. Bedford can think of no way of doing this, except to protest against the high cost of shoes by going barefoot. He walks down Fifth Avenue and into a shoe store and asks to be shown covering for his naked toes. Protesting that the cost of the shoes compels him to keep on going barefoot, he transfers his crusade against the high cost of living to a fashionable restaurant, where Miss Jessop is dining. She cuts him dead. He is arrested, and freed by the desk sergeant at the station house. The lower East Side follows his example, and the movement is a success. He loses the haughty Miss Jessop, but wins the heart of the daughter of the president of the shoe trust, the young woman having had the courage to bare her own soles and accompany him on his shoeless strolls.

Program and Exploitation Catchlines:

In "The Man Who" Bert Lytell Starts a Crusade Against the High Cost of Living by Discarding His Shoes and Strolling Barefooted on Fifth Avenue.

The Daughter of the President of the Shoe Trust Discards Her Shoes and Stockings and Helps Bert Lytell in "The Man Who" to Fight the High Cost of Shoe Leather.

Exploitation Angles: It's a little late to tie up with the high cost of living, but there is a chance to make good hook-in ups with the shoe stores, by letting them announce that even Bedford Mills would not object to the prices of their shoes. If you have the time you might hire a few men to make a shoeless parade in your own town. It will all help.

"Edgar's Feast Day"

The old adage that a small boy's eyes are often larger than his stomach, is cleverly proved in this Booth Tarkington "Edgar" comedy. With his chum, at whose house he is visiting, Edgar finds out the folly of filling up on all sorts of food, including warm milk, during the afternoon, and then expecting to have any room for a birthday feast at which he and his fellow unwise feeder are urged to dine liberally on roast chicken, chocolate cake and ice cream. The boys are amazed and disappointed to find themselves without appetites, but poke the ice cream down and wake up in the middle of the night to swallow doses of castor oil and be treated to nice hot mustard plasters. It is a very human and amusing tale, produced with much skill. Goldwyn. E. W.

"The Bonnie Briar Country"

A scenic study of Scotland that will greatly please every lover of beauties of nature. The quiet and restful atmosphere of home life in the stone cottages that dot the landscape in some of the scenes, and the lovely lakes and hills, make this short reel a delight to the eye. Produced by Educational. E. W.

"On the Trail"

A two-reel drama with Irving Cummings heading the cast, "On the Trail" is noteworthy for its scenic beauty. It is a story of the Northwest Mounted Police, and there are stretches of winter landscape that were chosen by a keen judge of artistic effect. The plot is simple and so constructed that there is but little suspense. A tourist and his daughter traveling by automobile in the Canadian Northwest, are captured by a gang of bandits, and the girl is carried off to the leader's cabin. Here the bandits get drunk, and fight over who shall have the girl. The leader wins. In the meantime a member of the Mounted, who has been sent out to arrest this bandit for killing another member of the force, is hurrying toward the cabin as fast as his horse can gallop. The bandit is just about to take the girl in his arms when the officer arrives. There is a lively fight, and the girl is saved. Irving Cummings and his fellow actors make everything possible of their parts. (Producers Security Corp.)

"Pathe Review No. 112"

An unusually timely subject treated in this issue of Pathe Review is "The Manly Art," showing by means of slow motion just how various feints, punches and strategic moves in the fistic game are executed, and also that a small man well versed in boxing need not fear a much larger man who is ignorant of such things. Your audiences will be particularly interested in this subject at the present time. The first of a series of screen interviews with prominent persons shows E. Irving Couse, celebrated painter of Indian Life. Then follows scenes in color produced by Eltinge F. Warner of "Field and Stream," showing fox hunting in Florida. The reel ends with "Oranges of the Orient," showing in Pathecolor how oranges are harvested in Tunusia, Africa. C. S.

"The Golden Snare"

James Oliver Curwood Romance of the Arctics Is Picturesque and Appealing. Produced by First National

Reviewed by Mary Kelly.

Typical of the sharp contrasts and quick changes in emotional play are the exquisite photographic and scenic effects in "The Golden Snare." An Arctic romance—the beauty of the settings and the projection of atmosphere have been made the salient feature. White-spirited scenes at dimly-lighted dusk, and again at brilliant noon, soft shading of fir trees, wide wastes tracked by proud sleigh dogs and their hardy masters all reveal a splendor of imagination and a fine technical skill. There are picturesque flashes changing the trend of human feeling, such as a shift from a fearful duel to a close-up of one of the most winsome babies ever photographed, or from a wild chase for mercy to a remote white grave. It is touches such as these that afford for the spectator that comfortable alternation of thrills and calm that make for true artistic balance.

Lewis S. Stone, in the featured role, gives a fine, deeply-moving performance. Wallace Beery's characterization of Bram Johnson is an unforgettable achievement. Others excellently cast are Ruth Renick, Wellington Playter and Melbourne McDowell.

Cast

Sergt. Philip Rainey.....Lewis S. Stone
Bram Johnson.....Wallace Beery
Celie .....Ruth Renick
Douglas Johnson.....Melbourne MacDowell
The Baby.....Little Esther Scott
Black Dawson.....Wellington Playter

Story by James Oliver Curwood.
Direction by David M. Hartford.
Length, Six Reels.

The Story

Bram Johnson, who for many years has evaded the law, ever since the death of his father, which he avenged by killing twelve men, is the object of a government search headed by Sergt. Philip Rainey. While searching, Rainey comes upon a sick Northlander who takes him to his cottage to give him a dying message. He begs him to take care of the tiny infant in the next room, and gives him what is known as "the golden snare"—a rabbit snare made of a girl's hair, which belongs to the dread Bram Johnson.

Rainey starts off with the baby and meets Celie, a mysterious young lady who falls in love with the baby at once. She takes both strangers home with her. Her home proves to be that of Johnson who has befriended her since babyhood, and who is immediately recognized by Rainey. Rainey, however, does not reveal his mission. A gang of marauders led by Black Dawson, infatuated with Celie, has threatened Bram unless he consents to give her up. This he has refused and while Rainey is present they make a second attack. They succeed in capturing the two and carry them off on their dog sleds as prisoners. At the critical moment, however, Bram, whose mind has been slightly affected for some time, becomes himself and, in a terrific fight, defeats the gang, and is fatally wounded. Before his death, however, he tells Rainey the story of his own life and how he found Celie, when as a mere infant, she had been abandoned on board a marauded ship. Celie and Rainey then plan to make life happy for the baby.

Program and Exploitation Catchlines:

The Story of a Search for a Criminal—A Man Without Fear, Without Friends, But Not Without Love.

A Sturdy Cast Including Lewis S. Stone, Wallace Beery and Ruth Renick Makes This Arctic Romance All That James Oliver Curwood Intended it Should Be—a Strong, Human Story.

Exploitation Angles: Give James Oliver Curwood credit and feature the principals, not forgetting the baby, Little Esther Scott. Use stills of the last-mentioned and play up the little one's part in the drama.

Newest Reviews and Comments

"Wet Gold"

Photographic Skill Reveals Nature Under the Sea in Unusual Feature Made by Submarine Film Corporation and Released by Goldwyn.

Reviewed by Mary Kelly

Essentially a novelty feature, staged and photographed underseas, "Wet Gold" is more spectacular than human, more unusual than it is real. Much of the action takes place in water-veiled scenes, a background for characters rendered strangely grotesque by diving costumes and the difficulty of moving under water. A hard, unsmiling story of adventure and retribution shapes itself in these surroundings, but leaves an impression indefinite and subordinate as compared to the more striking feature of the picture—the unusual physical atmosphere.

A search for treasure stolen by pirates and hidden in a sunken ship is conducted by one of their escaped victims, Cromwell, who takes with him on the hazardous cruise, the aged but plucky Col. Hamilton and his pretty daughter as well as several game members of the same household. Among the ensuing submarine thrills are Cromwell's near-submergence in quicksand, his swim to the pirate ship resulting his capture, and the final ruin of his enemy as accomplished by the shark. The villainy pictured is of an exciting, melodramatic order not compatible with facts at all times, but holding nevertheless a certain alien fascination.

Ralph Ince gives a serious interpretation of the role of Cromwell, that is suggestive of reserved strength during the quiet moments, and full of physical energy during the more active scenes of which there are many. This is perhaps the only role that calls for earnest acting as the others are contributory rather than individual.

Cast

Cromwell .....Ralph Ince
Chipman .....Charles McNaughton
Hamilton .....Thomas Megraine
Grace .....Aileen Burr
Madison .....John Butler
"Arry" .....Harry McNaughton
Susan .....Alicia Turner

Story by J. Ernest Williamson
Direction by Ralph Ince
Length, Six Reels

The Story

Cromwell, waiter in a Havana cafe, is seen by two leaders of a gang of pirates from whom he had made his escape. They have the secret chart to a treasure ship under the seas, of which he also knows and they threaten him with terrible death if he attempts to double cross them. Meantime he has made friends with Col. Hamilton, a once-wealthy member of Kentucky society, and his charming daughter, Grace, who are now looking for a chance to build up their diminished fortune. They decide to make up a cruising party together with Cromwell, and the servant members of their own household, and to go after the "wet gold."

The chart is stolen from Cromwell by Chipman, a scoundrel who has invested part of the Colonel's money in a losing race. Cromwell, however, professes to know the route well enough to embark without a chart. They are well on the way when they sight another ship. Cromwell in his diving rig ventures forth to investigate but is captured by the pirates, who send back a messenger to warn Hamilton and party to come on deck and be taken as prisoners or else be blown up. Hamilton and his party are then deported by the pirates on a deserted reef, while Cromwell makes his escape and swims to the reef. The torpedo misses its aim and Chipman, seeing Cromwell depart, jumps in after him but is destroyed by a shark. A chemical explosion on the pirate's ship ends the lives of all aboard, and the others who have been stranded are rescued and enriched by the time the story ends.

Program and Exploitation Catchlines: A Novelty from a Photographic and Scenic Standpoint, Besides This, a Thrilling Story.

See a Part of the World Inaccessible Except Via the Screen—The Land Below the Sea.

The Story of a Search for Drowned Treasure.

Exploitation Angles: The setting and the photography are the biggest avenues for appeal. Curiosity seekers, lovers of the unusual can be attracted if this feature is sufficiently exploited. The pirate angle ought to be a seller with children patrons. Exploit Ralph Ince as the star as well as the director.

"Among Those Present"

Harold Lloyd Is As Amusing As Ever in Three-Reel Comedy Distributed by Pathe.

Reviewed by Edward Weitzel

A trifle slow in getting started, "Among Those Present" hits high speed before the finish and rolls up a good record for its laughs. Harold Lloyd is as amusing as ever, and does his tricks with the clean cut method that his admirers know so well. As an ambitious coat room boy, he eagerly grasps the opportunity when asked to impersonate an English nobleman who is noted for his devotion to sports. A family of social climbers are told of his arrival in this country by their society pilot, and she is instructed to secure him as a guest at all costs. Finding it impossible to get the real lord, the society pilot's gentleman friend hires the coat room boy to pass himself off as the man of title. The bogus lord is a great success with the climbers, and quite wins the heart of their pretty daughters. When asked to entertain the guests with an account of his big game hunts, he hands out a string of yarns that astonish his hearers, to say the least. But it is when he mounts his steed and joins in the hunt that he really shines. His adventures during that fox hunt put all of his imaginary exploits in the shade. The production is up to the usual Lloyd Standard.

Cast

The Boy .....Harold Lloyd
The Girl .....Mildred Davis
Her Mother .....Aggie Herring
Her Father .....James Kelly
The Society Pilot.....Vera White
The "Hard-Boiled Party"...William Gillespie

Length, three reels

"Ninety Days of Life"

This Vanity Comedy released by Educational demonstrates that a complete story can be told in 1,000 feet of film; that there can be a real plot and continuity so long as extraneous material is avoided. This short subject is all action and it is good comedy stuff, though, necessarily, of a light nature. To win the girl, the boy arranges with a judge and traffic cop to threaten him with ninety days in jail if he is caught speeding a second time. The marriage just naturally comes off when the girl learns that a wedding can save him from the sentence. Francis Feeney, Irene Dalton and Thornton Edwards do their usual good work. William Beaudine directed. S.S.

"Assault and Flattery"

In making this one reel Gayety Comedy for Educational release, Christie has practically repeated the idea in a former comedy. Henry Murdock again turns butler to win the heart of Teddy Sampson and convince her firm father that the two Broadway Apollos he picked for his daughter aren't of the right stuff. The comedy will get by with some audiences because of its silliness. Other players are Thornton Edwards, Gene Corey and Jack Henderson. Frederick Sullivan directed. S. S.

"Lovetime"

Old-Fashioned Romance Produced by Fox Is Well Acted by Shirley Mason and Her Support.

Reviewed by Edward Weitzel

"Lovetime" is a regular family story paper romance of the benighted days before the screen was invented. Its scenes are laid in France and there are a peasant heroine and a titled lover and a well-bred scoundrel who tries to lead the girl astray, all in the regulation fashion. The picture is a good specimen of its class, however, and its sentiment will be endorsed by the average film fan. Shirley Mason looks and acts Marie Gautier charmingly, and the production throughout is of commendable quality. Excellent contrast is secured by having half of the scenes take place in Paris in fashionable society, and the other half among the peasants of Savoy. "Lovetime" will hold its own among the heart stories which the Fox company has been using for Miss Mason's latest pictures.

Cast

Marie Gautier .....Shirley Mason
Arthur de Sivry, Marquis of Savoy, Raymond McKee
Andre Broque .....Raymond McKee
Margaret, Marie's Mother...Frances Hatton
Lanstalot, her father.....Edwin B. Tilton
Marchioness de Sivry.....Mathilde Brundage
Count de Baudine.....Wilson Hummell
Pierre Lavone, peasant .....Harold Goodwin
Father Lesurges .....Chas. A. Smiley
Yvonne de Fourgeres.....Corean Kirkham

Story by Hubert LaDue
Scenario by Dorothy Yost
Directed by Howard M. Mitchell
Photography by Glen McWilliams
Length, 4,533 feet

The Story

Marie Gautier, a French peasant, meets the Marquis of Savoy when that nobleman is painting a landscape near the girl's home. Pretending to be a struggling artist named Andre Broque, the marquis gets Marie to pose for him and the two fall in love. Count de Baudine, the artist's uncle, is also attracted by Marie, but not honorably. The Marquis' mother owns the farm where Marie's parents live, and Count de Baudine is able to annoy the family until Father Lesurges, the priest of the community, suggests the girl go to Paris with a party of entertainers known as Savoyards. Marie is a talented singer and dancer, and joins the troop. Before leaving, the Marquis gives her the key to his apartment in Paris and tells her to live there. The Count goes to Paris and discovers where Marie is stopping. He puts the worst construction upon the matter, when he discovers that the Marquis has arrived ahead of him and is embracing the little peasant. Hurrying to the Paris home of the Marquis' mother, he finds his sister entertaining the Duke of D'Elbee and the latter's daughter. The Duke is anxious to have the son of his hostess and his daughter make a match, and the Count contrives to force Marie into believing the couple are engaged. To add to her sorrow her father comes to Paris to find out if the rumor he has heard is true. Finding Marie in the nobleman's apartment he returns home and tells her mother that their child is lost to them forever. After much sorrow for the peasant girl, the Marquis shows that he is anxious to make her his wife, and all ends happily.

Program and Exploitation Catchlines: As the Heroine in "Lovetime" Shirley Mason Thinks She Is Loved by a Struggling Artist and Finds Out that She Is to Become the Wife of the Marquis of Savoy.

The Scenes of "Lovetime" Take Place in France, and Shirley Mason Plays a Peasant Girl Who Marries a Nobleman.

Exploitation Angles: Sell chiefly on the star and the title. The latter is a strong asset, backed up by the French locale. Advertise it as "the France of years before the war" to avoid any suggestion of a war story.

Newest Reviews and Comments

"Who Am I?"

Dramatic Story Produced by Selznick Attempts to Whitewash the Character of a Crook.

Reviewed by Edward Weitzel

All professional gamblers are criminals. The author of "Who Am I?" attempts to whitewash the character of one of the gentry by claiming he was a man of honor, and by having persons from all conditions of life flock to his funeral and listen to one of his business associates tell of his many virtues. Before the end of the story the gambler's daughter proves that the owner of a gambling house is a criminal and deserves the condemnation of society. The girl turns gambler herself, in order to win enough money to pay off her father's supposed debts. She does not realize the criminal nature of the business until one of her victims tries to kill himself after he has lost all of his money. Sick with horror when she reads in the paper the account of the attempt at suicide, the girl understands why her father kept her in ignorance of his business, and realizes the suffering brought upon innocent women and children when the husband and father gambles away his wealth. Aside from this false note in the story, "Who Am I?" is an interesting piece of fiction that has received an excellent production by the Selznick company. The plot is well constructed. A special cast, that warants the name, keeps the acting at a high standard.

Claire Anderson as Ruth Burns is a trifle too tense most of the time, but otherwise is very satisfactory. Niles Walsh as Jimmy Weaver and George Periolet as John Collins, are next in importance and justify their selection.

Cast

Ruth Burns .....Claire Anderson
Victoria Danforth .....Gertrude Astor
Jimmy Weaver .....Niles Welch
John Collins .....George Periolat
Jacques Marbot .....Joseph Swickard
Wm. Zoltz.....Otto Hoffman

Story by Max Brand
Scenario by Katherine Reed
Directed by Henry Kolker
Length, 4,800 feet

The Story

Ruth Burns, the daughter of a professional gambler, has been brought up in ignorance of her father's business. When she receives a telegram that he is dead she comes to New York and is told by Jimmy Weaver, one of Burns' associates, that she has inherited her father's gambling palace. Ruth gets Jimmy to take her to the place and is informed by John Collins, the manager, that her father owes him a large sum of money. In order to pay Collins she gets Weaver to teach her to gamble, and runs the place herself. Ruth continues to play and win until one of her victims tries to commit suicide. She then realizes the wrong she is doing, but tries one more game with a famous opponent and loses all her winnings. Collins offers to cut the cards with her to see if the debt shall be canceled or she shall give herself to him. Ruth loses, but Weaver, who is in love with her, explains that Collins has used stacked cards. Collins is killed by a woman he is trying to discard, and Ruth learns that her father did not owe the money claimed by the manager. She and Jimmy become man and wife.

Program and Exploitation Catchlines: "Who Am I?" with a Special Cast Is the Dramatic Story of a Young Girl Who Does Not Know Until After His Death that Her Father Was a Famous Gambler.

Exploitation Angles: Start off with teasers and put the title on everyone's tongue, then go on to a propaganda against gambling. This will appeal to the reform element and still win those to whom the gambling den is shrouded in attractive mystery.

"An Unwilling Hero"

Will Rogers Has Another Quaint Role in Entertaining Goldwyn Production of O. Henry Story.

Reviewed by Edward Weitzel

Adapted from the O. Henry story, "Whistling Dick's Christmas Stocking," the Goldwyn production, "An Unwilling Hero," gives Will Rogers another of the quaint roles that he makes so natural and human. A born hobo with the soul of a philosopher and a lover of classic music, Dick hates nothing but work. His language is carefully chosen and, in spite of his tattered clothing and unkempt hair, it is easy to believe in his honesty and his enjoyment of his roving life. Such a character is right in Will Rogers' line. There isn't a theatric touch anywhere in his impersonation, although some of the situations in the story are decidedly farfetched and will not stand the test of close inspection. Most of these turns in the plot fall to the other characters, however, and the spirit of the tale reveals humanity in a pleasing light; so why quarrel with young Mr. Richmond when he arranges with a party of tramps to rob his host's safe and is stupid enough to write down the combination of the strong box on the back of an envelope bearing his name and address?

The production is excellent from every angle. Many of the scenes take place in New Orleans, and the exteriors of the city are actual photographic reproductions of the places themselves. At one point the hobo hero strolls through the old French market and tries to add to his dinner menu at one of the fruit stands—when the proprietor isn't looking. A capital supporting company, of which Molly Malone, John Bowers and Darrel Foss are members, is another feature of the production. The titles are the work of Will Rogers, a statement that will not be disputed by those familiar with his past performances as a monologist.

Cast

Dick .....Will Rogers
Nadine .....Molly Malone
Hunter .....John Bowers
Richmond .....Darrel Foss
Boston Harry .....Jack Curtis
Hobo .....George Kunkle
Hobo .....Dick Johnson
Hobo .....Larry Fisher
Hobo .....Leo Willis
Negro Servant .....Nick Cogley
Lovejoy .....Ed. Kimball

Adapted from O. Henry's story
Directed by Clarence G. Badger
Length 4,759 feet

The Story

"Whistling Dick," who is known among the hobo fraternity as the chap who is always whistling classic music, lands in New Orleans and learns that a party of his coshirkers are planning to rob a plantation on Christmas night. Dick meets the daughter of the house as she is driving into the city with Hunter, the overseer, and young Richmond, both of whom are in love with her. Richmond, who has run through his money and is badly in need of funds, has arranged the robbery with the tramps and given them the combination of the Lovejoy safe. Nadine Lovejoy is so taken by Dick's whistling, as he walks along the road, that she makes him get into the carriage, and offers to find him work on the plantation. Dick slips away at the first opportunity, but Nadine runs across him again and takes him to the plantation. On the ride out there she gives him a Christmas present of a pipe done up in a box. Dick again sneaks off as soon as the carriage stops at the plantation. When he opens the box he discovers Nadine has made a mistake and given him a pair of women's stockings. Later he meets the hobo party bent on robbing the Lovejoy place. Fearing Dick will betray them they make a prisoner of him, but he manages to write a warning, wrap the paper around a stone, drop the stone into one of the stockings and throw it through a window and on to the dinner table where Colonel Lovejoy and his guests are dining. Through this the robbers are captured, and Dick becomes a guest at the Christmas festivities. The next morning he resolutely turns his back on an offer of steady employment, and steals away down the road to freedom and happiness.

Program and Exploitation Catchlines: Will Rogers Has Another of His Delightfully Quaint Characters in the Goldwyn Picture, "An Unwilling Hero."

In an "Unwilling Hero" Will Rogers Proves That a Pair of Women's Silk Stockings May Become Very Useful to a Hobo.

Will Rogers in a Role That Fits Him to Perfection, Based on an O. Henry story.

Exploitation Angles: Devote all of your attention to selling Rogers in this role, which might have been created for him so well does it fit. Sell it strongly.

Movie Chats No. 53

A diversified list of subjects are covered in Charles Urban's "Movie Chats," Series No. 53. Among them are views of Italy and the Leaning Tower of Pisa. Not far away are wagon makers plying their trade. They are giving their output an artistic touch—putting a good deal of hand carving upon the vehicles.

You get a view also of John Shell in his Kentucky mountain home. Mr. Shell is said to be 136 years old and the oldest man in the world. The camera has snapped his wife, too—a boxom matron of thirty-five, and their youngest child, a six year old boy.

Silk manufacture in Lyons, France, is an interesting scene. Also interesting are pictures of mannequins dressed in garments of cartridge cloth, which cloth the United States used recently for war purposes. Thousands of yards of this material were sold for clothing after the end of hostilities.

Pictures of animals and birds in a zoo wind up the reel. T. S. da P.

"At the Ringside"

While this single reel Rolin Comedy, distributed by Pathe and starring Snub Pollard is of only average laugh-making quality, and there is a lot of material with which your audiences are familiar, the time and the action are particularly timely in view of the very recent Dempsey-Carpentier encounter, and the fact that an ingenious twist has been given to the prize fight scenes which will bring laughs from even hardened spectators. Snub, who is a cop, to save his lady friend from being evicted from her frankfurter stand, agrees to go into the ring against a big bully. By means of a donkey behind the curtain, the bully makes short work of several opponents. Snub, however, is an artful dodger. The girl, selling sandwiches, gets in front of a fan and puts pepper on them. This causes the bully to sneeze, and every time he does so, Snub lands a good blow. Finally Snub forces him against the canvas, and the donkey does the rest. Snub Pollard is assisted in this fun-maker by Marie Mosquini and also by Sunshine Sambo. C. S.

"Modern Miracles"

A two-reel film, 'Modern Miracles," which is part of the "Modern Alladin Series" distributed by International Non-Theatrical Pictures, Inc., gives interesting views of the many wonders accomplished by electricity. Among the "shots" are some of the Westinghouse plant in East Pittsburgh, where electrical machinery is made. T. S. da P.

Newest Reviews and Comments

"The Conquest of Canaan"

Vital Tale by Booth Tarkington Has Been Excellently Filmed by Paramount with Thomas Meighan Starred.

Reviewed by Edward Weitzel.

The prejudice and injustice that are often used with such telling effect against an unpopular dweller in a small town is the theme of "The Conquest of Canaan," Booth Tarkington's vital tale which Paramount has produced with Thomas Meighan as the star. It is the story of the under dog, told with the clear insight and skill in characterization for which the celebrated novelist is noted. Having been given a bad name and incurred the emnity of the most influential man in town, the under dog of Canaan fights his way to an honorable position among his lifelong acquaintances and wins the woman who has always believed in him. It is an inspiring story, and has been excellently produced for the screen. Thomas Meighan as Joe Louden has never before been quite so human and convincing. The part fits him exactly, and he shows his appreciation of the fact by playing it just as it should be played. Doris Kenyon is particularly winning as Ariel Taber, after that young lady has returned home with her Paris polish. Charles Abbe, Paul Everton, Macey Harlam, Louis Hendricks and Malcolm Bradley are among the important members of the thoroughly competent support.

The Cast

Joe Louden.....Thomas Meighan
Ariel Taber.....Doris Kenyon
Mamie Pike.....Diana Allen
Mrs. Louden.....Ann Egleston
Claudine .....Alice Fleming
Eskew Arp.....Charles Abbe
Jonas Taber.....Malcolm Bradley
Happy Farley.....Paul Everton
Nashville Cory.....Macy Harlam
Col. Flintcroft.....Henry Hallam
Judge Pike.....Louis Hendricks
Peter Bradbury.....Charles Hartley
Norbert Flintcroft.....Jed Prouty
Gene Louden.....Cyril Ring
Squire Buckelew.....J. D. Walsh
Mike Sheenan.....Riley Hatch

Scenario by Frank Tuttle.
Directed by R. William Neil
Length, Seven Reels

The Story

Joe Louden is known in the town of Canaan as a worthless fellow. His brother Gene is the favorite of the family, and his mother scrimps and saves that Gene may be sent to college. Joe is anxious to become a lawyer but does not develop enough character to realize his ambition until a piece of scandal of which he is the innocent victim forces him to leave town. The wife of "Happy" Farley permits Nashville Corey to compromise her name. Joe is made to shoulder the blame, and Judge Pike, the town magnate, leads the faction which hounds Joe away. The misunderstood man goes to Chicago and works in a shipyard to obtain the money to complete his law course. Admitted to the bar, he goes back to Canaan and secures the acquittal of Farley when he kills Cory in self-defense. Ariel Taber, the daughter of a struggling artist who is left a fortune by his miserly brother, returns from Paris at just the right time to help the man she was always known and always believed in, and there is a sincere but amusing love scene in Lawyer Louden's office, after he has freed Farley, seen public sentiment turn in his favor and knows he is no longer an under dog.

Program and Exploitation Catchlines:

"The Conquest of Canaan" Is the Story of the Successful Fight of An Under Dog Told As Only Booth Tarkington Can Tell It.

Thomas Meighan Is At His Best in "The Conquest of Canaan," a Booth Tarkington Story of a Man Who Fought a Whole Town, and Won.

Exploitation Angles: Here is a story so well done that it will pay you to go to extra expense and trouble to put it over. It is not a stupendous production, but one of those evenly good stories which do the business more real good than the spectacles. Tell that it is Booth Tarkington's novel transferred to the screen and that it gives Tom Meighan his best chance yet.

"Tradition"

German Made Picture Tells Romantic Story of Far East. Released by Sonora Pictures.

Reviewed by Edward Weitzel.

Romance and Oriental atmosphere are laid on thick in "Tradition," a German made picture founded on the novel, "Der Tod und die Liebe." Billed as a drama of two worlds, it is a tale of an Asiatic Prince who believes that a German civil engineer has murdered his sister, and swears to avenge her death by killing the sweetheart of the supposed murderer. The version used in this country has English na for the European characters, but they are distinctly German, and many of the scenes show the harbor of one of the seaports of tha country. The production is pretentious, but the story is quite ordinary melodrama and there is an air of unreality about it that prevents it from being impressive. Paul Otto, the director, is one of the authors of the story and also plays a leading part. He has succeeded fairly well in the first and last named roles. The other members of the cast do creditable work, except Lotte Klinder, who is much too solid of build and lacking in imagination for the role of the heroine. There is a certain novelty about the scenes in both Europe and Asia and were it not for several high grade foreign films that preceded it, "Tradition" might pass as a good example of the imported article.

The Cast

Ras Madchuri, Prince of Hamar.Carl Wagner
Tantara Bagha.....Paul Otto
Semena .....Marcella Halicz
Hedessa, Prime Minister.....Erich Pabst
Wun-si, a Chinese.....Ralph V. Roberts
Dscham, Tantara's servant....Max Zawislak
Old Tekki, a servant.....Emilie Unda
William T. Cunningham, a ship owner....
..... Hans Anderson
Eleanor, his daughter.....Lotte Klinder
Arnold Cooper, Cunningham's agent.....
..... Arthur Schroeder

Story and Scenario by Paul Otto and George Jacoby.
Cameraman, Hans Kampfe.
Length, Six Reels.

The Story

Arnold Cooper, who represents William T. Cunningham, a ship owner, is sent to the Kingdom of Hamar, in Asia, to negotiate a treaty, which will enable a European company to build a waterway to the capitol of the country and permit the Cunningham ships to open up trade with the outside world. Chinese conspirators kill the daughter of the ruler and fasten the crime on Cooper. The young man returns home and is followed by the brother of the murdered girl, who has sworn to avnge his sister. Finding that Eleanor Cunningham is the sweetheart of the engineer, the Asiatic, after making several attempts on Cooper's life, forces Eleanor to return to Hamar with him. He has fallen in love with her, but when he learns that his sister was killed by the Chinaman, he frees Eleanor and kills himself before the alter of Buddha.

Program and Exploitation Catchlines:

The Mystery and Splendor of the Far East Are Shown in "Tradition," a Foreign Made Film With a Highly Romantic Story.

Exploitation Angles: Sell this on the rich Oriental atmosphere and the melodramatic appeal, avoiding mention of the Germanic origin.

"The Midnight Patrol"

Rattling Good Melodrama Produced by Thomas H. Ince, Released by Select

Reviewed by Edward Weitzel

The original version of the Thomas H. Ince production, "The Midnight Patrol," first saw the light on the spoken stage and was a rattling good melodrama in that form twenty-five years ago. The screen version retains all the pep and stirring dramatic action of the stage play, and has been given a fine production. Starting with a number of episodes illustrating the dangers of a policeman's life and the quick response given to every call to duty, the story takes a firm hold on the attention and contains enough thrills to supply half a dozen ordinary film dramas. By introducing several Chinese characters in the cast and having most of the excitement take place in a Chinese gambling house, the picture is assured of opposing forces that keep the policeman-hero in a position to show his judgment and nerve to the best advantage. There is always something doing, and it is always well done. No one stands around and poses—a failing that has seriously marred many an otherwise excellent moving picture.

A chase in a police launch after opium smugglers is one of the best incidents in the picture, and the raid on the gambling house is surprisingly realistic. The cast headed by Thurston Hall as Policeman Terrence Shannon, is capital, Rosemary Theby and Marjorie Bennett being prominent members.

Cast

Patrolman Terrence Shannon..Thurston Hall
Patsy O'Connell.....Rosemary Theby
Wu Fang .....Kino
Jim Murdock .....Charles French
Minnie .....Marjorie Bennett
Officer Michel O'Shea.....Harold Holland
"Chink" Rose .....William Musgrave
Sing Bok .....Yamamatto
Sergt. Joe Duncan.....Harold Johnstone
Story by Julien Josephson and Denison Clift
Directed by Irvin V. Willat
Supervised by Thomas H. Ince
Length, Five reels

The Story

Policeman Terrence Shannon of the Chinese vice squad excites the enmity of Wu Fang, keeper of a gambling house and opium joint, because he refuses to be bribed into protecting the proprietor from raids. Wu Fang has a partner, a corrupt politician named Jim Murdock, who gets the Chinaman to kidnap a young flower girl and bring her to the den. Patsy O'Connell, in charge of the Chinese Mission House, gives the alarm, and Shannon comes to the rescue. The girl is freed. Later on the policemen learns that Wu Fang is expecting a large shipment of opium. The Chinaman gets hold of Patsy, and warns Shannon that if he interferes with the landing of the drug the young woman will be harmed. The policeman goes ahead with his raid, but notifies Policeman O'Shea to come with the reserves, if he is not out of the place at midnight. There is a lively fight, and Shannon is knocked out, but the reserves arrive in time to save his life. Wu Fang is killed, and Murdock is arrested. Shannon is made Chief of Police and marries Patsy.

Program and Exploitation Catchlines: "The Midnight Patrol," a Thomas H. Ince Special Released by Select Is a Stirring and Truthful Tale of the Perils of a Policeman's Life.

Exploitation Angles: Appeal to the old old-timers to tell the younger generation what a corking good stage play this was, and tell them in turn that the play has been brought up-to-date and made more snappy than ever. Then list the individual sensations and play up each one in lively language. Sell on interest and not on stars, though you have some good names to work with.

A Correction

The footage of "Salvation Nell" is 6,384 feet, instead of 7,681 as given last week.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts—Special Cast—Seven Reels). R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640; C-291.
The Big Town Round-up. R-339.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of The Night (William Russell). R-845.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748; C-803.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749; C-189.
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight From the Shoulder (Buck Jones). R-112.
Live Wires (Johnnie Walker and Edna Murphy). R-235.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.
Aint Love Grand. R-338.

CLYDE COOK COMEDIES.

(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

MUTT AND JEFF CARTOONS.

(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft. R-846; C-291.
Too Wise Wives (Lois Weber Production). 5,164 Ft. R-430.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol. 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.

June

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.) R-112.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116; C-291.
Wealth (Ethel Clayton). R-237.

July

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750.
The Mystery Road (Paul Powell-British Prod.)
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580. 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage. R-234.

ARBUCKLE COMEDIES

The Sheriff.
May 1—A Polynesian Odyssey. R-328.
May 8—The Galata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia. R-641.
June 5—The City of Algiers.
June 12—The Cook.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.

VANDENBURGH SERIES.

(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

BURTON HOLMES

(One Reel Each)

Spanish Children.
In the Rice Fields of Japan.
The Road to the Pyramids.
Calling on the Sphinx.
In Barcelona.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial Juanita Hansen is star of "Yellow Arm" Serial

Releases for Week of May 15.

The Lure of Egypt (Six Parts). R-91; C-699.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy). R-428.

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Ranger (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard). R-643.

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539; C-699.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism).
Blue Sunday (Snub Pollard—One Reel Comedy). R-643.

Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy). R-642.

Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy). R-848.
The Goose That Laid the Golden Egg (Cartoon—2/3 Reel—Fable Pictures, Inc.) R-116.

Week of June 26

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard one reel comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2/3 reel cartoon).

Week of July 3

No. 10 of the Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-Reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clergy (Six-Reel Drama—Brunton). R-114; C-291.
The Rooster and The Eagle (Two-third Reel Cartoon Fable).

Week of July 10

No. 11 of the Sky Ranger (The Seething Pool).
No. 4 of The Yellow Arm (At Bay).
The Bike Bug (Snub Pollard-One Reel Comedy). R-338.
Ants and The Grasshopper (2-3 Reel Fable).

Week of July 17.

No. 12 of The Sky Ranger (The Whirling Menace).
No. 5 of The Yellow Arm (Danger Ahead).
At the Ringside (Snub Pollard One-Reel Comedy).
Cats at Law (2-3 Reel Fable).
Bliss (Harold Lloyd One-Reel Reissue).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.

CURRENT FILM RELEASE DATES

"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts) R-322; C-291.
What's a Wife Worth? (Cabanne Production —Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115.
When Lights Are Low (Sessue Hayakawa). R-236.

GOLDWYN-DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879; C-291.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
The Old Nest (Rupert Hughes Prod.) R-234.

GOLDWYN-BRAY.
(One Reel.)

Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

CAPITOL COMEDIES.

Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.

ASSO. PRODUCERS

Devotion. R-340.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford —Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin).

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-887.

EDUCATIONAL FILMS CORP.

Selig-Rork.

The Northern Trail. R-111.
The Policeman and the Baby. R-111.
Kinograms (Sundays and Thursdays).

Chester Comedies.
(Two Reels.)

Ready to Serve. R-338.
Snooky's Wild Oats. R-112.

Christie Comedies.
(Two Reels.)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Southern Exposure.
Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.

The Three Jokers. R-328.
Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

Vanity Comedies.

Rocking the Boat. R-541.
Spooners. R-746.
How She Lied. R-112.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

One Peek Was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.

Money Talks. R-430.
Sweet Revenge. R-643.
Here—Pro Tem. R-235.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Miscellaneous.

Golf (Slow Motion).
Dixie. R-643.

Punch.

The Love Egg. R-111.

REALART PICTURES

She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney).
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone).
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).
The Devil's Passkey (Seven Reels).

JEWEL COMEDIES

A Monkey Hero (Joe Martin).
Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

SPECIAL ATTRACTIONS

Wolves of the North (Eva Novak). R-323; C-1387.
Cheated Love (Carmel Myers). R-430.
The Man Tamer (Gladys Walton). R-538; C-699.
Thunder Island (Edith Roberts). R-845; C-189.
The Beautiful Gambler (Grace Darmond). R-641; C-189.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey). R-115; C-291.
The Kiss (Carmel Myers). R-236.
Short Skirts (Gladys Walton). R-340.
Man Trackers (George Larkin).

SERIALS

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).

WESTERN DRAMAS
(Two Reels Each.)

Fighting Blood (Jack Perrin).
The Wild, Wild West (Hoot Gibson).
Bandits Beware (Hoot Gibson).
Stand Up and Fight (Jack Perrin).
The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).
The Movie Trail (Hoot Gibson).
The Shadow of Suspicion (Eileen Sedgwick).
The Man Who Woke Up (Hoot Gibson).

CENTURY COMEDIES
(Two Reels Each.)

A Dollar's Worth (Harry Sweet).
For Sale (R-205).
Custard's Last Stand (Zip Monty).
On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).
Society Dogs (Brownie).
The Smart Alec (Harry Sweet).
Third Class Male (Charles Dorety).

STAR COMEDIES
(One Reel Each.)

Hearts and Flour (Dorothy Wolbert).
Rubes and Boobs (Billy Fletcher). R-639.
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).
The Champ (Billy Fletcher).

FEDERATED EXCHANGES

Ford Weekly.
Screen Snapshots.

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

His First Honeymoon.
Bride and Gloom.
In and Out.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
Their Dizzy Finish. R-641.
Circus Heroes. R-848
A Chile Romance. R-111.
Friday the Thirteenth. R-237.

Serial.

Miracles of the Jungle.

PIONEER FILM CORP.

A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara—Six Reels). R-639.
The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).

CURRENT FILM RELEASE DATES

Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End R-113

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-748; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847.
Over the Wire (Alice Lake). R-116.
The Man Who (Bert Lytell).
Life's Darn Funny (Viola Dana).
The Conquering Power (Rex Ingram Prod.). R-339.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.
(Two Reels Each)

Now or Never.
Among Those Present.

FIRST NAT'L EXHIBITORS

Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark). R-640; C-699.
Lessons in Love (Constance Talmadge). R-206; R-803
In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641. C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production).
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L. J. SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.
(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC

The Great Shadow (Six Reels).
Man's Plaything.

SERIALS

The Whirlwind.
The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.
The Silver Car. R-541; C-47.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.
Closed Doors. R-433; C-803.
Peggy Puts It Over.

LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy

JIMMY AUBREY COMEDIES.
Two Reels

The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.
Kineto Reviews.
(Released Through National Exchanges, Inc.)
(One Reel)

Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

CHARLES URBAN'S MOVIE CHATS.
(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

NATIONAL EXCHANGES.

Welcome Children. R-324.
Kineto Reviews (One Reel a Week).
The Great Reward (Burston Serial). R-325

MARION FAIRFAX.

The Lying Truth.

MARC KLAW, INC.

J' Accuse. C-495.

MANHATTAN FILM CORP.

Monster of Fate. R-537.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

HARRY LEVEY.

The Solar System (Five Reels). R-752.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) R-113.

ARROW FILM CORP.

Features

Dead or Alive (Jack Hoxie). R-846.
The Tame Cat.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Serles.
Hank Mann Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons)

Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.

(One Reel.)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Stralght from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.
Heedless Moths (Audrey Munson). R-748.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Tusun Comedies.

Cabareting Under difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wlres Down.

Gasoline Alley.

(One Reel)

Some Party.
Well! Well!

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
Kazan (Seven Reels—Curwood Story). R-85; C-189.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)

(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-inLaw?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

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BUREAU OF ELECTRICAL INSPECTION

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CHIEF ELECTRICAL INSPECTOR

July 1, 1921.

United Theatre Equipment Corporation,
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New York, N.Y.

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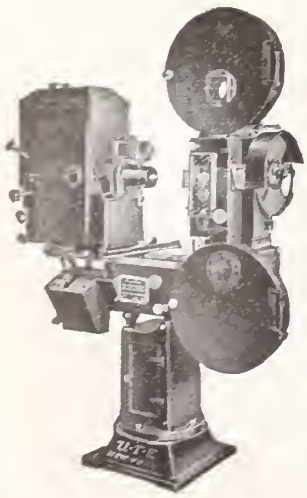

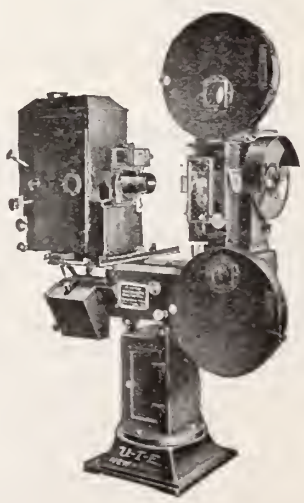

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PROJECTION

By F. H. RICHARDSON

The High Intensity Arc

In a recent issue of this department I gave some account of what seems to be the coming thing in motion picture projection illumination, viz.: the high intensity arc. Just a few days after this publication I received from the General Electric Company a description of the high intensity arc which that company has been perfecting.

I am going to print the General Electric Company's account verbatim, followed with my own views concerning the same. In this latter I trust the General Electric will not feel in any degree offended at my frank comments on what they have said, but will understand that my view is probably the view that will be taken by the average practical projectionist.

Also I am quite willing to open the columns of the department to it for the discussion of any statement that I may make. What we want to get at is the real facts in the matter. The General Electric Company says:

To Revolutionize Projection

Hitherto the attention of those engaged in perfecting the various processes employed in the motion picture industry has been devoted largely to the methods of making, rather than of showing, or projecting the films.

Recent experimentation in this latter field by the General Electric Company has resulted in the development of a new high intensity projection lamp which bids fair to revolutionize the projecting of motion pictures, for these reasons:

It gives twice the illumination of the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption.

The quality of light, obtained by a special type of carbon, tends to eliminate eye strain.

Its light, as shown by spectrum analysis, is a close approximation of daylight, which means that a much clearer definition is given the pictures, and that in the projection of colored films the full value of the colors is brought out. This is especially true in the case of blues and greens, which often look muddy in the light of the ordinary arc.

Another Important Feature

Another important feature is that, with the exception of striking the arc, operation is automatic. In place of five hand adjustments on the ordinary lamp, this lamp has only two. No adjustments of the carbons should, therefore, be necessary during normal operation. The only movement to set the arc at the focus is a longitudinal movement, which, once determined for any particular lens, does not have to be readjusted.

The accompanying illustrations show the lamp and the operating mechanism. The positive carbon is horizontal, projecting through the positive nose, while the negative carbon is at an angle of 60 degrees to the horizontal, and so located that its tip is never between the crater on the positive carbon and the lens.

When it is realized that 90 per cent. of the whole illumination given by the arc comes from the deep crater in the positive carbon, the importance of its position relative to the focus of the lens is apparent. The positive carbon is held tightly by a clamp to the feed screw, which, with the carriage, is rotated by a bevel gear and pinion connected to the motor through a worm gear train. A starwheel fastened to the feed screw, which revolves with the feed screw and clamp around the axis of the carbon, feeds the latter forward by engaging with a detent.

The negative carbon is not rotated, but is fed by means of a clamp on the feed screw, which is rotated by bevel gears. These gears are driven by the motor through a worm gear train and clutch.

Automatic Regulation

Automatic regulation of the arc length, and consequently of the rate at which the carbons are fed is secured by connecting the motor across the arc. Thus the speed of the motor is unaffected by any fluctuations in the power supply, being dependent on the arc voltage. If the carbons approach each other too rapidly, the arc becomes shorter, the arc voltage drops, and the motor slows down. If, on the other hand the carbons become too widely separated, the arc lengthens, the voltage rises, and the motor speeds up until the proper distance between the carbons is obtained.

Little time is required for changing carbons. As the current is carried through the carbons for only a short distance from the arc end, the remainder of the carbon does not become as hot as it would if the current passed through its whole length. Furthermore, when new carbons are inserted, no vertical or horizontal adjustments are necessary to get the crater at the focus of the lens, because the holding mechanism is fixed and cannot be moved out of position.

A Compact Design

The entire device is designed with a view to compactness. The lamp is self contained with its regulating mechanism, and requires no arc controls protruding from the back of the lamp house, thus adding considerably to the appearance of the projector and the comfort of the projector room.

Development of this new type of projection lamp calls attention to the interesting fact that during the last fifteen years the motion picture industry has made tremendous progress in all but one department. The photography has become an art in itself. Studios rival huge manufacturing plants in size and in equipment. Theatres are more luxurious in appointment than were ever possible with the spoken drama, but in all the time no important improvement has been made in the light source which projects the completed pictures upon the screen.

The first theatres were small and dark. A low-powered alternating current are furnished a flickering source of light at a consumption of about 40 amperes. A change to direct current helped remove the flicker. Then theatres became larger, interior lighting came into vogue, and consequently high-powered areas were required. The current increased to 5 0amperes, then 75 amperes, and now 125 and even 150 amperes are required to project a satisfactory picture in our largest theatres.

Difficult to Control Arc

At this point, further increases in current do not yield proportionate increases in light. Expensive motor generator sets are necessary and it becomes more difficult for the projectionist to control his arc. The expense of

Notice to All

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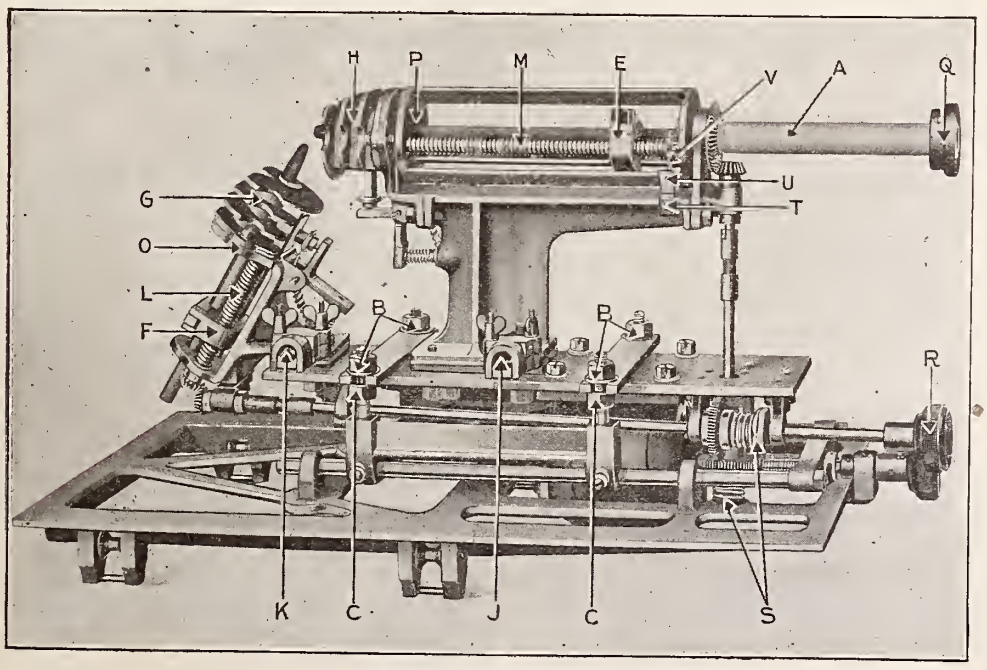

THE GENERAL ELECTRIC LAMP

G, negative head; H, positive head; Q and R, hand wheels, by means of which carbons may be fed by hand; E and F, clamps holding carbons, which exert pressure through coil springs

operation does not seem to be a limiting factor, but it must be considered eventually if this rate of increase is to be maintained. The problem was attacked from two different angles, dividing the field into two classes, (1) the smaller theatres where economy is important; (2) the larger theatres where the lighting effect is only to be considered. The Mazda lamp, a development already sufficiently well known, is utilized for the first class.

There was found, however, to be a distinct field for a more powerful light source in the remaining theatres.

It is for use in this second classification of theatres, requiring a more intense light source having "daylight" color values, that the high intensity projection arc lamp has been produced.

Subject to Minor Changes Only

First let me direct the attention of the projectionist to the fact that whereas the actual lamp itself will in all probability be subject to minor changes only. It is not likely, however, that the operating principles of the lamp will in the future be altered to any considerable extent. The General Electric says: "Heretofore the attention of those engaged in perfecting the various processes employed in the motion picture industry has been devoted largely to the method of making rather than to the showing or projecting the films."

I believe there was never made a truer statement of fact. Hundreds upon hundreds of times this department has pointed out the almost criminal negligence about everybody, except projector manufacturers themselves, have displayed with regard to the projecting of the finished photoplay. I have no inclination to apologize in any degree whatever for having called attention to this matter so many times, because it is and has been nothing but a cold-blooded fact. The general policy has been, use every possible endeavor to turn out the best possible photoplay, and then make no effort to have it done justice to in presentation or projection.

Thank Heaven, during the last year or two, perhaps we might say two or three years, there has been a decided tendency to reform in this respect. High-class exhibitors are beginning at last to understand that the best possible making can be ruined through inferior showing.

Years Ago

Years ago I drew attention to the possibility of great improvement in projection through the control of light tones by chemical organization of the carbons. The high intensity arc not only does this, but it gives the possibility of largely improved results through the presentation to the collector lens of a crater which sets square therewith instead of at an angle thereto; also a crater which is maintained perfectly round.

The General Electric article says: "The high intensity arc will give twice the screen illumination that can be obtained by use of the old style low intensity arc."

With regard to this, I am unable at this time to make any authoritative comment. Incidentally, however, if it is possible to maintain the high intensity arc at no greater distance from the face of the collector lens than was possible with the low intensity arc, then the collecting power of the collector lens will be very greatly increased, because of the fact that the most powerful light from the illuminant goes straight forward from the face of the crater, and the plane of the crater of the low intensity lamp is not parallel with the face of the collector lens.

This again, however, is qualified by the fact that the high intensity craters I have observed are very deep, which will to some extent modify the before named advantage, though it will not, I believe, do so to any serious extent; also the deep crater will serve to eliminate the probable necessity for throwing the crater image far out of focus at the aperature, for reasons any competent projectionist will understand.

Summed up, I believe that while the claim of the General Electric with regard to the relative high screen illumination power of the high intensity arc may be somewhat exaggerated, still there can hardly be question but what the screen illuminating power of the high intensity arc per watt of energy consumed will be very far above that of the low intensity arc.

"The General Electric says that the quality of light obtained by a special type of carbon tends to eliminate eye strain, and that it is a close approximation of daylight, which means that a much clearer definition is given the picture; also that in the projection of colored films the full value of the colors is brought out."

These statements are worthy of considerable analysis. In the first place, it is quite possible that the light from the high intensity arc may prove more restful to the eye, because as I understand it, it does not carry the high proportion of ultra violet rays carried by the projection light from low intensity arcs.

I do not make this as a statement known of fact, but merely as representing my present understanding of the matter. It is a well known fact that light carrying larger proportion of ultra violet rays is comparatively hard on the eyes. Also it is a well known fact that daylight is the easiest light on the eye that we have.

Therefore, if the spectrum analysis shows a closer approximation of daylight values, we then may accept the statement of the General Electric without question.

Approximate Daylight

Insofar as the light from the high intensity arc gives a better definition because it approximates daylight, why I question that statement point blank. I do believe, however, that the high intensity arc may give better definition, but this would not be for the reason ascribed, but because of the fact that the crater setting parallel with the face of the collector lens operates, or at least we believe it operates, to set up a much better optical condition, or in other words to place less strain on the optical system of the projector, which would, of course, operate to give the picture better definition.

In other words, while I agree that the possibility, or even probability of a better definition, I believe the General Electric is in error in attributing that effect to the quality of the light. It is very probable that the statement with regard to the value given colors in film will be found to be fully borne out by the facts.

As to the benefits derived from the automatic action of the high intensity arc lamp and the longer length of carbons that can be used, there can be no question. Not only will this give a better, more even, steadier screen illumination, but it will relieve the projectionist from the necessity of constantly watching and adjusting the arc, which will enable him to give his whole, undivided attention to the screen.

The fact that the speed of the driving motor is unaffected by fluctuations in power supply is most excellent indeed. Also it will be noted that the lamp contains in itself the automatic arc controller principle.

The statement that from 125 to 150 amperes of current is now required to project satisfactory pictures in large theatres with the low intensity arc most emphatically is not correct. 120 amperes is the maximum from which any appreciable increase in screen illumination may be had, and beyond 100 amperes the increase is only about 12 per cent. up to 120, where it ceases practically entirely.

Projection School

The Pacific coast has accumulated unto itself an institution known as a "School of Projection," located on Market street, San Francisco. My information is that this school is for the "training of projectionists."

I like that sentence "training of projectionists"; sounds good, because if this institution proposes to train projectionists it will serve a good purpose, since it will mean that the school course cannot possibly be less than a year in length, covering preliminary, technical education, plus at least six months of practical work in theatre projection rooms. If this school proposes to give say an eighteen months' course, as outlined, and if its instructors are themselves thoroughly competent and capable—IF, mind you, I said—then the school will be of real value.

On the other hand, *unless the course covers at least a year and a half, as outlined, and unless the instructors be themselves not only thoroughly trained in theoretical and practical projection, but also trained as instructors, then I cannot recommend the school in any degree whatsoever,* and in my opinion those who take a course will find they have bought something very nearly resembling a gold brick.

One to Two Years Required

As I have time and again pointed out, it is utterly ridiculous and absurd to attempt to learn a profession such as projection in any sort of an adequate way in less than one year of actual practical apprenticeship, coupled with hard study, or two years of a less strenuous endeavor.

I am not advised as to the length of the course of the school in question, but up to date those schools of which we have had knowledge have undertaken to "teach" the profession of projection in about three months—some of them learn in less time—and that is just a plain unvarnished swindle, both on the student and on the motion picture industry, which in the end must suffer.

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Another Imperial House

The Imperial Theatres, Inc., controlling Phoenixville, Pa., Rialto, Imperial of Greenwood, Del., Imperial, Wrightsville, Pa., Majestic, Wilkes Barre, Temple, Berwick, Palace Berwick and the Lloyd of Chester, have a new house, the Kenneth, under course of construction in the Germantown section of Philadelphia.

The house will seat two thousand. H. A. Sullivan general manager of the Imperial Theatres, Inc., is in charge of all matters pertaining to equipment.

Additional Announcements

The latest arrival in Film Row is the Monarch Theatre Supply Company, Inc., which is now located at 724 So. Wabash, where a complete line of everything from booth to screen may be found. For the past eight years this firm has been located at 537 S. Dearborn street. Branches are maintained in St. Louis and Memphis, Tenn.

A beautiful new theatre built by William Peatle in Kewanee, Ill., is nearing completion. It will have a seating capacity of nine hundred and will be under the management of H. E. Grampp, of Rockford, Ill.

Announcing a New Eastman Product

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The Baltimore New Century Cost Over Two Million Dollars and Is Worth It

THE new fireproof Century Theatre of Baltimore, operated by the Century Theatre Company, has a seating capacity of over three thousand and was designed by the Hoffman-Henon Company, Incorporated. It is of brick, concrete and steel construction and costs over two million dollars.

It is situated on the busiest shopping thoroughfare of Baltimore, Lexington street, west of Charles, and is two blocks distant from the central business section of the city. The structure is built in the shape of an "L." The main entrance is on the north side of Lexington street and the vestibule, lobby and foyer run north to the auditorium extending east and west. The east wall of the auditorium forms the back while the west the front or stage location. The north wall of the building is on Clay street.

The facade on Lexington street is built of limestone. Over the entrance hangs a metal marquee under which white globed lights gleam at night. Two convertible electric signs, supplied by the Philadelphia Sign Company, one facing east, the other west, are over the marquee. In these titles of current attractions are placed each week.

Four Ionic columns arise from a base forming the cornice of the entrance. Between these columns are three windows of leaded stained art glass representing respectively music, comedy and drama.

An entablature runs nearly the full width of the building, over the four columns. On the frieze of it is carved, "Century Theatre." A pediment, faced with an alto relievo representing the various arts rises over the cornice. Two iron rods, hung from the outside columns, support the marquee.

An electric sign of hollow metal letters, each measuring three feet square, reading "Century," extends from the top of the attraction signs up about thirty feet in the air, on the left side of the facade. White is the color used for the inside of the letters. They have no covering and high powered lamps give each letter great brilliance. The Federal Sign Company of Chicago suplied this sign.

Vestibule Is 17 by 21 Feet

The vestibule measures seventeen by twenty-one feet and has a flooring of small tiles with a mosaic border. The walls are of verde antique marble; the ceiling is finished in old ivory, greys and browns and the light is furnished by two metal cluster lights hanging from the ceiling. On each side of the vestibule are three, three-sheet frames of deep Circassian walnut decorated with gold.

A box office of Circassian walnut and glass, with a base of verde antique marble, measuring five by eight feet, is located in the centre of this vestibule. It is spacious enough for two cashiers so that two lines can be formed.

Lobby Is Spacious

Three double doors of Circassian walnut and glass at the rear of the vestibule, open upon a spacious lobby measuring twenty-one by seventy-four feet. Two inclines lead from these doors. One, on the right, is seven feet wide. It descends, turns and goes underneath the foyer to three elevators. The other, on the left, is fourteen feet wide and runs up direct to the foyer. A railing of wrought iron, with a verde antique marble top, runs up the right side of the broad incline to the foyer.

A soft glow is cast over this chamber by three large chandeliers of glistening crystals; by fourteen cluster bracket lights, located between the coupled pilasters of black and gold art marble, separating the large mirrors on the walls and by a cove lighting system running around the coved ceiling.

The wainscoting is of black and gold art marble and extends up the wals for ten feet above the floor at the entrance from the vestibule. The top moulding of this wainscoting extends horizontaly to the rear of the lobby ending even with the floor of the foyer.

Mirrors Are Antique

Above the wainscoting rise six large mirrors on each side wall and one in the rear wall to the right of the foyer entrance, interspersed with twin pilasters of art marble with gold capitals. Each mirror is formed like a large arched window and contains twenty-five panes of glass in a wooden frame work, each pane measuring twelve by eighteen inches. The arched section of each mirror frame, at the top, is ornamented with a flower and scroll design in purple and mauve with a background of gold.

The frieze under the cornice running around the lobby is decorated with festoons of flowers upon a solid purple background. Inside the cornice there are a number of lamps, the light of which is reflected from the coved ceiling into the chamber. The fresco decorations on the ceiling border are done in purple, mauve and gold and at intervals miniature paintings of rampant lions in purple upon circular gold backgrounds, are located. One of R. McGill Mackall's murals, measuring twelve by nine feet is mounted over the entrance.

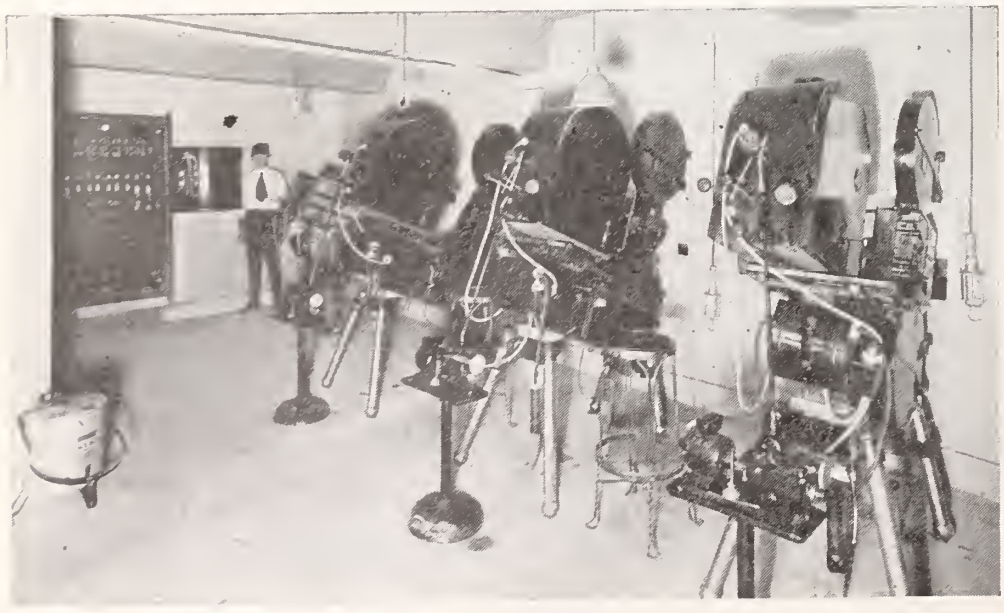
Foyer Subdued and Rich

Two large double Circassian walnut and glass doors in the rear wall of the lobby, at the end of the wide incline, lead into the foyer measuring thirty-two feet square with a ceiling twenty-eight feet high. In the center, suspended from a chain, hangs a massive crystal chandelier with brackets each containing white and amber lamps. Additional light is furnished by four cluster brackets on the same number of circassian walnut pilasters, two on each side of this chamber.

A staircase of white and blue veined art marble, twelve and a half feet wide with a brass railing in the center, runs from the center of the foyer to a gallery directly at the head of the stairs. Steps on each side of it lead into the mezzanine promenade. On either side of the stairway entrance on this little gallery, is an archway with a balustrade of white blue veined art marble draped with wilton velvet of a neutral tone of French grey. An electric fountain has been placed in the center of the foyer at the foot of the staircase.

Black and Gold Marble

Black and gold art marble forms the base of the wainscoting of Circassian walnut with which the walls are faced. Half way to the ceiling, panels are placed at intervals containing seven mural paintings by R. McGill Mackall, the cost of which is estimated at $15,000. Six of these murals, each eight by ten feet, decorate the east and west walls, while another, eight and a



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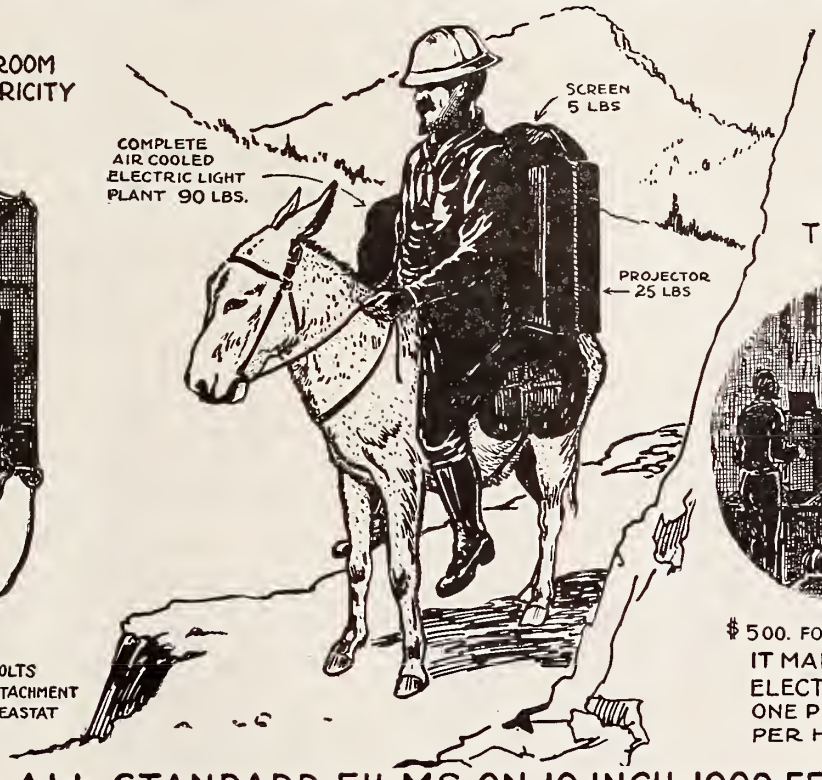

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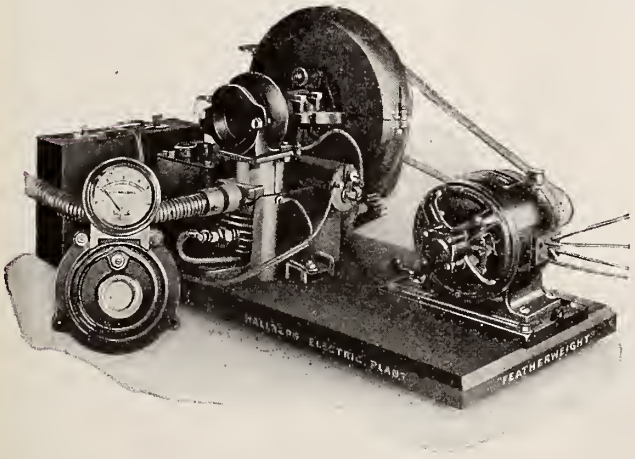

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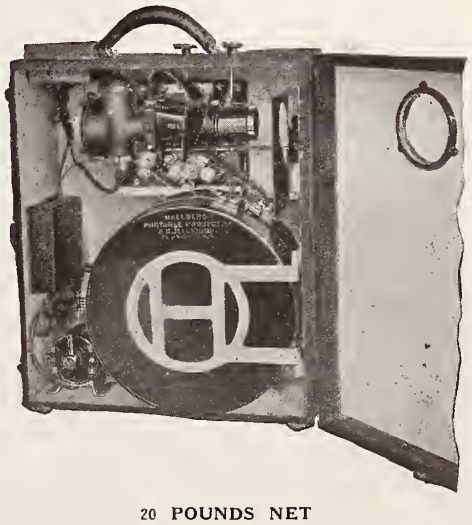

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half by twenty-eight and a half feet is on the south wall, facing the staircase.

The paintings depict fawns, centaurs and wood nymphs waging a battle of roses.

Three Large Elevators

The entrance to two of the three elevators installed by the Otis Elevator Company, are on the west wall of the foyer. Each elevator has a capacity of four thousand five hundred pounds and measures eight feet square. They can carry one hundred persons per minute to the roof theatre.

Two flights of steps lead from the gallery at the head of the staircase in the foyer, to the mezzanine forty-two by ninety-seven foot promenade, situated under the balcony at the back, or east end of the main building.

Two stairways; one at the northeast corner and the other at the southeast corner of the main building lead into the mezzanine promenade from the main floor of the auditorium and up to the balcony. In the center of the mezzanine promenade is a large open well eighteen by thirty-eight feet, built like a pergola, with large Ionic columns surrounding it joined together with a fancy wrought iron railing. This well opens into the main floor of the auditorium and in the center of it is a chandelier. The cove system of lighting is employed in this well.

The gentlemen's smoking room and a women's rest room are on the west wall of this chamber, each measuring twelve by thirty feet and between the two is an alcove furnished with cushioned wall seats.

On the north and south sides of the mezzanine promenade are two tunnels leading to the balcony.

The carpet on this chamber is of taupe velvet which is also used on the floors of the lobby, in the rear of the main auditorium and for the runners in the aisles. But for the hallway on the second floor and the aisles in the balcony red velvet carpet is used.

Mezzanine Appointments Are Luxurious

The appointments of the mezzanine promenade are luxurious and comfortable. There are huge davenports, easy chairs, and writing desks. The color scheme is old rose and ivory. Potted plants arranged around the open well add charm to the surroundings. The hangings at the windows on the east wall are of lace with a border of gold edged mulberry velour.

Pilasters located at intervals around the walls have Ionic capitals. The wall panels are stenciled with an old rose and old ivory design. Bracket lights on the walls shed a subdued radiance with shaded lamps over the room.

The main building, housing the auditorium, measures one hundred and nine by one hundred and sixty feet. The seating capacity is over three thousand. The chairs on the main floor are covered with blue velour while those in the balcony are covered with blue-green Fabrikaid.

Five Main Floor Aisles

There are five aisles on the main floor. Two, on each side next to the walls, measure three feet wide, while the other three, one of which is directly in the centre, are five feet wide and taper to three feet as they reach the orchestra pit.

Mulberry, gold, old rose and old ivory are the colors used in the decorations throughout the auditorium.

Cove Lighting System Used

In the ceiling under the balcony are three inverted bowl lights in which the cove system is employed to advantage. The tops of these bowls are painted with an old rose tint. Metal reflecting lights are hung from the ceiling under the balcony a little farther in the rear. There are no posts or pillars under the balcony to obstruct the view.

Lighting for the balconies of the auditorium is furnished by the cove system.

Exits Are Well Planned

On the main floor are five exits in the back or east wall, three on the Clay street side or north wall, two on the south wall, besides the two large double Circassian walnut and glass doors at the main entrance from the foyer. In the balcony are two in the east wall, four on the north wall and four on the south wall, all opening upon broad fire escapes of iron.

Good Projection Equipment

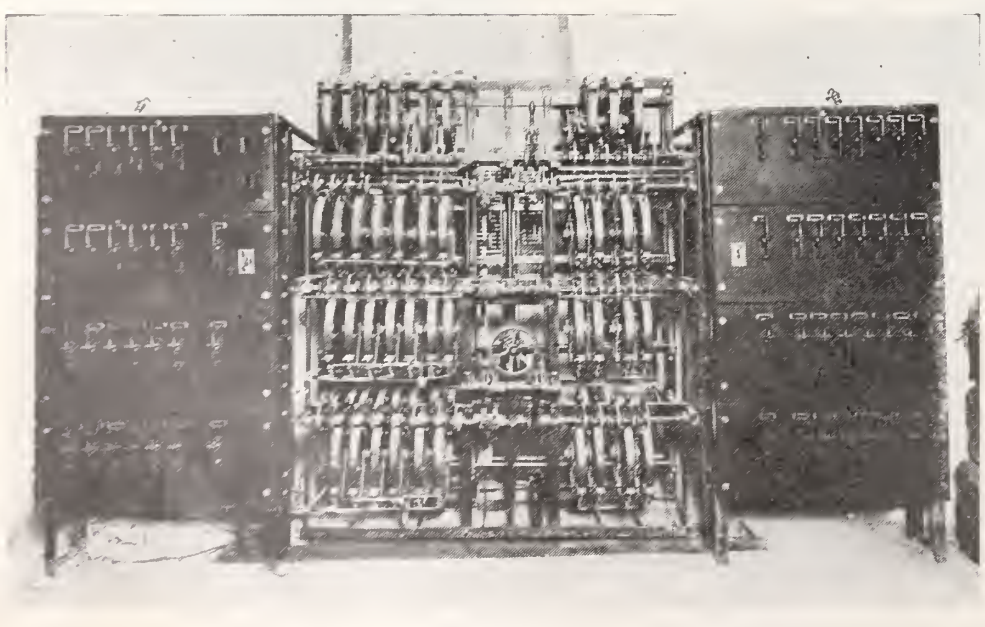
The projection room measures eighteen by twenty-four feet. On one side there is a rewinding room, and on the other a rest room. Each of these rooms measures six by eight feet.

The projection room equipment consists of three Baird machines, supplied with Gundlach-Manhattan optical lense; three Fulco arc controllers. Three wired direct current of 120-240 volts operates the machines.

The throw to the Rembush crystal gold fibre screen, measuring sixteen by twenty-one feet on which a picture nineteen and a half by fourteen and a half feet is projected, is one hundred and forty-five feet.

The lights, motors and machines of the projection room are controlled by a small switchboard built in the wall.

An intercommunicating telephone system of fourteen stations, manufactured by the Western Electric Company, connects every part of the playhouse with the general offices on the second floor over the foyer.



A FEATURE OF THE ELECTRICAL EQUIPMENT
The huge stage switchboard installed at side of back-stage

How the Offices Are Arranged

On the second floor is a long hallway running north and south leading to a double door in the north wall opening into the upper part of the balcony. Three large elevators have entrances to this hallway on the west side. The center door in the framework leads to the office of the assistant manager and the telephone operator. To the east is another door leading into the office of the president and director of pictures. To the north are two other offices; one for the bookkeeper and one which is used for a storeroom.

The next floor is occupied by two rooms. One is used by the musical director for an office. The other room is used for the private screening of pictures and is equipped with a projection booth. The fourth floor is occupied with a hallway, kitchen and women's rest room adjoining the Century Roof Theatre which will open in the fall.

Under the stairs in the foyer, is a small check room nine by ten feet, opening into the main auditorium. In this check room there is a branch panel switchboard furnished by the Benjamin Starrett Panel Board Company, of Chicago.

How the Lighting is Controlled

The house safety lighting system is controlled by this board. It is equipped with a monitor automatic double throw switch which automatically throws all exit and safety lights from one source of supply to another in case one source fails to work. It is so arranged because the electrical supply may come from the Clay street or the Lexington street side. The theatre is then protected in event of either source of supply giving out suddenly by accident.

All the electric fixtures, including the chandeliers, were manufactured by Black & Boyd; the stage lighting equipment, by the National Ex-Ray Equipment Company, and the dimmer equipment, by the Cutler-Hammer Company.

The dead front stage switchboard on the side wall, back stage, was manufactured by the Sterling Switchboard Company, of Camden, N. J., and installed through the Perkins-LeNoir Company, of Baltimore. It is equipped with spring acting quick make and break switches with rubber silencers so as to make them almost noiseless in action and absolutely positive in operation.

It is fourteen feet wide and eight feet high, with the dimmer bank, and all the wiring concealed in metal boxes and pipe work. It is operated from back stage.

All the lights in the auditorium, except the safety lights and those in the projection room are controlled by this board. The Sterling Company also furnished the power and distributing panels.

The auditorium lighting is in amber, red and blue, while that of the stage is in white, amber, red and blue.

Forty-five Foot Stage

The stage measures forty-five feet wide between columns, and twenty-three feet deep between the footlights and the back wall. It has an Italian garden set, furnished by the Lee Lash studios. The curtains are of deep brown velour with a gold border design.

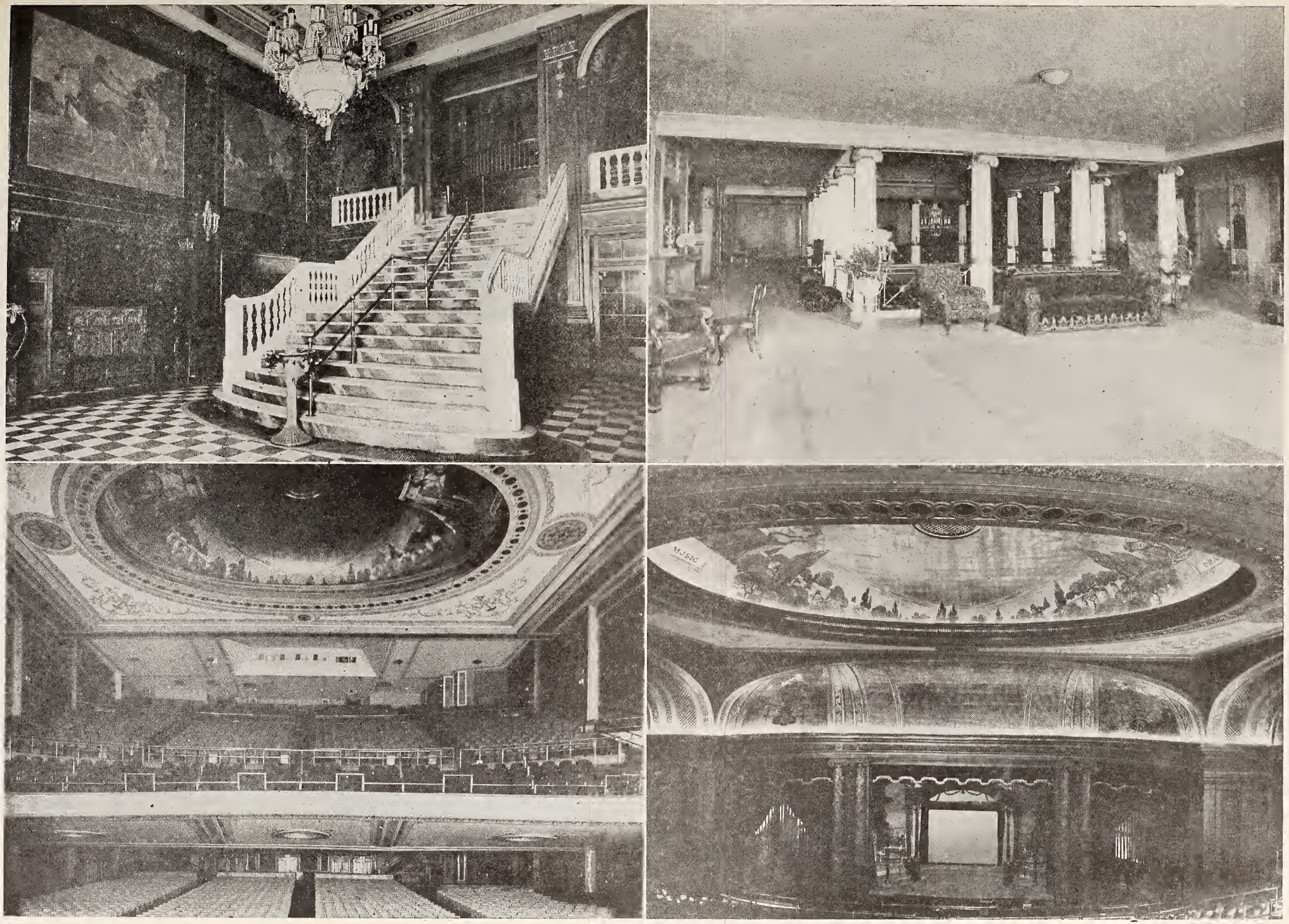
Thirty sixteen inch, six blade, noiseless, oscillating fans of the General Electric Company type have been placed at intervals around the auditorium.

The Monsoon Ventilating Plant

The cooling, heating and ventilating system of the theatre was designed, manufactured and installed by the Monsoon Cooling System, Inc., of New York City, and is as complete as will be found in any theatre in the country.

The combined capacity of all the cooling units is sufficient to obtain a complete change of air, approximately, once a minute; this is ample to insure a perceptible circulation of air throughout the entire house with a wonderful cooling effectiveness in the hottest kind of summer weather.

Placed above the proscenium arch are two units, each equipped with a No. 7 Monsoon



INTERIOR VIEWS OF THE TWO-MILLION-DOLLAR CENTURY THEATRE OF BALTIMORE

Above, left, foyer with grand stairway and chandelier; right, the mezzanine promenade and its furnishings. Below, left, auditorium and balcony as seen from the stage. Right, the stage and the ceiling dome

and driven by a seven and one-half horse-power motor and two No. 12 single "Monsoons" operated by a thirty horse-power motor. These "Monsoons" supply pure, fresh, cool air, through perforated plaster grilles in the ceiling, at the rate of 375,000 cubic feet a minute which is mixed and recirculated with an additional air supply furnished by two No. 7 duplex sets of two No. 7 "Monsoons," each placed in the north and south walls and driven by one ten horse-power motor. This abundant air supply is so circulated as to eliminate all possible chance of uncomfortable draft conditions.

To Facilitate the Exhaust

To facilitate the exhausting of the foul air a No. 5 duplex set of Monsoons, consisting of two No. 5 Monsoons driven by one five horse-power motor, is placed under the balcony and operated in conjunction with a No. 5 duplex set above the mezzanine ceiling.

Additional openings for the escape of air are provided in the grilled ceiling at the rear of the balcony and the air will also, naturally, find an outlet through the exit openings, windows, the stairways and ramps.

This cooling system will keep in constant circulation the enormous volume of approximately thirty-five million cubic feet of air per hour and the theatre will not only be comfortably cool, but perfectly ventilated as well.

The heating and ventilating of the theatre are accomplished by means of a supply of tempered air introduced into the auditorium from a point over the proscenium arch and mezzanine at the rate of approximately 1,300 cubic feet of air per hour per occupant.

This equipment consist of two units of one No. 7 Monsoon, each operating in conjunction with a heating stack having a heating surface of 1,140 square feet, and an indirect heating unit composed of one No. 5 Monsoon duplex set operating in conjunction with another heating stack having a heating surface of 855 square feet. Under the balcony is a No. 5 duplex set of Monsoons, consisting of two No. 5 Monsoons, operated by a five horse-power motor. This unit is used for exhausting purposes.

Exhausted Through Grilles

The air is exhausted through grilles provided in the furred space at the rear of the balcony and through openings in the slab connecting the furred space with the space under the balcony. Air is also exhausted by this unit through plaster grilles in the balcony ceiling and at a point approximately in the center of the orchestra.

By an arrangement of adjustable dampers the air supply may be regulated and the air recirculated and mixed in any desired proportions with the outside air in order to obtain the desired temperature. This is accomplished, regardless of the temperature outside the building, thus assuring the theatre plenty of heat and perfect ventilation in the coldest—even zero weather.

The Roof Theatre

The large roof theatre to be conducted on the order of the New Amsterdam Roof in New York will be thrown open to the public in the fall. Work on this is going forward rapidly.

A CENTURY FEATURE
The well in the mezzanine promenade

This theatre will be equipped with a telescope stage and an Otis elevator will be used to carry talent to the upper stage.

The ticket boxes, finished in Circassian walnut and gold, were furnished by Menger, Ring and Weinstein.

Usherettes' Costumes Striking

The costumes of the usherettes constitute a unique feature of the house. They are of the Peter Pan type. The costume consists of knee length black silk breeches; black silk stockings; black patent leather pumps with silver buckles; a black silk jacket over a ruffled white silk waist. The whole costume is set off by a jaunty black silk cap.

The uniforms of the various attendants are as follows: Colored doorman—black cloth set off with thin gold braid, long coat, cap with leather visor; colored elevator boys—dark blue with thin gold braid, regular length coat, and bell boy style hats; ticket taker—dark blue cloth regular length coat, cap with leather visor.

The house is directly under the management of Chris Evensen; the assistant manager, Louis A. DeHoff, books the pictures for all the theatres run by the Whitehurst Theatrical Enterprises, including besides the Century, the New, Garden, Parkway and Peabody. William M. Whitehurst is the manager of the Century. He also supervises the management of the Garden and New theatres.

The officers of the Century Theatre Company are: Charles E. Whitehurst, president; F. William Bolgiano, vice-president; G. E. Smith, treasurer, and Edwin L. Hall, secretary.

The executive officers of the company include the officers and Louis Deal, J. H. Whitehurst, Fred G. Boyce, Jr., H. Webster Smith and Howard R. Smith.

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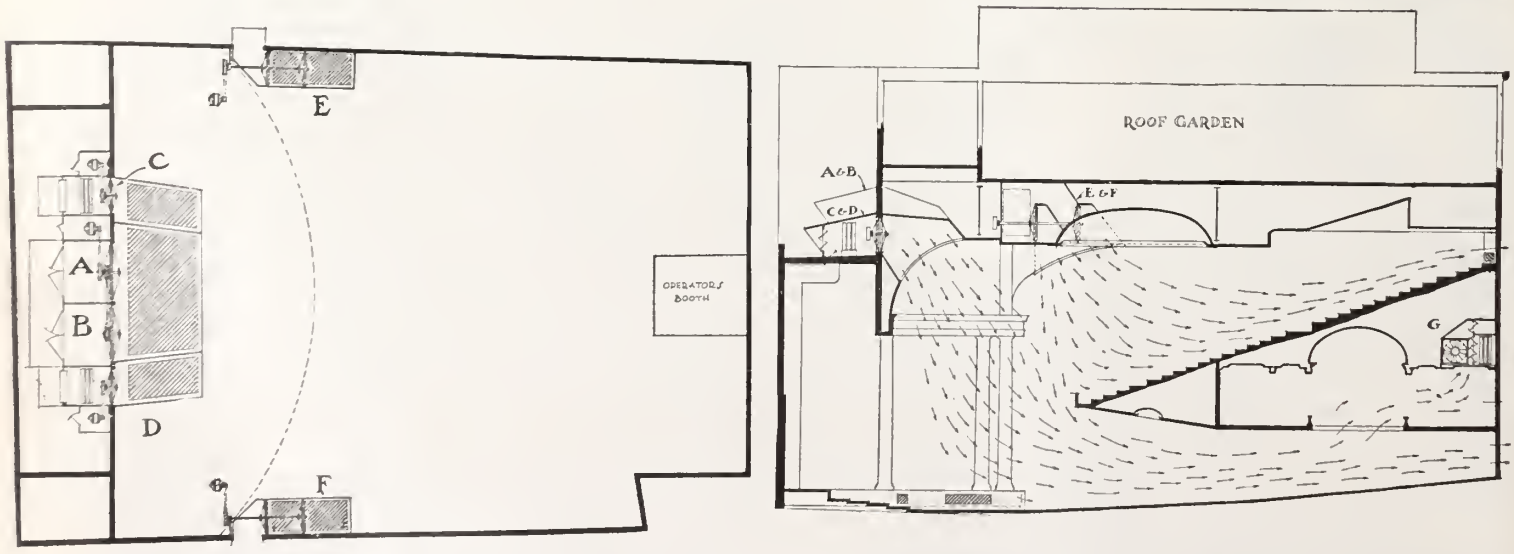

PLAN AND SECTION OF CENTURY'S MONSOON VENTILATING SYSTEM
A and B, two 12-foot blowers for summer ventilation. C and D, two 7-foot blowers for summer and winter ventilation. E and F, two 7-foot duplex set for summer use. G, a 5-foot duplex set for summer or winter use

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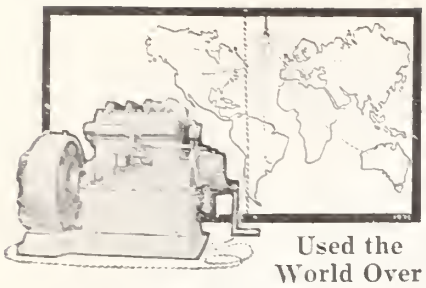

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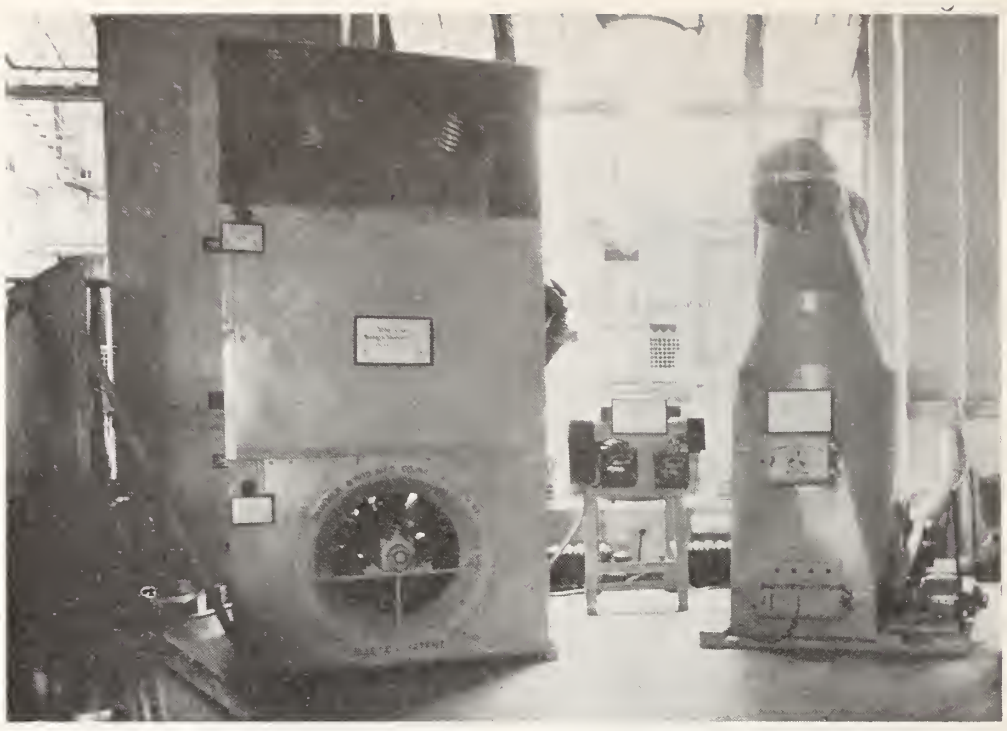

EXHIBIT OF SKINNER BROS. MANUFACTURING COMPANY
At left, a 5x5 Baetz Patent Air Heater. At right, a unit of the Skinner patented direct heater

How Mechanical Breeze Makers Put a Cool Oasis in Sweltering Gotham

THE coolest spot in Greater New York from June 20 to 29 inclusive was at the corner of Irving place and Fifteenth street, where the New York Edison Company accentuated the hot wave prevailing elsewhere by pulling a Ventilation Show.

Outside the sidewalks could have been utilized to fry flapjacks—inside, the visitors began to think longingly of the top coats that had been sewed up in moth balls and to wish that they had brought 'em along. And if anyone who attended had ever harbored any doubts of the drawing power of a cool place on a hot day the doubts were dispelled by noting how loth any one was to leave the show and negotiate the outdoor furnace that Old Sol was stoking.

Originally, the show was scheduled for June 20 to 25 only but it made such a hit that, by popular request, the closing date was postponed until the twenty-ninth and it played to a full house from start to finish.

The exhibits ranged from tiny budoir fans, adapted to the dressing tables of the ladies' rest rooms to the giant twelve footers that keep the auditoriums filled with fresh, cool air and contented patrons.

The exhibitors were as follows: American Radiator Company, American Keith Company, Batterman Truitt Company, Buffalo Forge Company, Carrier Air Conditioning Company, Centrifugal Fan Company, Clarage Fan Company, Crucet Manufacturing Company, Diehl Manufacturing Company, General Electric Company, A. C. Gilbert Company, Hunter Fan & Motor Company, Ilg Electric Ventilating Company, J. Jorgensen, Lynn Air Conditioning Company, Monsoon Cooling System, L. Plaut & Company, Robbins & Myers Company, Skinner Brothers Manufacturing Company, Typhoon Fan Company, Westinghouse Electric & Manufacturing Company, and L. J. Wing Manufacturing Company.

Combined Heating and Ventilating Plant

The exhibit of Skinner Brothers Manufacturing Company, St. Louis, Mo., was under the direction of W. E. Rapp, general eastern manager, whose office is at 1702 Flatiron Building, New York. It showed the company's most ingenious combination of a heating plant for cold with a ventilating plant for warm weather.

The exhibit consisted of one unit of their patented direct fired heater, and one of their 5x5 ft. Baetz Patent Air Heaters. Both heaters were fully equiped and running, a two-horse power motor having been installed to drive the direct fired heater and a five-horse power motor for the steam coil heater.

The discharge elbow at the top of the direct fired type was of the two-way design, while that on the steam coil heater was of the one-way type. The direction of the air entering the heaters, due to the action of the fan, and the air leaving the heaters through the discharge elbows was plainly illustrated by the use of ribbons or streamers.

The principle of both these types of heaters is to draw the air into the heater, by the operation of a medium speed, high capacity multiblade fan, which fan directs the air across the radiating surface of the heater, where the air absorbs heat and is then discharged through the top distributing elbow into the space to be heated.

By the simple arrangement of running a pipe duct from the fan casing to the outside of the building, a constant supply of fresh air is brought into the building, the temperature being maintained at a comfortable degree, giving an ideal condition of warm fresh air in all parts of the building so treated.

In the summer time, by the simple operation of the fan with no fire in the direct fired heater and no steam in the steam coil type, the air in the room or auditorium is kept in constant motion, doing away with all dead or stagnant air pockets, and supplying the room with a fresh air circulation.

To make the exhibit more realistic, there was installed on the grate of the direct fired heater,

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110 to 130 D. C. to D. C. is a rotary transformer type having an operating efficiency of 80% and higher.
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some imitation fire, which allowed of perfect inspection of the interior of the fire chamber.

Both of the heaters were of Skinner Brother's latest type of construction.

The direct fired heater on exhibit, when removed from the Edison Company's showrooms, was immediately installed in a motion picture house on Staten Island, where it will be used during the summer months for ventilating purposes.

Why Bech Couldn't Blow

The exhibit of the Typhoon Fan Company, 345 West Thirty-ninth street, New York, was in charge of the genial Robert Bech whom visitors persisted in mistaking for one of the celebrated six foot twins. Bech explained that while he was a six footer all right, the Volstead Act prevented his "blowing" his callers effectively.

The illustration shows the twelve-foot Typhoon Single which was being operated and supplied a cool and refreshing breeze.

The Typhoon exhibit consisted of this twelve-foot fan, one six-footer and also one three-foot direct-connected Aetna fan.

A good idea of the size can be obtained by referring to the illustration.

During the course of the show a twelve-foot fan was disposed of to Joseph Stern for his Rivoli Theatre at Newark, N. J. Typhoon equipment was specified for this theatre by the architects, Reilly & Hall, of New York.

Monsoon and "Monsoon, Jr., Esq."

An accompanying illustration shows a portion of the exhibit of the Monsoon Cooling System, Inc.

This Monsoon Giant Blower excited considerable interest and Monsoon representatives were constantly called upon to explain its adaptability to all classes of buildings where cooling breezes are desired during these sweltering days. Its high efficiency and low operating costs were features that the prospective buyer found much to his liking.

The Monsoon Junior came in for a considerable portion of the buyer's admiration, not only for its economical values but because of its usefulness to the ones desiring a Monsoon that will operate at a speed commensurate with the individual need. Because of this feature it has earned the name of "The fan of a thousand speeds."

Not by any means the least interesting part of the Monsoon exhibit was the presence of Monsoon Junior, Esq., who may be seen leaning against the Monsoon Giant blower. It was with great difficulty that persons attending the show were made to understand that he was not "the fan of a thousand speeds" referred to in the exhibit, although he has speeds enough and is a true Monsoon fan. He was known to many as Donald Monsoon Dailey, and as he is the son of James F. Dailey, President of the Monsoon Cooling System, Inc., he didn't object to the name in the least.

Howells Is Simplex Albany Distributor

The Albany branch of the Howell's Cine Equipment Company, of 729 Seventh avenue, New York City, Olan L. Hawk, manager, are now Simplex distributors in that territory.

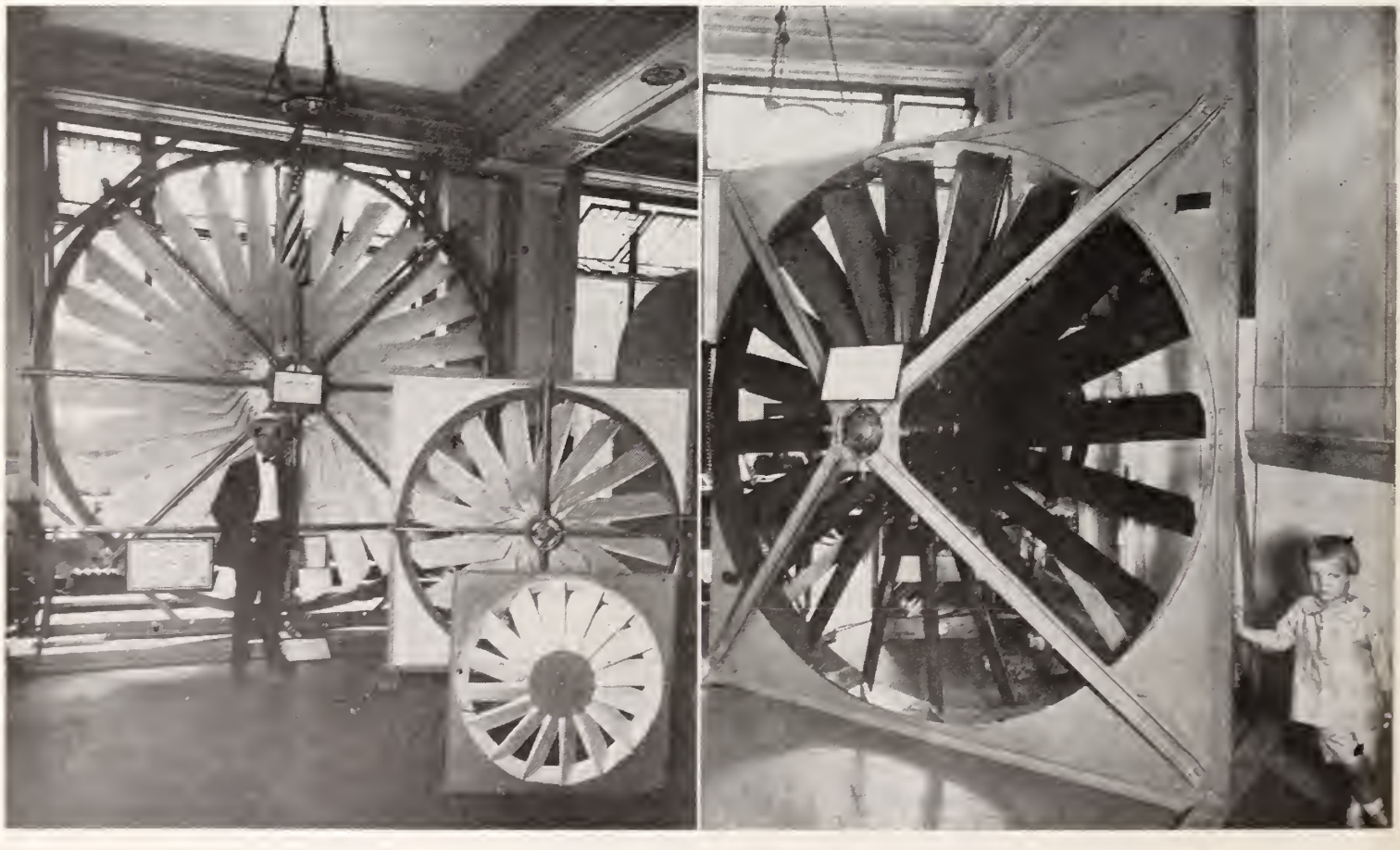
The Howells Company at present hold the Simplex franchises for the entire Orient, Chili, Mexico, Columbia, Central America, with the exception of Panama, Porto Rico, Haiti, and the other surrounding islands. The Albany territory was formerly controlled by the Albany Theatre Supply Company.

Columbia Gets New Theatre

A new picture house of the Italian Renaissance type is about to be built at Columbia, Mo.

The seating capacity will be fifteen hundred and the cost fifty thousand dollars.

Will Smith and T. K. Catron are mentioned as being among the owners.



THE GIANTS OF THE SHOW

At left, the twelve-foot Typhoon, with its smaller brothers in the foreground. At right, the Monsoon Giant being demonstrated by Monsoon Dailey Junior

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Barre's New Park Theatre Has Two Simplexes in Its Projection Room

ALTHOUGH the New Park Theatre of Barre, Vt., is a comparatively small theatre, seating but 1,200 when compared with the big theatres in larger cities, nevertheless, it possesses equipment that is usually found only in the leading houses of the country.

A most completely equipped projection room fitted out with two regulation model motor driven Simplex Projectors, a special spotlight, and General Electric motor generator, provide Floyd Hunt, Chief Projectionist and his assistants, Arthur Ganglough and Raymond Ashline, with splendid working material.

The entire equipping of the new theatre was entrusted to Hicks & Pryce, Inc., of Montpelier, one of the New England units of the Simplex Distributing Organization.

Simplexes Throw 105 Feet

With a throw of 105 feet, upon plain white twelve foot by fourteen foot screen, the projection results, as viewed the opening night could not easily be surpassed.

The color scheme of the New Park Theatre is a delicate shade of grey, with artistic decorations on the wall panels. A stage with area and facilities for handling legitimate productions is one of the features of the house.

A direct and indirect lighting system is another feature. Said system is controlled from both the projection room, and the stage as well, by a remote controlled system.

Six thirty-six-inch exhaust fans, located at advantageous points throughout the theatre, keep the air continually circulating, while a six-inch blower in the basement constantly keeps a stream of fresh, hot, or cold air pouring into the theatre.

On the main floor are located two spacious and artistically decorated lounging rooms. The gentlemen's room is fitted up as a smoking room. The ladies' room offers the feminine patrons a most tempting and inviting reclining room.

On the mezzanine floor, similar lounging rooms are to be found and also the house manager's office.

The New Park contains eleven exits, which not only adds to the safety of the patrons, but also tends to facilitate excellent circulation of air, during the hot summer months.

A $10,000 organ, furnishes the music for the pictures and with a staff of eight pretty girl ushers, Manager Carter, in conjunction with the equipment, as described herein, has material with which he can well pilot his new house on to success.

The present policy of the house is one solely of pictures. Three shows a day and six days a week.

SLAVES OF THE LAMP

A. Birkhold, sales manager, and P. A. McGuire, advertising manager, of the Nicholas Power Company, whose new lamp they are boosting

Birkholm and McGuire Two Slaves of the Lamp

A. Birkholm, sales manager of the Nicholas Power Company, is holding the new Power's G. E. High Intensity Arc Lamp on his knee and P. A. McGuire, advertising manager for the company, looks as though he was thinking how he could properly tell the world what a great improvement he believes this lamp to be. Birkholm has been out to Minneapolis to tell the members of the M. P. T. O. A. all about the new Power's Lamp and McGuire has been informing the motion picture industry regarding the lamp through the trade papers. They are both firmly convinced that this lamp will do for exhibitors what Aladdin's lamp did for that well-known gentleman, that is, made him extremely prosperous.

Many Inquiries Reported

The company reports that exhibitors are taking a great interest in this new improvement on Power's Projectors and their advertising campaign has brought in a large number of inquiries and orders from all over the country.

Although the Power's G. E. High Intensity Arc Lamp is very small and simple, the Nicholas Power Company states that it will deliver 100 per cent. more light per ampere than the ordinary arc lamp. This lamp has been recently placed in the Lyric, Astor and Central Theatres, Broadway, New York, and many exhibitors and projectionists have dropped into these houses to see just what kind of a picture the lamp puts on the screen.

Power's G. E. Lamp has been in practical operation in these houses for some time and the managers and projectionists state that they are greatly pleased with the picture and find the lamp easy to operate. There is no question that the high intensity lamp is here to stay and the success of the Power's G. E. Lamp will have a strong influence in popularizing this revolutionary improvement in motion picture projection.

Typhoons for This House

Construction has begun on a new picture house at the corner of Long Beach and Florence avenues, Huntington Park, California. The building will cover an area of one hundred and eighteen by one hundred and sixty feet, will be two stories in height, and will contain offices and stores in addition to the picture theatre.

The seating capacity will be one thousand and modern equipment, including a Typhoon ventilating system, will be installed.

It is expected that the house will open some time in December. The owners are R. W Sanders and T. P. Feaster.

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SITUATIONS WANTED

MEN OUT OF WORK or seeking better connections carefully read ads in this department every week. Your ad here is the best way to get help.

WANTED POSITION AS MOVIE OPERATOR—At liberty now; can report at once; not member of union, but willing to join; experienced; good references furnished. Address S. B. CARLTON, Three Forks, Logan County, West Virginia.

THEATRE ORGANIST—Open for engagement. Good library; experienced with orchestra; union. Write, stating organ size and make, working hours and best salary. ORGANIST, care F. Lepespueur, 260 W. 43rd St., New York City.

MOTION PICTURE OPERATOR wishes steady position at once; five years' experience; can run any machine; non-union; locate anywhere; salary your best. Write or wire. HAROLD POPE, Dierks, Ark.

EXPERIENCED CAMERAMAN—Open for position either industrial or second cameraman. Ready to go anywhere. Address: Cameraman, Grand Theatre, Fort Wayne, Ind.

EXPERIENCED MANAGER qualified to handle any class house. Booking exploitation. Hustler who gets results; good references regarding ability with largest interest in South, last two years. Wm. A. Byers, Asheville, N. C.

OPERATOR—GENERAL THEATRE MAN: Powers and Simplex; locate anywhere; married; reasonable. Lawrence Webster, Elm St., Perry, New York.

PROJECTIONIST, ten years' experience; married; reference furnished. State salary first letter. Williams, 124 Pike, Long Beach, Calif.

PROJECTIONIST wishes steady position at once. Five years' experience. Run any make of machine; go anywhere. Salary your best. Edwin Eugene Werst, Forestport, N. Y.

MR. THEATRE MANAGER—Are you looking for an A1 M. P. operator with six years of knowing how? Run and repair any make equipment in any first-class house where good projection is appreciated; salary your limit; write all in first letter; travelling position considered. James A. Cheek, 1611 Chas Ave., Mattoon, Illinois.

LABORATORY SUPERVISOR—With 10 years' experience in development of negatives and positives. Can be reached at address below for 30 days only. Mr. Joseph Solimene, 28 Straight St., Paterson, N. J. Telephone, Paterson 2596.

HELP WANTED

GET IN TOUCH with the many thousand men likely to be in need of the services you offer, through an ad in this department. It is the most economical way to connect with a job.

PROJECTIONISTS! High-class jobs are easy to get and keep if you know your work. Richardson's "Motion Picture Handbook for Managers and Operators" will wise you up on every detail of projection. Own it! Study it! Consult it! $4.00, postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York, N. Y.

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Published on the

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Editorial and Business Offices:

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YOU PROBABLY HAVE a good thing, but need aid to put it over. Advertising in this department gets results.

INCREASED ELECTRICAL EFFICIENCY from your equipment if you own Hallberg's "Motion Picture Electricity"—the book that shows the way to install and care for everything electrical in the theatre. $2.50 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York, N. Y.

BUILDING OR BUYING a theatre, you need "Modern Theatre Construction," by E. B. Kinsila. It tells what a theatre should be and how to be sure it is comfortable, attractive and safe. $3 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York.

ADVERTISING PAYS and "Picture Theatre Advertising," by E. W. Sargent, tells how to make it pay more, and how tested schemes have worked out. Full information on all aspects of theatre ad-planning and ad-profiting. 300 pages, $2 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York.

SAVE JUICE and save money. Good equipment, properly installed, does it. "Motion Picture Electricity," by J. H. Hallberg, tells the whole story of electrical theatre equipment and will save money on purchase or replacement, wiring, etc. 280 pages, $2.50 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York.

MANAGERS AND OPERATORS find Richardson's "Motion Picture Handbook" as necessary as a projection machine. It covers every point of projection machine use and care, light, wiring, carbons, etc. 700 meaty pages, over 300 illustrations. $4 postpaid. Chalmers Publishing Company, 516 Fifth Ave., New York.

THEATRES WANTED

IF YOUR THEATRE is for sale or rent, advertise it in this department. Then get ready to make the bargain.

WANTED—MOVIE PICTURE HOUSE, buy or lease, in New England. Give full particulars in first letter. Confidential. P. O. Box 31, So. Station, Fall River, Mass.

PAY CASH for photoplay house, seating 600-800. Must stand investigation. New York City-Brooklyn preferred. Box 211, Moving Picture World, New York City.

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BATTLESHIP LINOLEUM AND CORK CARPET. Government surplus stock at less than wholesale for theatres, halls, etc. J. P. Redington, Scranton, Pa.

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CAMERAS WANTED

IF YOU HAVE a camera that you want to sell, advertise in this department for a purchaser.

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CAMERAS can be obtained quickly for special work and can be disposed of when the job is done through an ad in this department.

FILMS WANTED

FILM BUYERS read this department every week for their film wants. Your ad here will get you a buyer.

WANTED—New and used prints in good condition; also negatives. All types of films except drama features. Ellis O. Jones, Forest Hills, N. Y.

FILMS FOR SALE OR RENT

YOUR FILM WANTS can be supplied through an ad in this department, because it will be read by the men you desire to reach.

WE SELL Comedies, Dramas, Western, 1, 2, 3, 4, 5-reel subjects. CLAIRE PICTURES, 60 Graham Ave., Brooklyn, New York.

FOR SALE—Good Film. Comedies, westerns, features, all lengths, $2.00 per reel. Lists free. H. Coleman, 414 Mather Bldg., Washington, D. C.

FOR SALE—Five-reel features, two-reel Western dramas, two-reel comedies, and single-reel comedies. Posters on all. CENTRAL FILM COMPANY, 729 Seventh Ave., New York.

MISCELLANEOUS

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DON'T REMODEL your theatre until you consult Kinsila's "Modern Theatre Construction." It will help you to save dollars while you ensure safety and comfort for your next season patrons. $3.00 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York, N. Y.

WRITER OF ORIGINAL SCRIPTS desires to submit for inspection and acceptance, scenarios, rich in human interest and depicting characters true to everyday life. Address, J. Milton Fleurlet, 2508 Ursulines Ave., New Orleans, La.

BEACH, FASHION, AIRPLANE, or special news, or Scenic Motion and Still Views. Vogue News Films, 4455 Sunset Boul., Los Angeles.

Picture Theatres Projected

CHICAGO, ILL.—Commodore Amusement Company, 3036 Irving Park Boulevard, has been organized with $100,000 capital by Joseph A. Blatt, Louis Zahler, Vernon C. Seaver to engage in theatrical and moving picture business.

OSAGE, IA.—Monarch Film Company has been organized with $2,500 capital to produce moving pictures. Address Delor W. Loban, president.

BOSTON, MASS.—Brewster-Kemble Production Company has been organized with $100,000 capital to produce and market moving pictures.

WEST HOBOKEN, N. J.—Columbia Amusement Company, 143 Summit avenue, has been organized with $100,000 capital to conduct amusement enterprises.

NEW YORK, N. Y.—Coliseum Motion Picture Corporation has been organized with $300,000 capital by A. C. Miller, E. Hurd, B. C. Whitman and others.

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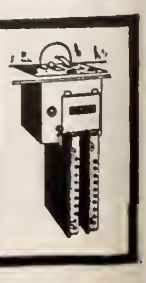

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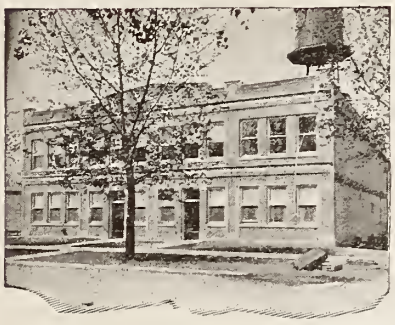

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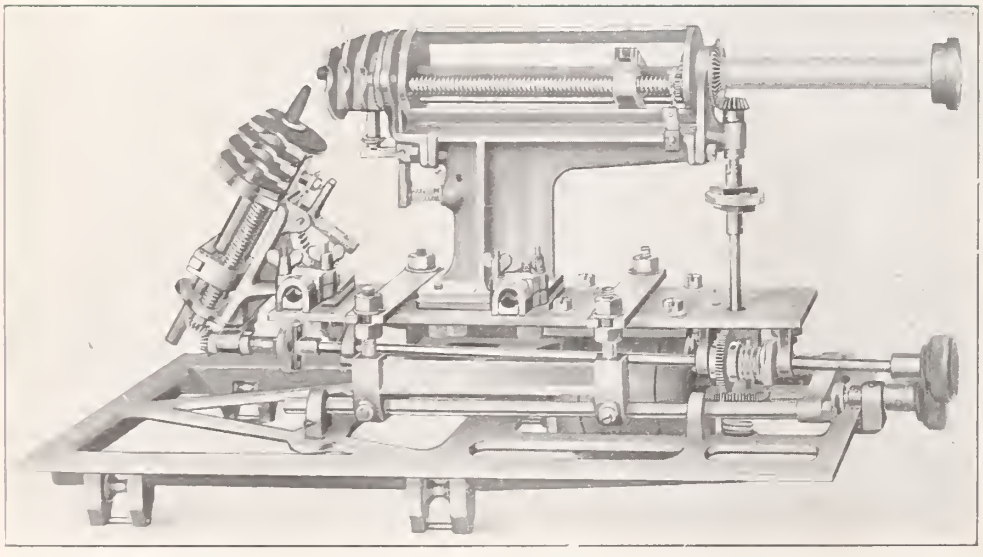

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MORE LIGHT

AND A MORE BEAUTIFUL PICTURE AT A MUCH

LOWER COST

POWER'S-G. E. HIGH INTENSITY ARC LAMP

ECONOMICAL—EFFICIENT—SIMPLE—DEPENDABLE

SOME DETAILS FOR PROJECTIONISTS

Once properly set in the lamphouse the only adjustment required on the Power's-G.E. Lamp is the forward and backward movement of the entire lamp by means of which the size of the spot is controlled.

Power's-G.E. High Intensity Arc Lamp is absolutely automatic in action, once the arc is struck, which means that the lamp embodies its own arc control. This is a radical advance in arc lamp construction. When inserting carbons in Power's-G.E. Lamp, there are no nuts or bolts or screws of any kind to be tightened, therefore replacing carbons is a very simple operation.

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516 FIFTH AVENUE, NEW YORK CITY

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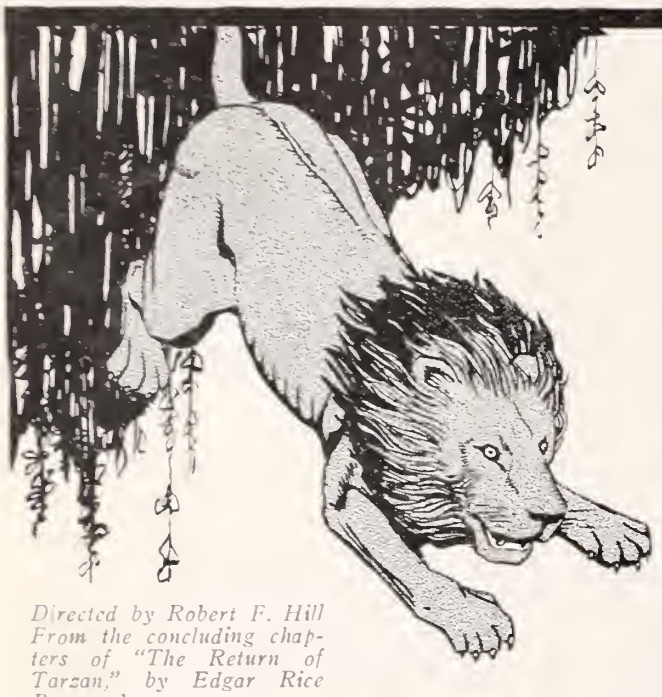
Vol. 51. No. 5 JULY 30, 1921 Price 25 Cents

"ADVENTURES OF TARZAN"



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and

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The REX INGRAM
PRODUCTION

VICENTE BLASCO IBAÑEZ'

THE FOUR HORSEMEN of the APOCALYPSE

Adapted by JUNE MATHIS

METRO PICTURES CORPORATION

A PICTURE THAT WILL BE SEEN, SOONER OR LATER BY EVERYONE WHO GOES TO THE THEATRE

The 4 HORSEMEN of The MILLION

"THE GREATEST FILM"
"UNPRECEDENTED SUCCESS"
"NEVER BEEN QUITE EQUALLED"
"BEST PLAY SINCE SHAKESPEARE"
"SURPASSES THEM ALL"–"PERFECT"
"SUPERLATIVE"–"WORDS CAN'T DO IT JUSTICE"–"REALLY GREAT"–"WONDER WORK"

Here are some striking quotations from the reviews of the leading motion picture critics of the United States. The list might be prolonged indefinitely, for never has a photodrama been greeted with such a unanimous chorus of superlative praise. These bona-fide reviews are a guarantee of **THE 4 HORSEMEN'S** *supremacy – – – –*

New York Evening Post

"The production is really stupendous . . . the acting excellent."

The World.

"There can be little question that this cinema production . . . will be seen by the whole world with a wringing of hearts . . . it is well-nigh perfect."

The Globe

"It is a picture to renew your faith in film production and to make you forget the horrors in the screen reproduction of other masterpieces."

DAILY NEWS

"A conventionalized bit of Blasco Ibanez grew to life on the screen of the Lyric Theatre Sunday night."

BROOKLYN DAILY EAGLE

"It is done with great and moving realism . . . the whole thing is gripping."

The Detroit Free Press

"For sheer realism 'The Four Horsemen of the Apocalypse' has never been excelled . . . . it challenges comparison . . . A picture you cannot afford to miss."

New York American

"'The Four Horsemen of the Apocalypse' is a tremendous screen effort . . . Moreover, it is a pricelessly reverent idea of the Ibanez book."

THE EVENING MAIL

"'The Four Horsemen' belongs in the class of pictures worth the title great."

The Evening Telegram

"Holds the onlooker tense and absorbed . . . Those who become acquainted with the story for the first time on the film will be impressed by the greatness of the theme and the power of its presentation."

NEW YORK HERALD

"More than meets the challenge of foreign competition flung by 'P... sion' . . . The greatest film ... out of the world conflict..."

THE STANDARD UNION

"'The Four Horsemen of the Apocalypse' marks milestones in the progress of the art of cinematography . . . most assuredly bids fair to enjoy an unprecedented success wherever exhibited."

MAKE AMERICA SAFE FOR DEMOCRACY NEW YORK JOURNAL

"What a joy to lovers of 'The Four Horsemen of the Apocalypse' this film production proves."

DETROIT JOURNAL

"The thousands upon whom 'The Four Horsemen of the Apocalypse' tale, with its undertone of sacred allegory, made a profound impression, will find that impression deepened and vivified by the picture."

The New York Times.

"To find a play that is equally broad in scope and epochal in its implications one must go back to the Elizabethans —for example to Shakespeare's 'Antony and Cleopatra'"—John Corbin.

The Sun

"As a work of super-picture art it has never been surpassed."

EN OF THE APOCALYPSE

DOLLAR MASTER PICTURE

A

REX INGRAM PRODUCTION

Adapted from

VICENTE BLASCO IBAÑEZ'

great book of the same name

by

JUNE MATHIS

Photographed by

JOHN F. SEITZ

Chicago Daily Tribune.

"Go and see 'The Four Horsemen of the Apocalypse' . . . It is worth your time and money."

The Boston Post

"It is a wonderfully executed picture."

The Times

"In the realism of its characters and the quality of its atmosphere, 'The Four Horsemen' reflects superlative credit on its makers . . . The feature bears the stamp of authority which grows out of the fact that it represents expert work . . ."

THE CHICAGO DAILY NEWS.

"Many pictures you can afford to miss, but not 'The Four Horsemen of the Apocalypse.'"

THE PITTSBURGH SUN

"'The Four Horsemen of the Apocalypse' may well be described as a long-sought unusual in motion pictures."

THE BOSTON HERALD

"The piece takes its place with 'the Birth of a Nation,' 'Way Down East,' and other great motion picture masterpieces . . . In the opinion of many it surpasses them all."

THE GAZETTE TIMES

"Another notable screen achievement marked by broad splashes of realism that give the impression that one is looking upon scenes from real life."

The Pittsburgh Post

"The picture deserves all that has been said about it in advance . . . Nothing in the way of filming has quite equalled 'The Four Horsemen.'"

Los Angeles Examiner

"Another epic has been presented to the world not in an inefficient pose gesture spots the whole magnificent ction."

THE PITTSBURG PRESS.

"It is difficult of description because of the somewhat limited list of adjectives in an abridged dictionary . . . not a detail has been neglected to form a perfect ensemble, and it is this care that has resulted in a film masterpiece."

The Boston Daily Globe

"'The Four Horsemen of the Apocalypse' is a really great picture . . . one which stands out in sharp contrast to the everyday claptrap for which too many producers seem to think the American public is clamoring."

The Pittsburg Dispatch

"There has been blended into one harmonious and symbolic whole contrasting threads of life, the beauty of domestic relations, the tenderness and passion of love affairs, both the splendor and awfulness of war, the gayety of the dance hall."

The Pittsburg Leader.

"At times so wonderful is this picture screen picturization the spectator is scarcely conscious that the characters shown on the screen are not real personalities in flesh and blood."

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"It is a great picture . . . In every way it lives up to its promises . . . Words cannot do the picture justice."

Transcript

"An ambitious piece of work it has come from producers in many a

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COMING

NAZIMOVA

in

an elaborate screen version of

CAMILLE

by

ALEXANDER DUMAS Jr.

Adapted by

JUNE MATHIS

Directed by

RAY C. SMALLWOOD

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir. Wm. Jury, Managing Dir.

SPECIAL

THE CONQUERING POWER

REX INGRAM'S

screen version of

BALZAC'S story

"EUGENE GRANDET"

Adapted by
JUNE MATHIS
Photographed by
JOHN F. SEITZ
Art decoration by
RALPH BARTON
and AMOS MYERS

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METRO ANNOUNCES

BERT LYTELL'S

tight hold on the millions of motion picture goers throughout the world will be tightened in a series of pictures planned for him this coming season. The 1st. is

A TRIP to PARADISE

A MAXWELL KARGER PRODUCTION

Scenario by JUNE MATHIS ~ from BENJAMIN F. GLAZER'S screen adaptation of FRANZ MOLNAR'S play

ALICE LAKE'S

beauty, youth and ingratiating personality will be seen in a series of carefully selected stories suited to her great gifts. Each will excell as an artistic as well as a box-office attraction. . . . . The first will be

The INFAMOUS MISS REVELL

A DALLAS M. FITZGERALD production. Story by W. CAREY WONDERLY ~ Adapted by ARTHUR J. ZELLNER

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir Wm. Jury, Man. Dir.

METRO

METRO ANNOUNCES

Gareth HUGHES'

meteoric rise to stardom is already the talk of the picture world. His plays for the year will be light, swiftly moving modern stories, just the sort that have made him so popular. They are made by - - -

ARTHUR SAWYER HERBERT LUBIN PICTURES, INC.

THE HUNCH

A GEORGE D. BAKER *production from the* POPULAR MAGAZINE *story by* PERCIVAL WILDE

VIOLA DANA

in pictures that will do justice to her piquant personality, rare comedy gifts and reputation for pleasing all classes of theatre goers. Her first production will be

THE MATCH BREAKER

A DALLAS M. FITZGERALD *production. Adapted by* ARTHUR J. ZELLNER *from* META WHITE'S *story*

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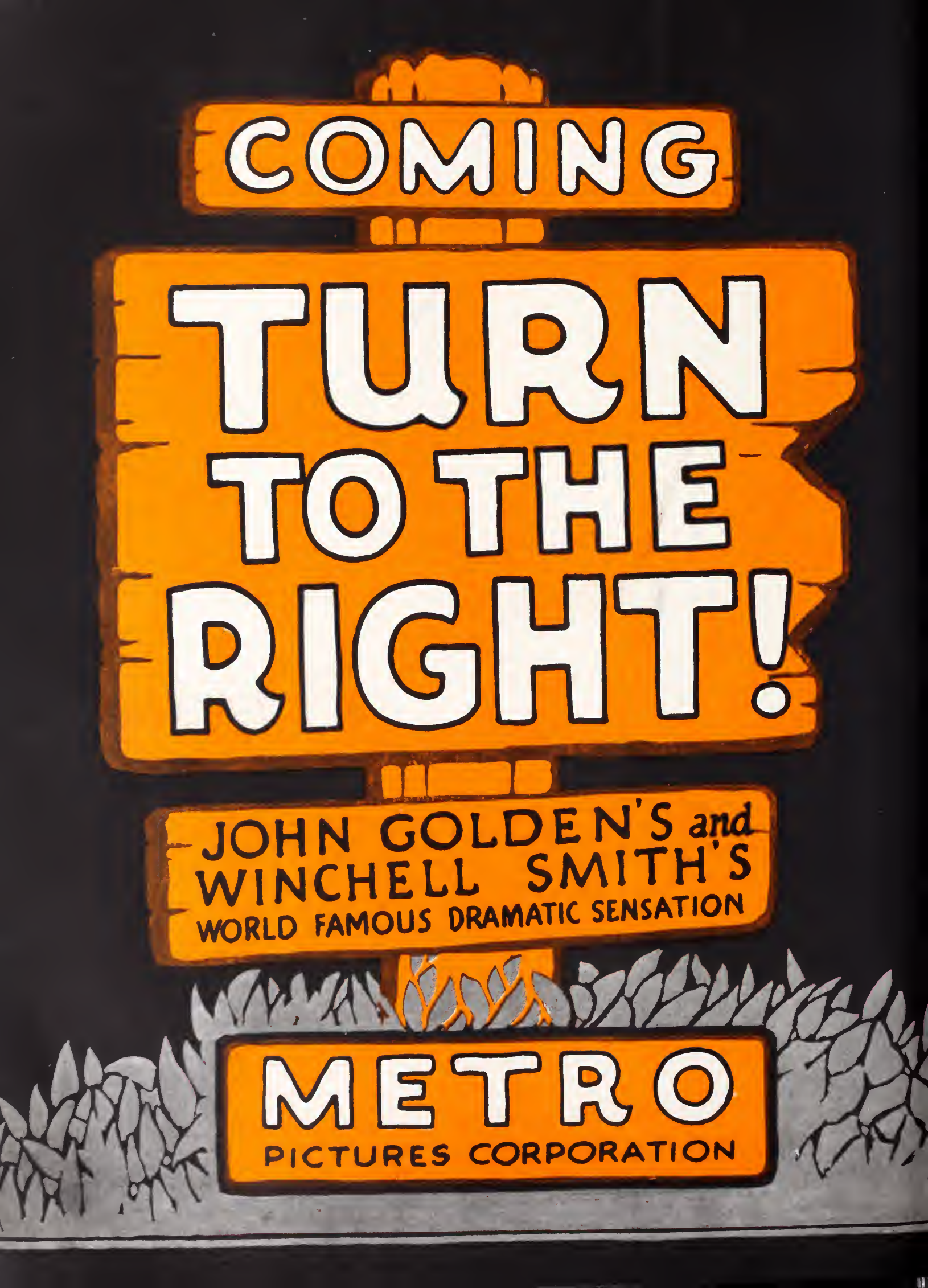
Société Anonyme Français de Films Internationaux. Exclusive Distributors thruout Europe.


COMING
TURN TO THE RIGHT!
JOHN GOLDEN'S and WINCHELL SMITH'S
WORLD FAMOUS DRAMATIC SENSATION
METRO
PICTURES CORPORATION

Every Season is a Good Season—for Good Pictures!

AND here are the Paramount pictures which will make the season 1921-22 the greatest season you ever had in your life. Here are the releases for September and October. You don't have to worry about business, when you show these. Look them over!

September

Wallace Reid in "THE HELL DIGGERS," another Byron Morgan story full of he-man thrills and and rugged combat. Directed by Frank Urson. Cast includes Lois Wilson.

Gloria Swanson in Elinor Glyn's "THE GREAT MOMENT," destined to be, without any question, one of the half dozen greatest productions of the present generation. Directed by Sam Wood. Scenario by Monte M. Katterjohn.

Betty Compson in "AT THE END OF THE WORLD," adapted by Adelaide Heilbron from the play by Ernst Klein. Scenario by Edfrid A. Bingham. Directed by Penrhyn Stanlaws. Her first Paramount picture—a tale of adventure in Shanghai's underworld.

"Dangerous Lies," a Paul Powell Production with DAVID POWELL. By E. Phillips Oppenheim. Scenario by Mary O'Connor. A big society drama produced by a great American director.

"The Golem," the stupendous sensation which has broken all records at the Criterion Theatre, New York, in the hottest summer on record.

Cecil B. DeMille's production "THE AFFAIRS OF ANATOL," by Jeanie Macpherson, suggested by Arthur Schnitzler's play and the paraphrase thereof by Granville Barker. With Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye.

October

Elsie Ferguson in "FOOTLIGHTS," a John S. Robertson production, by Rita Weiman. Without any question the greatest, most entrancing picture Miss Ferguson has ever had. Photoplay by Josephine Lovett.

Thomas Meighan in "CAPPY RICKS," from Peter B. Kyne's lovable Saturday Evening Post stories, rich in human interest and heart appeal. Photoplay by Albert Shelby LeVino, from the novel by Mr. Kyne and the play by Edward E. Rose. Directed by Tom Forman.

George Melford's production "THE GREAT IMPERSONATION," with James Kirkwood. By E. Phillips Oppenheim. Photoplay by Monte M. Katterjohn. One of the most unusual and romantic melodramas ever written.

Roscoe (Fatty) Arbuckle in "GASOLINE GUS," from the Saturday Evening Post stories by George Pattulo. Directed by James Cruze. Scenario by Walter Woods. The millions who have read these stories know how ideal they are as vehicles for "Fatty."

George Fitzmaurice's production "EXPERIENCE," with Richard Barthelmess as "Youth." By George V. Hobart. Photoplay by Waldemar Young. The play that broke records in New York, Chicago, Boston, Philadelphia and almost all other cities, stupendously produced.

William de Mille's production "AFTER THE SHOW," by Rita Weiman. With Jack Holt, Lila Lee and Charles Ogle. Photoplay by Hazel McDonald and Vianna Knowlton. A delightfully wholesome and enchanting back stage story.

Ethel Clayton in William D. Taylor's production "BEYOND," by Henry Arthur Jones. Scenario by Julia Crawford Ivers. A new story by the prominent English dramatist, that deals with some of the greatest problems of humanity.

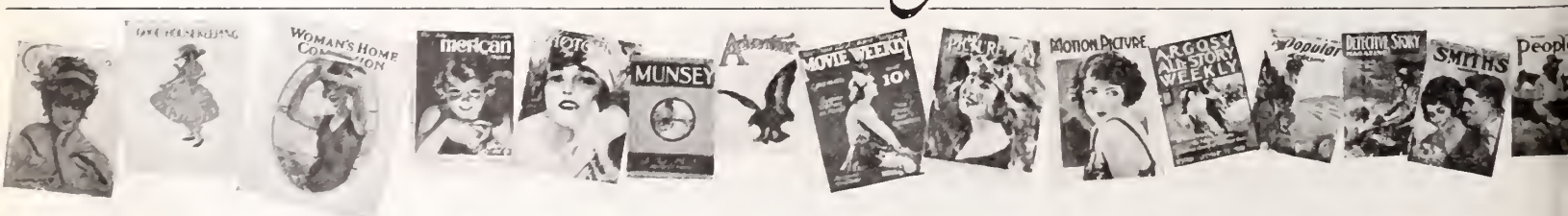
Paramount Pictures

GOLDWYN
presents

The

Also
Reserve
Oct. 2nd
for
"Dangerous
Curve
Ahead"

27 Million Goldwyn Readers



Nation-wide showing

A REGINALD BARKER PRODUCTION

Old Nest

RUPERT HUGHES'

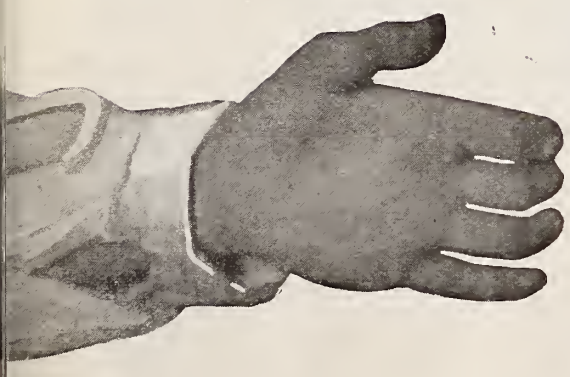
Heart-gripping Story of Home

With the greatest star cast ever assembled

Directed by

REGINALD BARKER

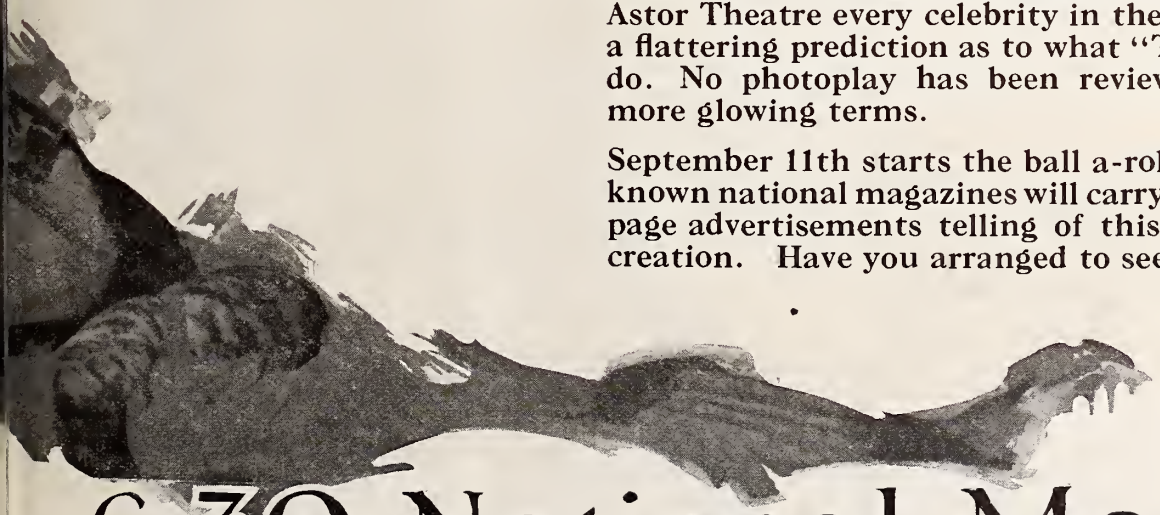
A GOLDWYN PICTURE



NEVER before has the screen touched with such beauty and such dramatic force a subject which finds an echo in the lives of every one of us. It is a masterpiece of a new type—a presentation of life as it really is, with its moments of great joy and flashes of exquisite pain.

One of the most heart-gripping dramatic tales ever presented. During its successful top-price run at the Astor Theatre every celebrity in the film world made a flattering prediction as to what "The Old Nest" will do. No photoplay has been reviewed by critics in more glowing terms.

September 11th starts the ball a-rolling. Thirty well-known national magazines will carry single and double page advertisements telling of this wonderful screen creation. Have you arranged to see the picture?



of 30 National Magazines

starting Sept. 11th

follow the Leaders—

THE ultimate test of a picture's box-office value is its ability to play the "big time." The big theatre puts a picture to its hardest trial. Here are twenty instances of tested value.

Joe Plunkett plays "Mother O'Mine" at the Strand, New York, the week of July 31.

Balaban & Katz play "Mother O'Mine" a week at the magnificent new Tivoli, Chicago; and it gets another week at the new Roosevelt, Chicago.

Symphony, Los Angeles, held "The Foolish Matrons" for a second week.

Gift's, Cincinnati, have booked "Mother O'Mine" for two weeks.

Harold Franklin has booked "Home Talent" for a week at Shea's Hippodrome, Buffalo.

Ben Turpin made such a smash in "Love's Outcast" at the California Theatre that he went to Miller's, another downtown Los Angeles house for a week and was advertised above the feature.

The new Allen at Cleveland has booked "The Foolish Matrons" for a week.

Southern Enterprises have booked the entire output of Associated Producers, Inc., for their Southwest Circuit.

Blue Mouse, Seattle, played "Mother O'Mine" to a sensationally successful week's run.

California, San Francisco, will play "The Ten Dollar Raise" soon.

S. A. Lynch has signed to play all Associated Producers output over the Lynch Circuit.

Rialto, Providence, has played "Mother O'Mine," "Home Talent" and "The Foolish Matrons" three successive weeks.

John H. Kunsky has booked "The Foolish Matrons" for a week at the Madison, Detroit.

Liberty Theatre, Kansas City, is booked solidly with Associated Producers pictures for July and August.

"The Ten Dollar Raise" follows "I Am Guilty" over Loew's entire Metropolitan Circuit, New York.

Strand Theatre, Newark, will play Associated Producers pictures solidly during August.

Sobelman & Rowe played "A Small Town Idol" the week of July 9 at the Blue Mouse, Minneapolis.

Jake Lurie played nothing but Associated Producers pictures in the Park, Boston, during June.

Strand, San Francisco, played "Home Talent" a week and follows with a two weeks' run of "Mother O'Mine."

Skorus Bros. played "I Am Guilty" simultaneously at the Capitol and West End Lyric, St. Louis.

No product can expect a better recommendation than its accomplishments.

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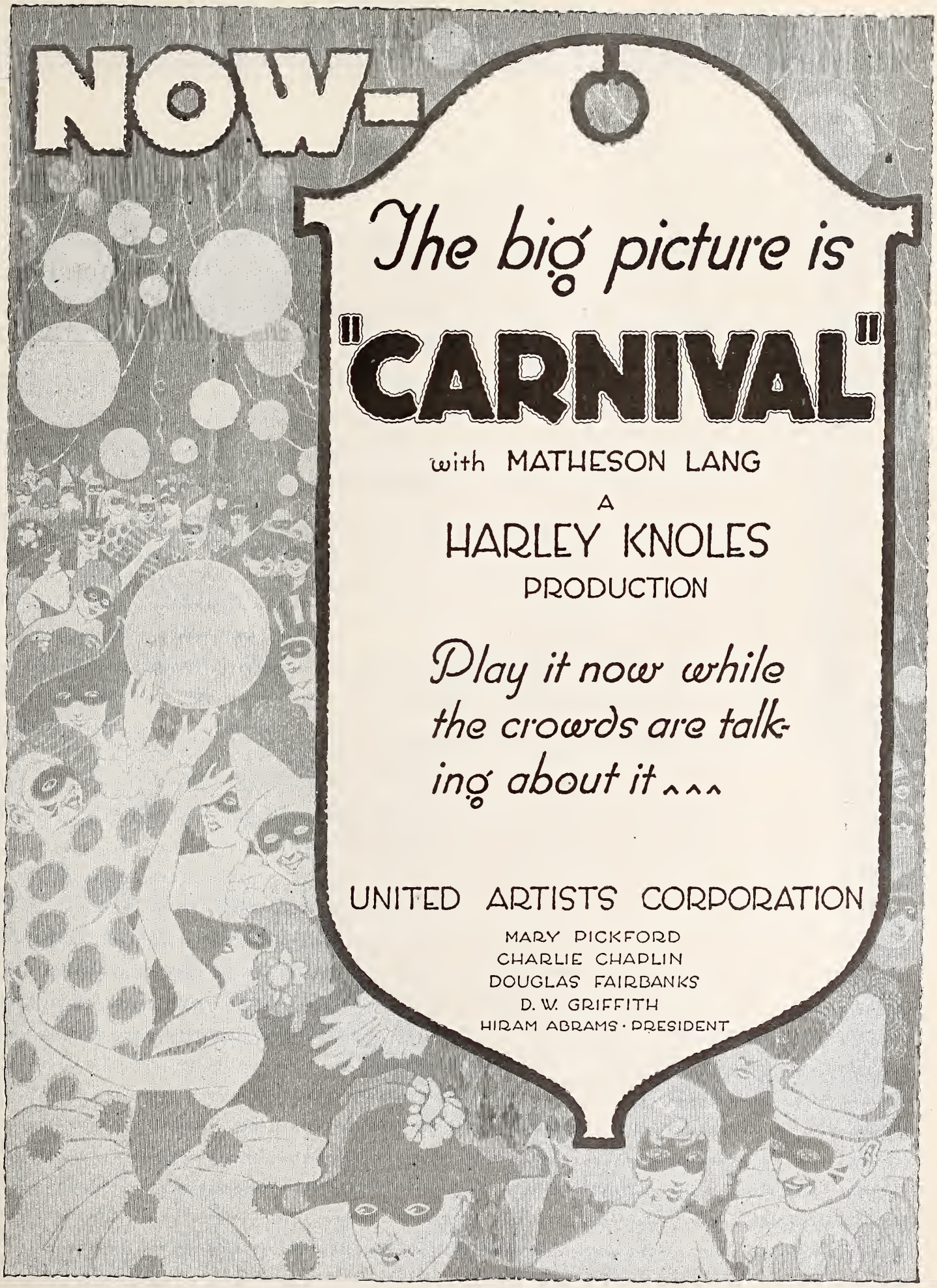
NOW-
The big picture is
"CARNIVAL"
with MATHESON LANG
A
HARLEY KNOLES
PRODUCTION
Play it now while the crowds are talking about it ^^^
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The new season! Exhibitors will need, as never before, the best pictures procurable in order to attract and hold profitable patronage. Recognizing this fact, and desiring to strengthen in every way the exhibitors, Mr. William Fox has decided to cancel the profitable arrangements already concluded for the theatrical road tours of his New York sensation,

Queen of Sheba

and to release that magnificent photo-spectacle success direct to the exhibitors of the United States and Canada.

In view of the response to his announcement of the twelve special super-features to be released in 1921-1922, Mr. Fox has felt himself justified in adopting the above policy.

Of the twelve special super-features for 1921-1922, following are announced for immediate booking. Applications will be considered in the order of their receipt.

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
ZANE GREY'S
THE LAST TRAIL
QUEEN OF SHEBA

Exhibitors are advised to make inquiries by telephone, wire, or by personal contact.

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FOX FILM CORPORATION
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Presents

A

THOMAS H. INCE Production

Of

ORRIN JOHNSON

The Three Musketeers

By

ALEXANDRE DUMAS

With

DOROTHY DALTON

ORRIN JOHNSON

LOUISE GLAUM

DOROTHY DALTON-LOUISE GLAUM

A story that has been read
A play that has been seen
} By Millions

Adaptation of D'Artagnan

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FRIEDMAN FILM CORP.,
202 Film Exchange Building,
Minneapolis, Minn.

FAVORITE PLAYERS FILM CORP.,
726-732 So. Wabash Avenue,
Chicago, Ill.

SUPREME PHOTO PLAYS
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Salt Lake City.

LANDE FILM DIST. CO.,
301 Cleveland Film Building,
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SUPREME FILM CO.,
86 Golden Gate Avenue,
San Francisco, Cal.

LANDE FILM DIST. CO.,
145 Franklin Street,
Buffalo, N. Y.

CAPITAL FILM EXCHANGE,
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Philadelphia, Pa.

QUALITY FILM CORP.,
414 Penn Avenue,
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H. RIFKINS PICTURES CO.,
130 Meadow Street,
New Haven, Conn.

FAVORITE PLAYERS FILM CORP.,
Indianapolis, Ind.

SUPREME PHOTOPLAY CO.,
1446 Welton Street,
Denver, Colo.

RELIANCE FILM EXCHANGE,
916 G Street, W.,
Washington, D. C.

EASTERN FEATURE FILM,
57-59 Church Street,
Boston, Mass.

FAVORITE FILM CO.,
143 E. Elizabeth Street,
Detroit, Mich.

SUPREME PHOTO PLAYS,
2014 3rd Avenue,
Seattle, Wash.

FAVORITE PLAYERS FILM CORP.,
Toy Bldg.,
Milwaukee, Wis.

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presents

BRYANT WASHBURN
in
The Road to London

By David Skaats Foster
Distributed by
ASSOCIATED EXHIBITORS Inc.
through Pathe Exchange Inc.

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You heard about it for months. You heard that it was the newest thing in pictures. You heard that it was a veritable sensation.

Right now in the biggest theatres it is making good on everything predicted for it. It is the fastest, snappiest comedy drama ever filmed and it is going over BIG.

Are you in on it?

BRYANT WASHBURN
in The ROAD TO LONDON

The Why Of It

Bryant Washburn in a better role than he ever had before.—

Scenes taken on the actual locations of the story with a superb cast under an American director—

American Dash, Laughter, Romance set in Buckingham Palace grounds, Windsor Castle, Westminster Abbey, Trafalgar Square, and all of dear old London—

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HAWORTH Presents

"THE GREATER PROFIT"

A TALE OF THE CROOKED PATH THAT STRAIGHTENED

with EDITH STOREY

Distributed by

R-C PICTURES CORPORATION

(ROBERTSON-COLE)

THE CAST

Maury	Edith Storey
Capt. Ward Ransom	Pell Trenton
Nunc	Willis Marks
Crawkins	Lloyd Bacon
"Gimp"	Bobbie Roberts
Creighton Hardage	Ogden Crane
Mrs. Hardage	Lillian Rambeau
Rhoda Hardage	Dorothy Wood

THE STORY

MAURY BRADY was a shrewd and resourceful girl, living in New York's lower East Side with her lovable old uncle, "Nunc" Brady, who made his living by the gentle art of cracking safes. Sometimes she played at shoplifting.

Maury goes "shopping" and is arrested by the store detective. Mrs. Creighton Hardage, wife of a millionaire, becomes interested and saves her from the police. Maury makes her home with Mrs. Hardage.

Capt. Ward Ransom, home from overseas, visits the Hardages. Rhoda Hardage is deeply interested in him. She is piqued by the attention Ransom shows Maury. Crawkins learns from Gimp of Maury's new home, and manages to get into the house. Maury takes up her work on the "fair price committee." Under new influences Maury decides to go straight and lead an honest life.

While Mrs. Hardage was working to uncover profiteering, she did not know her husband had got control of food supplies and was the greatest profiteering crook in the country. Hardage tried to force his attentions on Maury. Maury repulsed him with her finger nails. She realized she was at a crisis—that she loved Capt. Ransom, but must tell him of her dishonest career. She told the story and Ransom forgave the past, saying he loved her. Crawkins, mad with jealousy, went to Ransom's home and told him Maury was a thief, and was laughed at. Ransom sent word to her he would not see her again. Maury decided to return to her old life—to rob the Hardages. She was surprised while rummaging the safe. She got the wallet, however, which contained Hardage's papers, connecting him with the profiteering ring. Ransom had been invited to become Hardage's partner. Maury loved him and determined to save him from an unholy business alliance. She went to Ransom's home and told him the contents of the papers.

With these in her possession, Maury forced Hardage to reduce food prices through his own organization. Maury and Capt. Ransom were married and Ransom established "Nunc" in a cottage near the sea.

R-C PICTURES

Mr. and Mrs. Owen Moore

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to Millions of Tremendously Interested Theatregoers in Two Recent

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Exhibitors everywhere will be quick to cash in on the avalanche of publicity which has attended the marriage of Mr. Moore and Kathryn Perry.

Show your patrons these two splendid courtship pictures.

Play return engagements.

Fighting-
against tremendous odds
for business success
Fighting-
for the happiness of
those he loved

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PICTURES

LEWIS J. SELZNICK
presents

CONWAY TEARLE

IN

ALBERT PAYSON TERHUNE'S

"The Fighter"

DIRECTED BY HENRY KOLKER

SELZNICK
PICTURES
JOSEPH M. SCHENCK
Presents
NORMA TALMADGE
in
"THE MOTH"
By William Dana Orcutt
Directed by Edward José
Brilliantly Revised!

This is the FIFTH of a series of "Exhibitorials" by Charles Donald Fox. The series points a lesson for all exhibitors!

DO YOU BAT OUT "HOME RUNS"?

Or do you leave all that to the "Babe Ruth's" of the exhibitors world? In the "game" of exhibiting do you bat out a "slashing homer" or are you content to just get on base? Do you "whang" the ball into the stands for a "homer," or do you take three strikes at it, and then go back to the bench—OUT?

There's a trick in hitting the ball—there's also a trick in making a hit in "exhibiting!"

"Babe" Ruth knows the trick of hitting the ball! Do you know the trick of making a hit in "exhibiting?"

Have you ever seen the "Babe's" position at the plate? Have you ever heard the crack of the bat as it meets the horsehide? All attention, he watches every move the pitcher makes. When the ball "sails" up to him, "Babe" is all "set" to meet it. Though a giant in frame, the "Babe" *balances* himself perfectly and a second after the ball has left the pitcher's hands, "Babe's" big bat meets it squarely on the nose and away she goes, "over the fence," or into the "stands" for a "homer."

In the exhibiting "game" how do you compare to Baseball's Mighty "Babe"? Your program is your bat! Is it well balanced? Do you crash out a "homer" with it?

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will help you do so. They are the one feature that you need to give your program the proper *balance*. They make it possible for you to stand at the "home plate" and please your patrons with a "homer." You'll never "strike out" with Synchronized Music Scores in your house. The Stanley Houses of Philadelphia make a 'hit" every time they come to bat in the exhibitors' game. They never "strike out." They know how to stand at the "home plate." They are always in the "pink" of condition. They are wide-awake. Up-to-the-minute in every "play" in the exhibitors' "game." They wield a powerful, well balanced bat. THEY USE SYNCHRONIZED MUSIC SCORES! THEY MAKE HOMERS! THEY PLEASE THEIR PATRONS! Do you please yours? Do you offer music that blends perfectly with the screen action? Do you add to your patrons' entertainment by doing things in a "Big League" way, or, like many "near" exhibitors, are you just satisfied to play in a "Minor" league and make minor league profits? Synchronized Music Scores point the way to "Big League" success. Follow the "Exhibitors' Babe Ruth"—The Stanley Houses of Philadelphia—(and hundreds of others) and use Synchronized Music Scores. Twenty-two offices are ready to serve you and show you how to balance your program perfectly.

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ISSUED WEEKLY
Five Kineto Reviews were featured on one program at Capitol Theatre, New York. Rothapfel's Short Subject Week.

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M. P. P. Co. of America presents
HEDDA NOVA in
"Shadows of the West"
A Thrilling Drama
Directed by Paul Hurst

M. P. P. Co. of America presents
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A complete catalogue of all First National forthcoming pictures, together with full information on current and past releases will be issued in the next number of FRANCHISE. Get this copy and keep it where you can use it. Out in a few days. The pictures you want at a glance!

FIRST NATIONAL CURRENT RELEASES

"COURAGE"
A Sydney A. Franklin Production

A drama of unusual strength which shows what a woman can do for love; Presented by Albert A. Kaufman and adapted from Andrew Soutar's book of the same title.

"GYPSY BLOOD"
With the incomparable star
Pola Negri

A stirring love tale of old Spain based on the original French version of Prosper Merimee's "Carmen"—A mighty marvel of the screen with multitudes of players.

MARSHALL NEILAN
presents
Randall Parrish's
"BOB HAMPTON OF PLACER"
Scenario by Marion Fairfax

Tremendous scenes; stupendous photographic effects; hordes of Blackfeet, Sioux and Crow Indians and a regiment of U. S. Cavalry, in addition to a big star cast; Photographed by Jacques Bizeul & David Kesson; Art Director Ben Carré.

KATHERINE MacDONALD
in
"Trust Your Wife"

The story of a wise wife in a city of folly; Presented by the Katherine MacDonald Pictures Corporation, B. P. Schulberg, president; a screen story by J. A. Barry and Gerald C. Duffy; Based on the stage play "Conscience" by H. S. Sheldon; Directed by J. A. Barry.

CONSTANCE TALMADGE
in
"Lessons in Love"

A sparkling comedy drama adapted from Douglas Murray's play, "The Man From Toronto"; A Chet Withey production; Photographed by Oliver T. Marsh; Tech. Director, Willard M. Reineck.

"THE SKY PILOT"
Directed by King Vidor

From Ralph Connor's novel of the great Northwest where men are big and life looms large in the open spaces; Presented by Catherine Curtis and produced by the Cathrine Curtis Corporation.

ANITA STEWART
the inimitable star in
"Playthings of Destiny"

A fascinating love romance and the strange pranks Fate played on one girl; Presented by LOUIS B. MAYER and made by the Anita Stewart Productions, Inc.; Story by Jane Murfin and Larry Trimble; Directed by Edwin Carewe; Scenario by Anthony Paul Kelly.

JACKIE COOGAN
"The Kid," in
"PECK'S BAD BOY"
(1921 Model)
Sub-titles by Irvin S. Cobb

A picture that is proving a veritable cleanup. It is the one best bet for putting a Jinx on any hot weather slump. Full of joy and breezy laughter—a Gloom Chaser. Presented by Irving Lesser; By arrangement with Warner Bros. Written and directed by Sam Wood.

NORMA TALMADGE
in
"The Passion Flower"

The powerful emotional actress in one of her most stirring roles; Adapted for the screen by Mary Murillo and Herbert Brenon from the famous play of old Spain by Jacinto Benavente; Presented by Joseph M. Schenck and produced under the personal direction of HERBERT BRENON; Photographed by Roy Hunt; Tech. Director Willard M. Reineck.

Mr. and Mrs. CARTER DE HAVEN
in
"The Girl in the Taxi"

A riotous comedy hit taken from the famous stage success by Stanislaus Strange; Presented by Carter de Haven and Directed by Lloyd Ingraham.

FIRST NATIONAL ATTRACTIONS

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 30
1921

As We Go To War

IN the screen's fight for its own freedom, an entrance into politics on an absolutely non-partisan basis has been found necessary. The rough riders of reform are bent upon censorship, under the excuse that censorship is a cure for all evils that may arise. They are wrong, but they are organized. They put their case before the legislators and win because the screen's defenders have not been fully organized and because they chose compromise instead of warfare. If our forefathers had followed the same course there would be no United States and no Stars and Stripes.

It is essential that every moving picture theatre in the United States get back of this movement by first giving definite assurance that the screen of that theatre will be available for political propaganda. The next step is the preparation of proper war material. This second step is fully, if not even more important than the first because several things must be borne in mind.

Audiences coming to see entertainment must not be either bored or annoyed by what might seem to them an outside affair, foreign to a place of amusement. The greatest care must be taken, therefore, to prepare a campaign for national use that will be suited also to local conditions. The spectators must be made to realize that this is their fight in behalf of their amusement. Every slogan must ring true, every line must be effective, every word must be justified by the facts. Mere ranting or excited belaboring of the enemy will do more harm than good.

We have a great cause. We have the facts and these have only to be applied to the personality who is seeking office. We seek nothing unfair, we want nothing unjust. We do want, and we are entitled to want, freedom for our business and freedom for the public.

We urge upon the leaders in this movement the utmost care and thought on the manner of the conduct of this, the greatest campaign ever inaugurated in behalf of our business or of any business in the history of the world.

First—full co-operation from exhibitors with their screens, from producers and distributors with the material and their utmost wisdom in the handling of the battle. This is the success combination.

Arthur James

California Exploded Old Superstition That Screen Should Beware of Politics

Motion Pictures Now Get Square Deal in Sunset State

IN at least one state in the Union the old superstition that the screen should keep clear of politics for its own good has been definitely and thoroughly exploded.

That state is California. The motion picture men of the Sunset state have discovered by experience that it is not only wise but necessary, in self-defense, to make the screen count in its own behalf in non-partisan politics, and impress upon the politicians that the exhibitors and their screens were factors to be reckoned with in the political arena.

The result is that, in California to-day, the motion picture gets a square deal. It is respected and honored, instead of being made the object of political persecution, or reform crusades, or petty "shake-down" raids.

All this has been accomplished by bringing home the power of the screen, as a friend or as an opponent, to the prospective candidate for public office. It has been done by organization on the part of the amusement interests of California, by team-work on the part of its various members, and by making it plain that the screen in that state is definitely in non-partisan politics for its own defense and protection.

One of the leaders in the organization of the amusement interests of California for these purposes was E. Bruce Johnson, then the secretary of the Turner & Dahnken Circuit, and now head of the legal department of Associated First National Pictures, Inc. As one of the prime movers in the defensive mobilization of the screens of California, Mr. Johnson speaks with authority when he declares that the organization accomplished its purpose almost from the outset, and that it is stronger to-day than it was at its inception, two years ago.

"In the Allied Amusement interests of California, with its headquarters in San Francisco," said Mr. Johnson in discussing the details of the organization, when asked for his opinion on the plan for non-partisan political participation by the screen as set forth in recent editorials in Moving Picture World, "you have the plan and modus operandi of an organization which, I am confident, can be applied equal success for the protection of the screen in any city or state in the United States.

"The association includes, in the first place, all amusements of any nature or description—not merely the motion picture theatre, but vaudeville, burlesque, amusement parks, and so on. Every man engaged in any branch of the amusement business in Califoria understands the importance to him of this association, and is glad to be identified with it, and feel its protecting strength at his back.

The Method Simple

"Secondly, the association confines itself exclusively to the relations of the amusement business to the outside world, especially to politics. It has nothing whatever to do with the internal problems of any branch of the amusement world. It will not undertake to solve any internal dissensions or straighten out any snarls within any part of the amusement sphere. It is, so to speak, a "foreign relations" proposition in every respect.

"The method of procedure is simple, but effective. There is no buying off of 'hold-up' legislation. There is no crossing the palm of candidates, or paying 'retainers' to legislators for defensive services. The association has no money to spend for such purposes, and it has never been called upon to spend any.

"What happens is this—every candidate for any kind of any elective public office is waited upon by the representatives of the association at the outset of his campaign and is asked to state his position with reference to the freedom of the screen, and toward any kind of unfair or inimical amusement legislation. He is informed that if he is disposed to be fair, broadminded and friendly toward the screen, he may definitely count upon the support of the screens in his district. If he announces himself as in favor of censorship or other repressive and persecutory legislation, he is notified that he may just as definitely count upon finding every screen in his district working against his election and supporting a candidate who will be just and fair in his attitude toward the screen.

No Graft Possible

"To the friendly candidate the screens of the association are open. He is invited to furnish the association with slides or other material which its members can use in furthering his cause with voters who are the patrons of their theatres and his constituents. The candidate pays for the cost of making the motion picture campaign ammunition, but that is all. The possibility of graft of any kind is eliminated, simply because it is made plain to the political candidate at the outset that the association is not in the market to buy or sell anything, and has nothing to offer but the power of the screens of its members.

"The political history of the last two years has proved just how real and how great that power is. In nearly every case the candidates for office who have been supported by the allied amusement interests have run far ahead of all the others in the number of votes they have polled. In very few instances have the candidates supported by the screen failed of election.

Proof in California

"And it is also almost invariably true that the candidates with whom the screens are lined up receive more liberal newspaper support than those who do not. It is, in fact, a part of the association's mission to see to it that the candidate they are endorsing receive the fullest possible co-operation from the newspapers of any given community. And with the amount of advertising which they themselves use during the course of a year, and their members' standing in their respective cities and towns, it is not a difficult matter to obtain this co-operation.

"As proof of the strength of the amusement association, it need only be said that their recognized leader and adviser is Charles Nelson, the man in California political life who is closest to Mayor Rohlfe of San Francisco and the chairman of the police and finance committees of the Board of Supervisors of the city. The most powerful single figure in the Far West, Hiram Johnson, formerly Governor of the state and for years United States Senator, is an openly avowed friend of the screen and the motion pic- and a declared enemy of censorship. It is needless to say that the screens of California stand solid behind Senator Johnson, and that they have been a factor more than once in his popular success.

"What California has done any other state can do if it is properly organized. It requires no money—it simply takes the necessary amount of brains to realize what the power of the screen is, and how, by organized effort, the exhibitors can effectually protect themselves and their screens from unfair and illegitimate raids and attacks by outside enemies.

"What the politician is after is votes. Anything that influences votes can command his attention. The screen can do just that, and the politician knows it. Unfortunately, too many of the men in the motion picture business don't seem to know it yet. They fail to see that the

(*Continued on page* 485)

New York Censorship Commission Named; Ex-Senator, Woman and Y. M. H. A. Man

ATTORNEY GEORGE H. COBB, of Watertown, former president of the New York State Senate and lieutenant-governor under Horace White; Mrs. Eli T. Hosmer, of Buffalo, a former member of the Citizens' Committee of Buffalo, to secure the regulation of motion pictures, and Joseph Levenson, of New York City, were named on July 20 by Governor Nathan L. Miller as the Commission for the Regulation of Motion Pictures in New York State, under the provisions of chapter 715, of the laws of 1921.

None of the three was an applicant for a place on the commission. The makeup of the commission was announced by Governor Miller from his home in Syracuse, and transmitted over the wires to the executive chamber, where it was given out at 2:30 o'clock. The three commissioners will probably meet in Albany before the end of the week to take the oath of office, administered by Secretary of State John J. Lyons. Each of the commissioners will receive an annual salary of $7,500, together with the necessary traveling expenses.

1,500 *Would Be Censors*

No commission created by the legislature last year has aroused more discussion or brought about a greater number of applicants for positions than the present one. It is said on authority that Governor Miller received over 1,500 applications from all sections of the state, from men and women who were anxious to secure some sort of a position with the commission. Many of these were accompanied by strong political indorsements, but such apparently played little or no part in the final choice on the part of the governor.

George H. Cobb will serve as chairman of the commission, his term to end December 31, 1925. Mr. Cobb was born in northern New York and has been in the law business there for many years. He served as state senator in 1905 to 1912 and was elected to the presidency of the Senate on March 11, 1910. Under Governor Horace White he served as lieutenant-governor, filling the position in a most acceptable manner. Mr. Cobb has served two terms as district attorney of Jefferson County, and was at one time president of the Jefferson County Bar Association.

It is understood that the place on the commission was tendered Mr. Cobb several weeks ago, during which time he has had the matter under advisement.

The second member of the commission is Mrs. Eli T. Hosmer, of Buffalo, whose term of office will end, under the provisions of the bill, on December 31, 1924. Mrs. Hosmer is vice-chairman of the State Congress of Mothers, chairman of the Committee on Education of the Western Federation of Women's Clubs, a member of the National Congress of Mothers' Clubs, a former member of the Citizens' Committee of Buffalo, to secure the regulation of motion pictures; vice-chairman of the Erie County Republican Committee; a member of the Daughters of the American Revolution; a member of the Prison Gate Commission, and a delegate to the Republican National Convention in Chicago last year.

The third member of the commission, whose term will end December 31, 1922, is Joseph Levenson, of New York. In 1916, Mr. Levenson was appointed by President Charles D. Hilles of the National Republican Club, chairman of the committee to investigate the spread of socialistic doctrines in New York City. Mr. Levenson made a comprehensive study of the subject and issued a report which is regarded as authoritative. He is at present engaged in organizing a movement to combat the spread of Socialism.

Mr. Levenson has been a Republican leader for the past twenty years in the First Assembly District of New York, and has always been active in public affairs, patriotic and community movements. He is a director of the Young Men's Hebrew Association and a member of the Educational Alliance.

Under the provisions of the law which has created the commission, the main office will be located in Albany, with a branch bureau in New York City. The commission is given wide powers of revocation in connection with films.

The law provides for a fee of $3 for each 1,000 feet, or fraction thereof, of original film, and $2 for each additional copy licensed by the commission. The commission is also given the power of censoring all advertising matter in connection with any motion picture film, this including posters, banners and other methods of advertising.

While only a few days remain before August 1, it is expected that the commission will at once organize to the end that it may be in a position to handle all business on August 1. In all probability the commission will visit certain other states where censorship of motion pictures prevails, in order to have the benefit of whatever experience these states may have had along this line.

Politics and Screen

(*Continued from page* 484)

screen is sufficiently powerful to make it worth any politician's while to have it on his side, and to make him think twice before he deliberately forces the screens of his community to go to the opposition.

"Nothing is required to put the screen in a position of self-defense organization and team-work on the part of the exhibitors of the country. That—and playing fair with those to whom we have pledged the support of the screens. There should be no difficulty in persuading the exhibitor to give up a minute or a minute and a half at each performance during the pre-election period each year to run the slides of a few candidates who have already declared themselves friendly to the motion picture and the screen. The exhibitor expects the political candidate to keep any promises or pledges he may make. He must be prepared, on his screen, to fulfill the promise of support that he gave in exchange.

"If the exhibitors of America will organize themselves, for defense and protection, as the amusement interests of California have done, they can once and for all put an end to the period of persecution and petty annoyance to which the industry has been subjected for the last few years. And in no other way can this result be effectively accomplished.

"Just one thing more. The amusement association of California has never asked a political candidate or a political party to stand for anything illegitimate or illegal.

"The association's position has always been this: 'we ask for nothing but to be trusted to regulate and conduct our own business for the best interests of the community, and to be let alone to keep our own house in order and our own skirts clean. When we cannot do that, we are prepared to take the consequences, but we insist that it is only fair to be spared the incessant and indiscriminate attacks upon us by fanatics and reformers through bigoted and unfair legislation. The motion picture and the screen should never ask and cannot expect to be supported when it is in the wrong. But it can demand and insist upon getting a square deal and fair play."

J. F. Not T. E. Kane Ill; Latter Explains Error

Moving Picture World has received a letter from T. Edward Kane, manager of the Palace Theatre, Tampa, Fla., denying that he is confined to his bed with illness, as reported in the issue of July 16, and explaining that J. F. Kane, a manager for the Lynch Enterprises, has been recuperating at the government sanitarium from trouble caused by wounds received in the World War.

"I owned the Alcazar Theatre," writes Mr. Kane, "and sold it to the S. A. Lynch Enterprises two years ago this month. One of the managers sent here by the Lynch interests was named J. F. Kane, who was a captain overseas and received several wounds, and these have been giving him trouble and have obliged him to rest at the government sanitarium at the Springs. He is recovering nicely. A correction will be appreciated."

Toronto Exhibitors Tell Unions September Will Bring Wage Cuts or Engagement of Non-Union Men

THE exhibitors of Toronto, Ontario, have thrown down the gauntlet to organized labor employes, including musicians, projectionists and stagehands. One theatre manager, acting for all exhibitors, held a conference with representatives of local unions on July 1o, when notification was given that all wages would be cut 25 per cent. to start September 1.

The employes were given ten days in which to accept or reject the reduction finally, after which period of time the managers promised to arrange for the engagement of non-union help to replace those who cannot see their way clear to accept the lowered wage. This means that the exhibitors or managers will have practically the month of August in which to hire new men in case the unions refuse to entertain the proposed scale.

The managers have intimated, through a public statement, that it is not a fight for the "open shop," but nevertheless open-shop conditions will prevail, they declare, unless the unions agree to the wage reductions. It was pointed out that the workers had been well treated during recent years. They had enjoyed one week's vacation with pay and most of them had been continuously employed fifty-two weeks of the year. The managers pointed out that they would prefer to have union men because they have proved to be trustworthy and energetic.

Voluntary Wage Cut

At one large downtown Toronto theatre the staff for the summer months now numbers forty people. It was not long ago that upwards of 100 people were employed by this theatre. The full staff will be needed in September, however; but reduced wages will prevail, it is insisted.

The action of the managers was taken after the projectionists had decided to give themselves a voluntary cut in wages for July and August. The reductions consisted of 15 per cent. for all who had been earning less than $25 a week and 20 per cent. for all earning $25 or over. The managers now have proposed a heavier slice than those which the union had voted for the summer.

Organizer Covert of the Toronto local declared that the projectionists were willing to give themselves reductions in pay for the summer, but that they would not agree to any reduction in September.

Convention in New Haven July 27—Boston, July 28

Motion Picture Theatre Owners of Connecticut will hold a convention on Wednesday, July 27, at Hotel Taft, New Haven. Senator James J. Walker, President Sydney S. Cohen and W. A. Trie, member of the executive committee of M. P. T. O. A., will address the convention.

A convention of exhibitors of New Hampshire, Maine, Massachusetts, Rhode Island and Vermont will be held in Boston on July 28 at the Hotel Arlington. Senator J. J. Walker and President Sydney S. Cohen of M. P. T. O. A. will be present.

Hot Weather Closes Many Cleveland Houses

Half of the first-run theatres in Cleveland are closed up on account of the protracted spell of hot weather and general business conditions.

The Alhambra, Knickerbocker, Metropolitan, Strand, Euclid and Liberty theatres have been closed. They will reopen about the latter part of August.

Many other neighborhood houses have been closed and others are running only two and three nights a week.

FOUR DIFFERENT PICTURES FOR EARLY PATHE RELEASE

Upper left, "Mother O' Dreams." Lower left, "The Black Ace." Upper right, "Mayor of Misery." Lower right, "The Secret of Butte Ridge"

Producers Ally with Exhibitors and Set August 25 as Motion Picture Day

ELEVEN producing and distributing companies and exhibitors throughout the country are to ally in designating August 25 as Motion Picture Day. The campaign to make the day a notable occasion was started this week when exchange managers were notified to canvass their territories for the full co-operation of the exhibitors.

The exchanges on August 25 will give free screen service to all exhibitors who will contribute 50 per cent. of their receipts on that day to a general fund. The fund will be used for two purposes—to finance the necessary co-operative work for the protection of the industry, and to contribute to worthy charities and humanitarian relief funds, thus avoiding, as far as possible, solicitations for such purposes in motion picture theatres.

General managers and sales managers met July 14 in New York and agreed upon a uniform campaign plan for distributors and producers. The meeting was attended by Edward M. Saunders, general sales manager of Metro; Morris Kohn, president, Realart; Charles H. Rogers, general manager, Robertson-Cole; Henry Ginsberg, general sales manager, Educational; J. H. Siedelman, assistant general manager, Associated Producers; Gabriel Hess, vice-president, Goldwyn; H. B. Ballance, general sales manager, Famous Players-Lasky, and Charles C. Pettijohn, who originated the Motion Picture Day plan.

Other companies, not represented at Thursday's meeting, who have indorsed the plan and instructed the branch managers to set the campaign in motion in their territories, are Associated First National, Fox and Triangle.

Managers' Committee

A special general managers committee has been organized with Mr. Saunders as chairman. Each state will have its own motion picture protective committee, composed of nine exhibitors and three exchangemen. The exhibitors will elect their own representatives.

The funds raised will be turned over to the state committees. Two-thirds will be retained under control of the exhibitors in the state committees and one-third will be sent to the motion picture protective committee in New York, which is composed of producers and exhibitors.

Publicity Men to Aid

Exchange representatives have been advised to arrange meetings with prominent exhibitors, forming joint working committees. The Associated Motion Picture Advertisers will co-operate in exploitation of Motion Picture Day and publicity and exploitation men will be asked by Chairman Saunders to boost the plan.

Exhibitors will be urged to give extra performances and to enlist the co-operation of local Red Cross, Y. M. C. A., Salvation Army and other relief organizations in obtaining big attendance, so that the fund from which such organizations may subsequently get assistance will be as large as possible.

In cases where the motion picture to be exhibited has been paid for in advance, credit memorandums for Motion Picture Day rentals will be issued to the exhibitors.

At a luncheon held at the Claridge on July 19 and attended by a representative gathering, the plan for Motion Picture Day was advanced another stage. Worth while suggestions were made and put into immediate effect, and a delegation from the A. M. P. A. came into the room before the meeting was over and offered the aid of its association in any way that might be of benefit.

Zukor Replies to Sydney Cohen's Letter

The following letter was sent July 19 by Adolph Zukor, president of the Famous Players-Lasky Corporation, to Sydney S. Cohen, president of the Motion Picture Theatre Owners of America:

July 19, 1921.

Mr. Sydney S. Cohen, President,
Motion Picture Theatre Owners of America,
1482 Broadway, New York City.

Dear Sir:

This is to acknowledge receipt of your letter of July 13th advising me that you have appointed a committee of members of the Motion Picture Theatre Oowners to confer with me.

Some weeks ago I made arrangements that will keep me out of town all of next week. I would therefore be very glad to meet the committee this week, or if the time is now too short, any day of the week of August 1st.

I would appreciate it if you will kindly let me know what day would be most convenient to the committee.

Very truly yours,
(Signed) ADOLPH ZUKOR.

Hamburg, Koplar and Cornwell Pay $10,000 Earnest Money for 12 Paramount Theatres

FRED L. CORNWELL, president of the Famous Players Missouri Corporation, announced July 18 that earnest money of $10,000 was paid in New York July 15 by Sam Hamburg, Jr., Harry Koplar and Benjamin S. Cornwell, to purchase on August 15 twelve of the outlying theatres of the Famous Players Corporation.

Under the terms to purchase, Hamburg, Koplar and Ben S. Cornwell are to pay $150,000 cash, give second deeds of trust for $250,0000 and assume outstanding first deeds of trust amounting to between $530,000 and $560,000. In addition, it is said the syndicate agreed to take over at cost the Shenandoah and Grand-Florissant airdomes and assume leases on the St. Louis and Pershing airdomes. The first two airdomes are valued at $50,000.

The theatres involved in the deal are: Shenandoah, Pershing, Juniata, Royal, Lowell, Grand-Florissant, Lindell, Arco, Gravois, Lafayette, Novelty and Maffitt. The Famous Players Missouri Corporation will retain control of and operate the Missouri, Delmonte and Criterion, and retain control also of the Kings Theatre, whic his under a ten-year lease to Marcus Loew.

The amusement places involved formerly were owned by Koplar and the Greater Amusement Company. They were sold to the Famous Players Missouri Corporation two years ago at a price said to be $1,000,000. Later much litigation between Koplar, his brothers and the Famour Players Missouri Corporation attracted the attention of local courts for months. The suits were compromised last May. Koplar is said to have received approximately $450,000 for his share.

Hamburg, Koplar and Ben S. Cornwell are each to have one-third interest in the theatres. A company, probably to be known as the Mound City Amusement Company, will be formed. Hamburg will be president, Cornwell vice-president and Koplar secretary-treasurer. The houses will continue to use Paramount pictures.

The agreement to sell, which was signed at the Hotel Astor, New York, has been approved by Adolph Zukor.

Van Pelt to Coast

E. O. Van Pelt, who came East as the special representative of the Hugh E. Dierker Photodrama Productions and successfully exploited "When Dawn Came," is on a flying trip back to the Coast where he will complete arrangements for the bringing East for some new productions, now in the making.

Mr. Van Pelt will be gone about three weeks and while in Los Angeles will visit his mother whom he has not seen for more than a year.

He left on July 20 and will stop off in Chicago a day to confer with several producers.

Brunet Confers with Kipling Who Will Continue to Write for Pathe

PAUL BRUNET, president of Pathe Exchange, Inc., going from Paris to London by aeroplane, on July 14 visited Rudyard Kipling at the latter's country estate, near London; and also, during a conference with Lord Beaverbrook bearing on the international motion picture situation, arranged a special showing of "Without Benefit of Clergy" for Mr. Kipling, which will be attended by Lord Beaverbrook, and probably by some of the foremost people of England.

With Mr. Brunet was Randolph Lewis, who was designated by the Pathe head to supervise for Mr. Kipling the production of "Without Benefit of Clergy." Mr. Lewis came to London from Paris Saturday by aeroplane. It was his first trip through the clouds.

Since the success of Mr. Kipling's venture into motion pictures, which has gained international recognition, he is said to have been swamped with offers from other concerns. However, Mr. Brunet received the assurance of Mr. Kipling that he was appreciative of the manner in which "Without Benefit of Clergy" was produced, and that his friendly relations with Pathe would be fully maintained.

Mr. Brunet leaves July 15 for Paris, and in a couple of weeks will start for the United States to prepare, he said, for what should be an even greater year for Pathe. He is optimistic over present conditions.

During his stay in France, he reports, has seen evidence of the rapid return to normal being made by the French, and bright reports from other European countries badly hit by the war, all of which is important to the eventual return of the greatest prosperity to the United States. Mr. Lewis will work with Mr. Kipling on the third picture to be produced by Pathe from the noted author's own scripts.

Ohio Censor Board to Have All New Members

A new law passed in Ohio legislates out of office all three members of the Ohio Board of Film Censors, but does not in any way affect the working of the censor law.

This means that Maude Murray Miller, who has been a member of the board since it was established, will lose her position, as well as the others.

The passage of the new law is a plan of Governor Davis to reorganize the entire executive staff and departments, and is another example of the way the governor has always taken into consideration the rights of the exhibitors in Ohio, who have always supported him. He has, under the new, appointed Mrs. Evelyn Frances Snow, of Mt. Vernon, O., to be chief of the division of film censorship, and she is to have two assistants, to be named later. The chief's position provides a salary of $3,600 a year.

Mrs. Snow is reported to be liberal and broad-minded in her views of censorship and says she intends to be absolutely fair and impartial in handling the films. Much adverse comment of the Ohio board has been printed in the newspapers during the last year, as to the method of the old board, which generally made vital cuts in big productions that came out and few eliminations in those of lesser importance. Although the board's complexion was Democratic, papers of that shade of politics criticized it.

Withdraws Support

The Canadian Government has withdrawn its financial support for the "Canadian Pictorial News," an all-Canadian news weekly, which has been published at Toronto for a number of months, according to intimation offered by a federal government official at Ottawa. In view of this reported development it is understood that the "Canadian Pictorial News" will be discontinued in its present form, in which case the Canadian field will be left to the Anglo-Canadian Pathe News, a combination reel of Canadian and English views, and a Canadian edition of the Fox News.

Allen House Re-opens

The new Allen Theatre at Vancouver, B. C., was reopened on Monday, July 11, with a new policy, a reorganized orchestra and a remodeled stage, with prices ranging from 15 to 50 cents for matinees and up to 75 cents for evening shows. George E. Clark is the manager.

JOSEPHINE HILL
Universal player co-featured with George Larkin in "Man Trackers"

New Pantages House

A new Pantages theatre is to be opened in Hamilton, Ontario, on August 27 by the Eastern Theatres, Ltd., Toronto, an organization which is allied with the Famous Players Canadian Corporation, it is said. The brand new house will have a combination policy, playing six acts of vaudeville, with feature photoplays and short-film subjects. The manager is Harry Crawford, a former vaudeville actor. This will make the second Pantages theatre in eastern Canada, the first having been opened in Toronto in September, 1920.

Expect Tariff in Canada on American-Made Films

Announcement was made at Toronto, Ontario, by Walter Harnsford, of Melbourne, Australia, that the Parliament of the Commonwealth would shortly impose a restrictive tariff on moving pictures of United States manufacture, while preferential arrangements will be made for English films. Mr. Harnsford made this statement at Toronto on July 15 while on his way to London, England, to enter into negotiations for British pictures, it is said. He declared that Canadian-made pictures would be welcomed in Australia and that arrangements could be made for their inclusion in the free list.

Six Cents a Foot

The bill before the Australian Parliament, Mr. Harnsford said, provides for a duty of 6 cents a foot on American films, other than educational subjects; while the duty on English productions would be 2 cents a foot. There will also probably be a heavy duty against European pictures, excepting the English releases, of course. Reciprocal courtesies with Canada with regard to moving pictures and other goods were proposed and favored.

Allens Close Theatre; Battle Over Wage Cut

Because of differences with musicians the Allens closed their new Allen Theatre, Winnipeg, Manitoba, on July 11, the doors being closed just before noon on that date by Manager Herbert Gage upon receipt of a wire from the Allen headquarters at Toronto. Arrangements were made to proceed with alterations to the theatre interior at once instead of waiting until later in the summer to install a stage in the house for the presentation of elaborate prologues and striking dance numbers.

The Allens had notified employes of a 25 per cent. reduction in wages, it is said, while it was also the intention to keep the orchestra working only in the evenings. The musicians' union refused to consider the cut in wages, and the decision to close the theatre followed quickly.

Placing Raw Stock on Free List Would Give Germans Control, Says Congressman

THE placing of raw stock on the free list would soon put the picture studios in New York and Los Angeles out of business and leave the entire industry at the mercy of the Germans, declared Representative Mott of New York in a speech on the floor of the House last week, in which he defended the Eastman Kodak Company against the attacks directed at it during the tariff hearings.

Mr. Mott, who, as a member of the sub-committee on sundries of the ways and means committee, had much to do with the the writing of the film duties, declared that rates were determined only after a full study of the entire situation. The sundries schedule, he pointed out, is one of the most important in the bill, covering many industries which have been suffering from the low rates of the Underwood act, as well as many industries which were unknown in the United States before the war, which sprang up while the war acted as an embargo and which are now languishing and dying.

May Only Curtail Imports

"A much discussed paragraph in the sundry schedule, 1450, on photographic cameras and plates and moving picture films and negatives represents considerable study and investigation," declared the congressman.

"On cameras the committee raised the rate at 30 per cent., the equivalent of the Payne-Aldrich rate of 45 per cent. Had not the war stopped the importation of cameras from Germany the business of the manufacturers in this country would have been ruined, since the principal cost of the camera was the labor, which, of course, is so much less abroad than here.

"Moving picture films and photographic films were given a duty of 20 per cent. This is by no means enough to prevent foreign films from being brought in. It may not curtail the importation, but it will, we hope, provide for a continuance of manufacture of motion picture films in the United States.

Praises Eastman Company

"It has been said that this rate is for the benefit of a monopoly—the Eastman Kodak Company—but the Eastman Kodak Company, which created the business in this country, has maintained its lead simply because of the high quality and uniformity of its product. It has never been accused of unfair practice and has never tried to prevent competition, but its great experimental laboratory and its high-class chemists, who did such wonderful work for this country in the war, kept the quality of its product so high that competition has not been successful.

"I cannot see where the Eastman Kodak Company can be condemned for having men of unrivaled skill and brains who work for it, succeed in setting the standard so high as not to be reached by its competitors; but now foreign countries are shipping in film in enormous quantities.

Points to Increase

"In the first eleven months of 1920 85,000,000 feet came in as compared with only 13,000,000 feet in 1913. If the Eastman Kodak Company cannot continue to make films certainly no other American company can. Foreign countries will soon have a monopoly and prices will be raised. In this connection I might say that the German chemical trust, against which we are taking such stringent measures, was the principal competitor of the Eastman Kodak Company in making films before the war, and I have no doubt but that if the motion picture manufacturers, who, on mistaken information, are trying to reduce this duty or have it taken off, should succeed they would be left at the mercy of the German chemical trust, which would seek to crush them, as it does other American industries.

To Protect Studio Employes

"At the general request of the American manufacturers of moving pictures we placed a duty of 30 per cent. on photographic film negatives, although this was nothing like what was asked; but when we were shown that productions involving the use of a great number of men and women, such as the picture 'Passion,' recently shown here, could be made in Germany for about $7,500 against at least $100,000 here, and at least one great American producing company has already established a studio in Germany and others are preparing to do so, we thought at least a moderate duty should be given the American producers. If it were not the moving picture studios at Los Angeles and New York would be closed and 'Made in Germany' stamped on almost every play produced.

"Some one said this duty was to maintain the ridiculously high salaries said to be paid out 'stars.' This is not so, for they would be sent to Germany at their present salaries. It is to protect the thousands of men and women who are employed in subordinate capacities in our studios—the hundreds of electricians and carpenters and other workingmen who are making a living in the motion picture studios. The American labor unions are much more interested in having a duty on German-made pictures than are any other people in this country."

British Producers Appeal to Harding for Action Against Threatened Tariff

London, July 16.

Editor, Moving Picture World:

Have addressed the following cable to President Harding:

"British Kinematograph Manufacturers Association, 167 Wardour Street, London, comprising all the film producers in Great Britain, expresses great anxiety at the prospect of a tariff bill, the terms of which would entirely preclude any possibility of British films being seen in United States picture houses.

"This exclusion strikes a deadly blow at free interchange of Anglo-American ideals and aspirations. British screens are open to American films, which represent 85 per cent. of the pictures shown in Britain. This association would deeply deplore any artificial barriers raised in either country, as, owing to the existence of British film manufacturers being seriously threatened, proposed American action would inevitably be followed by a tariff in this country, for which public agitation is now arising.

"In the interests of a continued Anglo-American amity, we beg you to use your powerful influence to maintain freedom for films as for stage plays and press telegrams. The film should be a greater link between our two nations than the stage or press."

British producing companies greet American conferences through your journal and confidently expect their co-operation in maintaining an unrestricted freedom of intercourse between the two great nations, through the medium of their screens.

A. C. BROMHEAD, Lieut.-Col.

Industry's Shock Troops Take Blue Law Stronghold; Pomona Wiped from Bowlby Map

THE Blue Law crusaders have been dealt a crushing blow in their campaign to inflict a Puritan Sabbath upon communities throughout the nation. In their stronghold—the city of Pomona, California—one of the most religious towns on the map—a Superior Court decision has just declared unconstitutional an ordinance which the reformers had succeeded in passing to prohibit all Sunday amusements for which an admission fee was charged.

In the fight to preserve an open Sunday the National Association worked in conjunction with the Los Angeles Film Board of Trade, of which A. P. Michael Narlian is counsel.

When William A. Brady, president of the National Association of the Motion Picture Industry, was in California last spring the Sunday closing agitation had already begun in Pomona. He conferred with Mr. Narlian on the matter and pledged active support of the National Association in the fight. Counsel was retained immediately after the Sunday closing ordinance was passed and that little city of 7,000 voters at once became the center of a legal battle which was watched eagerly by amusement interests and by professional reformers throughout the United States.

In declaring the ordinance unconstitutional Judge Burnell construed it as class legislation because while prohibiting theatres and similar enterprises from operating on Sunday it allowed churches to take up collections, which he said was virtually an admission fee at Sunday services.

There are three theatres in Pomona and thirty-two churches. The effort to close the theatres on Sunday was started by Dr. Charles R. Scoville, a traveling evangelist, who aroused the church-goers of Pomona to fever heat by attacks upon Sunday amusements.

An organization of the reformers was started. Most of the clergymen began campaigning for a Sabbath shut-down of amusement enterprises. One pastor, the Rev. A. E. Colyer, openly assailed the Blue Law advocates, however, and said if the Pomona theatres were good enough to keep open week days they were good enough on Sunday.

The motion picture interests instituted a strong campaign. Mass meetings were held. Gouverneur Morris, Rupert Hughes and other well-known authors addressed the meetings, declared the Blue Laws un-American and un-Christian and tried to stem the tide. Sol Lesser, the Gore Brothers and other California motion picture theatre interests joined forces with the Los Angeles Film Board of Trade in opposing the reformers.

On April 4, however, the Blue Law ordinance was passed. The next step by the motion picture interests was to secure a temporary order restraining Mayor Ovington and Police Chief Lyter of Pomona from putting into effect the Blue Law ordinance. This was issued by Judge John W. Skenk of the Los Angeles County Superior Court. It was followed by the successful attack upon the constitutionality of the measure.

Selznick Pictures Corporation Opens Three Branch Offices in Australia

WITH plans which have been in work for a number of months practically completed, Lewis J. Selznick, president of the Selznick Corporation, has just announced an important extension of the Selznick business in far-off Australia. Select Pictures Corporation, the distributing branch of the Selznick enterprises, has just opened three large and completely equipped offices in the Antipodes—one at Perth, West Australia; another at Adelaide, South Australia, and the third at Brisbane, Queensland.

Total of Five Branches

Added to the two Select branches established a long time ago in Sydney, New South Wales, and Melbourne, Victoria, the three new offices make a total of five distributing branches so situated that they cover the important foreign field in a manner approaching the efficient method of distributing Selznick product which has long prevailed in the United States and Canada where there are thirty-six offices.

The actual work of organizing the Australian territory has been under the supervision of E. C. Steuler, of the Selznick offices in New York City. Mr. Steuler, who joined the Selznick forces a year or more ago as an efficiency expert, was sent out to work with John Corbett Jones, who has been general manager of the Australian division of Select Pictures Corporation for some time. With the three new branches now in operation Mr. Steuler and Mr. Jones will soon open a sixth branch, this one in New Zealand.

Home Office in Sydney

The home office of the Select Australian division is in Sydney and, as a part of the plan of expansion, the building occupied in that city at 305 Pitt street has been completely rebuilt and is now one of the finest and best equipped exchange buildings operated by any American producer or distributor doing business in Australia.

S. D. Bott is in charge of the distribution business in Sydney and H. J. Beacham is second in command. The managers appointed for the new branches are Randall M. Smith, A. Perray and Charles Munro for Perth, Adelaide and Brisbane, respectively.

DO YOU SAY YOUR PRAYERS WITH YOUR EYES OPEN?

Seems to be the fashion in a lot of studios, but a director can't be up on everything. From Goldwyn's new presentation, "The Invisible Power"

Seifert Made Head of Chicago Rothacker Commercial Department

One of Watterson R. Rothacker's last acts before sailing for Europe was to appoint Edward H. Seifert, manager of the Chicago Rothacker commercial department.

From now on it's Seifert's job to see that the same Rothacker quality continues going into commercial developing and printing as goes into the releases of the big film stars. He says it's his goal to keep Rothacker service as much a by-word among commercial customers as it is in the photoplay field.

He has added a new feature—a film editing and title service—to the commercial department. Clients who desire may have the assistance of Rothacker experts in the cutting and titling of their film.

Seifert has been with the company three years. The first of this year he was elected an officer of the corporation—assistant secretary.

Merely Defensive War Is Always Doomed, So Show Up Dishonesties of "Puritans"

By RUPERT HUGHES

RECENT statistics show that juvenile crime has been greatly diminished in the last few years. Yet the last few years have seen the moving pictures grow to unheard of popularity. What better answer could there be to the fanatic charge that the moving pictures have been ruining the morals of the children?

Judge Ben Lindsey will be known to posterity as he is known to the world for his immortal achievement in revolutionizing the treatment of children who clash with the law. He has turned the figure of Justice from a blindfolded, sword-wielding monster to a figure more like a mother gathering the little ones about her knees to teach them.

An Example of "Logic"

Judge Lindsey was asked by the ministers of Denver what he thought of the moving pictures as an immoral influence. He said that he thought them immensely beneficial to the children. While two or three boys had confessed that they had stolen money to go to the movies (and they would probably have stolen for some other purpose if there had been no movies) he said that many boys had confessed to evil deeds actually committed in churches.

At this the ministers rose and howled him down in fury for daring to tell the truth. Now if their logic is sincere, they should keep children out of the churches.

Some months ago a gang of young counterfeiters confessed that they had learned how to make their plates in the reading room of a public library. But no moralist has arisen to demand the closing of the public libraries. One of the most sensational train robberies of late years was committed by young men who lived at the Y. M. C. A. Who will propose the closing of these rooms?

What Do These Prove?

Recently a married clergyman ran away with a choir girl. The church took him back when he repented. But what churchman has warned mothers to keep their daughters out of church choirs? The amazing criminal, Wanderer, who commited one of most diabolic double murders in the annals of crime was a pious young man, an ardent church-goer who abominated liquor and tobacco. What does that prove, if anything?

Charles Dickens, the inspired reporter, found that London was fairly infested with young pickpockets. And this was before movies were invented! There were schools of theft flourishing in London. Dickens immortalized one of the teachers under the name of Fagan. His novel, "Oliver Twist," had such a sensation success that it was dramatized. But the censor forbade its dramatic production lest it should teach children to pick pockets!

"Cart Before the Horse"

Think of it! London suffered from a crime wave so appalling that a reporter described it. He was forbidden to show the picture of life in London lest the play should create what already raged! If that isn't blaming the thermometer for the weather, what would be?

It is a wonder that the moving pictures of the Pueblo flood have not been forbidden lest they teach other rivers to rise and overflow cities.

These rabid Puritans put the cart before the horse and accuse the cart of dragging the horse. They are not the good sweet souls they think they are. They are victims of superstition, fanatics who turn their mad theories into tyranny.

Hughes' Views on History

A book has just been published which shows that in the Mayflower only one-third of the passengers were Puritans. This one-third drew up a compact for governing the two-thirds and turned Massachusetts into such a tyranny that the mother country sent out protests against the "bloody persecutions."

In Puritan Massachusetts three Quaker women were stripped to the waist and public flogged through the snow of eleven towns! Another was put to death. More of them would have been killed if an order had not come from London to check the persecutions.

The innocent, harmless Quakers were treated like vermin because they differed slightly in their forms of worship. The Puritans treated fellow Christians worse than they have treated moving picture people—as yet.

The producers and exhibitors of moving pictures are benefactors and portrayers of life. If they take money for their stories, so do preachers and paid reformers.

There is too much meekness among the artists and the dealers in art. They spend too much time pleading their good intentions and confessing their sins. They should spend more time exposing the evil intentions and the cruel plans of the other side. They should not permit the Puritans to monopolize decency and morality and regard for the home as trademarks of their own invention. Their sins and cruelties and dishonesties should be shown up ruthlessly.

Fight Fire With Fire

In Long Beach, California, the edict has gone forth that a man who smokes even in private is unfit to be a school teacher and will not be employed. What next? In the Middle Ages a woman was cursed by the priests for eating with a fork, and when she fell ill and died it was said to be a judgment of God!

Everything that gives anybody any pleasure or comfort, everything that is new, is assailed by a certain type of mind that sooner or later organizes to slander it and drive it out of existence. This type of mind has always existed and will always exist, and it must always be fought.

The best way to check a prairie fire is to start a back fire. The world is undergoing one of its periodical devastations from a prairie fire of Puritanism. The one way to stop it is to send against it a still fiercer fire; meet denunciation with denunciation, war with war, and carry the war into their camp.

That is the first principle of good generalship—to get the battleground out of one's own country into the enemy's. A merely defensive war is always doomed. The Puritans are now fighting inside movie-land. The censors are actually living on movie money. They must be routed and put on the defensive in their own weak positions.

St. Louis Houses Braving Hot Spell Finely

The St. Louis theatres and airdomes are coming through the so-called period of depression and industrial let-down in fine shape.

A survey of that city indicates that all the show houses are in a healthy condition. Despite the extreme hot weather of the past few weeks, which of necessity has had an effect on the closed theatres, and the rainy spells of the previous weeks, the box office receipts of this season compare very favorably with those of last and previous years.

Rogers in Two-Reelers

Will Rogers, whose contract with Goldwyn expired just a short time ago, has made up his mind as to what he wants to do in the matter of picture making, and comes out with the announcement that he will make two reel plays from stories of the O. Henry type, and will release them through Pathe.

Elmer Harris, author and supervising director, hied himself away from the studios for the holidays, laden with an elaborate fishing outfit—and a bathing suit. Can it be that he expected to hook a whale?

Alice Eyton will disport herself at the beach during her two weeks' vacation.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

ELSEWHERE in this issue appears an important cabled message addressed to President Harding by the British Kinematograph Manufacturers' Association, calling for reciprocity in the freedom from tariff on British films. The expression is highly important and the appeal is thoroughly justified.

As has been pointed out before by the responsible leadership of the American film business, there is no necessity for a film tariff, and we in adopting such a tariff invite business retaliation. In such a situation American film manufacturers and distributors will be the sufferers through great loss in revenue.

This will pro rate the cost of pictures in the territories of the United States at higher prices, and this in turn will affect the exhibitor at a time when he can ill afford to pay increases.

The whole matter of tariff as far as America is concerned is a definite business mistake, and it seems too bad that the Republican Congress should insist upon levying such tariff when it is neither needed or desired except by a limited few who would enjoy the profits.

The most taxed industry in the United States, the film business again becomes the football of politics, and this brings sharply to mind the necessity for the early success of the present widespread movement to put the screen into politics on a non-partisan basis in order that it may protect itself not only against censorship, but against business hardships saddled upon it against its will.

The appeal of the London producers is so legitimate that we hope it will not fall upon deaf ears.

After having made complete arrangements, including the signing of the contracts, to present "The Queen of Sheba" as a theatrical attraction in the Shubert theatres throughout the country, William Fox has decided that the present situation in the industry is such that his duty lies with the screen rather than with the theatre. He therefore has canceled the contracts and will place "The Queen of Sheba" with the group of specials which are to be shown in moving picture theatres.

We happen to know that this move was made unselfishly, and we are not surprised because it is characteristic of William Fox that he always does the big thing in a crisis. We congratulate Mr. Fox on his decision, and we wish him the full measure of success which should attend the progress of the picture in moving picture theatres.

Clip and Paste

For Newspaper and Program Convenience

"Heart's Haven," the latest Benjamin B. Hampton production, has just been completed under co-directors Eliot Howe and Jean Hersholt. The photoplay is an adaptation of the novel by Clara Louise Burnham. The principal roles are played by Claire Adams, Robert McKim, Jean Hersholt, Carl Gantvoort, Betty Brice, Frank Hayes, Frankie Lee, and Mary Jane Irving.

While making episodes for his forthcoming film, "Bing-Bang-Boom," David Butler and company made use of the old Redondo Beach hotel, for years a noted landmark of Southern California. The old hotel building overlooks the Pacific ocean and covers several acres of ground.

According to Fred J. Butler, father and director of the star, the hotel would make an ideal motion picture studio and Mr. Butler is seriously considering the possibility of renovating the building for this purpose.

Tom Moore is running Dumas the elder a close race for speed. The famous Frenchman, according to the legend, finished the last page of "The Count of Monte Christo," and taking another, wrote at the top "The Three Musketeers" and went at it again. Mr. Moore, out at the Goldwyn studios, in California, finished "From the Ground Up" on Saturday last and on Monday began working on "The Man with Two Mothers' by Alice Duer Miller. Sylvia Breamer, who has played opposite Will Rogers in his last two pictures, has the feminine lead. Paul Bern will direct.

H. Thompson Rich and L. V. Jefferson have completed the adaptation of "Fifty Candles," the story for the forthcoming Irvin Willat production. This story ran as a serial in The Saturday Evening Post and is said to be one of the strongest since this producer's justly celebrated feature "Behind The Door." So desirous was Mr. Willat of having the adaptation measure up to the story that he assigned to it both the above-mentioned continuity experts. The result has more than justified him. Not only was the script turned out in record time but Mr. Willat told Rich and Jefferson it was the most gratifying piece of work he has ever had done for him.

"The Man Of The Forest," which was released by the W. W. Hodkinson Corporation as their contribution toward Zane Grey Week, the nation-wide exploitation campaign, which created such a furore and stirred up such vast interest in one of the greatest living authors of Western stories, pleased in every theatre where it was exhibited.

To meet the demands of dual necessities, Owen Moore has taken a summer home at Douglaston, Long Island. His obligation to Myron Selznick, vice president in charge of Selznick production, demands that he shall create farce-features at Fort Lee, N. J., while his unfortunate experience with the attack of arthritis that put him in the hospital for a while, has demonstrated that Moore must have exercise out-of-doors and plenty of it.

The final scene of George H. Kern's production, "The Unfoldment," has just been completed at the Hollywood Studios. It will be in seven reels, being cut down from 100 reels of film which were used to shoot both American and foreign negative.

Bill Desmond will shortly announce the releasing plans for his most recent starring vehicle, "Fightin' Mad," which he is now cutting and editing. The story is by H. H. Van Loan, and is a modernization, in western setting, of "The Three Musketeers." He asserts that the action is the fastest and snappiest of any picture he has ever appeared in.

Having completed Arthur Goodrich's "Gleam o' Dawn," Jack Gilbert, the new Fox star, has started work in Hollywood on "The Hidden Spring," which is a temporary title. Claire Anderson plays the feminine lead and John Lockney has the leading heavy role.

Shirley Mason has started work on "Queenie," a Fox production based on the novel of Wilbur Finley Fauley, a New York editor. Miss Mason has a new leading man in the person of George O'Hara.

Ruth Renick is leading woman for Buck Jones, the Fox star, in the picture he is making on the coast under the working title "Bar Nothin'." Arthur Carew has the heavy role.

Pearl White is studying the script of a new production which she will start at the Fox New York studio in the near future.

A story has been obtained for Dustin Farnum, who recently returned to the William Fox organization, and work on the production is about to start. Bernard Durning is to direct.

Pictures of the big steeplechase at Stratford-on-Avon, England, the birthplace of Shakespeare, which show a "spill" in which two riders were seriously injured, form an interesting part of the Selznick News issue released Thursday, July 7. The accident is vividly shown and the film representation is a testimonial to the vigilance of the scores and hundreds of cameramen scattered about the face of the earth watching and waiting for interesting things to happen.

When "Tol'able David," which Inspiration Pictures, Inc., is filming as a starring vehicle for Richard Barthelmess in the Virginia mountains, appears on the screen, northerners for the first time will see one of the most famous historic spots of the Civil War. It is Mosby's cabin in which the famous Confederate guerilla leader took refuge after the battle of Winchester. The story is picturesquely told in the famous poem of "Sheridan Twenty Miles Away."

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Golden Snare

(*Featured Cast—First National—6 reels*)

M. P. W.—James Oliver Curwood romance of the Arctics is picturesque and appealing by First National.

N.—Old-fashioned formula is a good bet for hot weather.

E. H.—Beautiful scenes of snow covered Canadian woods abound and the play has plenty of action of the rugged type.

T. R.—Good hot weather entertainment. The abundance of snow scenes, including a realistic blizzard, will appeal to an audience that is sweltering with heat.

W.—Another Curwood story of the Northwest that will please.

Man Trackers

(*Featured Cast—Universal—4,329 feet*)

M. P. W.—The story has all the elements to satisfy those who like excitement prompted by fights, pursuits and gunplay, without an overabundance of originality.

N.—Another Northwestern with plenty of action and strong dramatic moments.

E. H.—It has good atmosphere, beautiful exteriors and splendid photography. Its principal weakness is the story. Lengthy subtitles abound also.

T. R.—Exhibitors won't go wrong in booking this one, and it is up to Universal's standard in every way.

W.—Fair northwest atmosphere, but story is weak.

Over The Wire

(*Alice Lake—Metro—6 reels*)

M. P. W.—The picture will more than ordinarily entertain.

N.—Picture starts well and loses its punch.

E. H.—Combines novelty and dramatic appeal effectively.

T. R.—"Over the Wire" is strong in emotional appeal and a striking example of what good results can be obtained from a plot of no great originality but possessing the human touch, when an intelligent director and clever players work together in perfect harmony.

W.—Some good dramatic moments though not quite forceful enough.

The Old Nest

(*Featured Cast—Goldwyn—8,021 feet*)

M. P. W.—Goldwyn picture of mother love one of the greatest of all time.

N.—Undeniably Goldwyn's greatest picture.

E. H.—Is a splendid example of directorial skill and good writing.

T. R.—It is a story that will draw the crowds.

W.—Splendid presentation of home life and mother love.

The Charming Deceiver

(*Alice Calhoun—Vitagraph—5 reels*)

M. P. W.—There is next to no action and not enough mental and psychological development to hold the interest.

N.—Mild interest because of its conventional treatment.

E. H.—Is a bright, agreeable little love story starring Alice Calhoun, a new Vitagraph star.

T. R.—Taken on the whole it cannot be listed as up to the usually high standard of the Vitagraph studios.

The Conquering Power

(*Featured Cast—Metro—5,500 feet*)

M. P. W.—Is a distinct triumph for the screen by reason of the fine intellectual quality of the story and its production, and its high entertainment value.

N.—Not another "Four Horsemen," but still way above the average.

E. H.—It is a simple, sweet love story of old France.

W.—Ingram's second, one of 1921's top-notchers.

The Conquest of Canaan

(*Thomas Meighan—Paramount—7 reels*)

M. P. W.—Vital tale by Booth Tarkington has been excellently filmed by Paramount with Thomas Meighan starred.

N.—Fails to come up to expectations.

T. R.—The picture affords fair entertainment and may please patrons of a not too critical frame of mind.

W.—The star's and author's names and the title will attract.

Devotion

(*Hazel Dawn—Associated Producers—5,669 feet*)

M. P. W.—Will have a strong appeal in the smaller houses, where pictures which purport to teach a moral lesson are favorites.

N.—Conventional and highly complicated domestic drama.

T. R.—It's a good average audience picture and tip top entertainment.

W.—No high lights either in story or production.

Fine Feathers

(*Featured Cast—Metro—6 reels*)

M. P. W.—Clever handling of old material.

N.—Fairly interesting melodrama on an old theme.

E. H.—It fails to convince principally because the same situations have been used many times upon the screen since this play was popular.

W.—Not the best kind of entertainment available.

TOM MOORE IN TWO SCENES OF DOMESTIC BLISS

"This layout does credit to my appetite," says our hero sarcastically, and rues his speech later when wife declares, "No club for you tonight." From the Goldwyn picture, "Beating the Game"

Children of F. Marion Crawford, Novelist, Sues Warner, Terhune, Serrao for $50,000

AN action has been filed by Eleanor Rocco, Bertram Marion Crawford, Clare Marion Crawford and Norien Marion Crawford, who are the widow and children of F. Marion Crawford, the novelist, in a suit instituted in the New York Supreme Court against Eltinge F. Warner, the publisher, Ten Broeck Terhune, insurance broker, and Amerigo Serrao for $50,000 damages.

It is alleged that an agreement was executed in May, 1920, with Serrao acting on behalf of the other two defendents for the filming of half a dozen of the novelist's stories, which the plaintiffs came into the possession of on the death of Crawford.

It is alleged that three of the stories were to be converted into scenarios and filmed within one year of the date of the contract, the remaining three stories to be prepared for the screen at a later date. In return for this, it is charged the plaintiffs were to receive $5,000 for each production made, and 3½ per cent. royalty on the exhibitions.

They admit that they received $5,000 on the signing of the agreement, but assert that no effort has been made to date to carry out the agreement providing for the production and exhibition of the films. It is alleged that the plaintiffs at first thought they were dealing solely with Sarro, but later on learned Warner and Terhune were the principals and Sarrao acting only as their agent.

The papers state that Norien Marion Crawford, the widow of the writer, is now living at 6 Palace Garden Mansions, London, the children, Eleanore Rocca, Bertram Marion Crawford and Clare Marion Crawford, in Naples, Italy.

Picture Incorporations Increase in New York

This week has brought some little increase in the number of companies which were incorporated in New York State for the purpose of entering the motion picture business, although the number each week continues to be far below the forepart of the year, when from 30 to 40 companies were frequently incorporated during a week. The following list gives the companies which filed papers of incorporation with Secretary of State Lyons during the present week, the capitalization and the directors of each company also being given:

National Historial Filming Commission, $100,000, Charles and F. B. Gregson, Stony Brook; J. D. Meeker, Port Jefferson; H. C. Witwer Stories Productions, $10,000, Edward J. Biel, George W. Blakely, E. J. Kelly, New York; New Crescent Theatre, $10,000, William S. Ring, S. N. Udeleff, Benjamin Rabinowitz, New York; Harblum Realty Corporation, $15,000, A. C. Barleon, L. J. Simons, T. A. Merz, New York; Huntington Station Amusement Corporation, $1,200, James V. Brennan, George Vondran, Charles Gold, Huntington Station; Mundus Cinema Corporation, $50,000, Henry Herzbrun, Harry Lewis, Samuel L. Gruber, New York; Adirondack Theatre Corporation, $500, Noel Feldstein, F. S. Leonard, William Ryan, Lake Placid; 138 West 42nd Street Corporation, $50,000, Thomas F. Garrity, John G. Griffin, Gabrielle Brock, New York.

Schlesinger Resigns from Inter-Ocean

Gus Schlesinger, for the past six years, associated with the Inter-Ocean Film Corporation as manager of the company's department of foreign film sales, announces his resignation from that organization and simultaneously the formation of his own export company. Schlesinger's latest move was motivated by a desire for growth and expansion, and is the culmination of an ideal which he has secretly cherished since his entrance into the motion picture industry about ten years ago.

Mr. Schlesinger's resignation from the Inter-Ocean was accompanied by a personal letter conveying the friendliest feelings toward the company and its entire personnel. To Mr. Cromelin, president of the company, Mr. Schlesinger expressed the high regard and esteem held for him in no uncertain terms, and hoped to be able to perpetuate their "wonderful business association" for many, many more years to come. To other members of the company's sales and executive staffs, Mr. Schlesinger wrote, declaring his unbounded pleasure in a business experience which had been so rich in friendship and loyalty.

Mr. Schlesinger has taken offices in the Candler Building at 220 West Forty-second street, and will henceforth transact all matters of business from these offices.

Lasky Tells Wampas to Throttle Down Ciphers

Jesse L. Lasky proved a big drawing card at the meeting of the Western Motion Picture Advertisers held on Monday evening, July 11, at the Assembly Tea Rooms in Hollywood, the largest attendance being registered since the inception of the organization.

Mr. Lasky, introduced by Arch Reeve, gave one of the most interesting talks ever heard at a "Wampa" meeting particularly in that it concerned the present condition of the industry. Various interesting facts concerning his own organization and used as illustrations for the necessity of instigating drastic measures in order to carry the business through the present season of depression were given in confidence. One specific thing that the publicity men could do, Mr. Lasky asserted, was the elimination from all future press copy of statements that would tend to make this business appear in the eyes of the public one of waste and extravagance.

J. Swazey, business manager of the Los Angeles Examiner, was another guest of the evening and gave a short forceful talk on what his publication was striving to accomplish in behalf of the motion picture industry.

A unanimous vote was passed reducing the initiation fees of the organization to $5 during the next month when a drive for new members would be instituted.

Studio Wage Reduction Is Due, Says Goldwyn

Samuel Goldwyn, who is now on the Coast, has stated in definite terms the stand of the company he represents relative to the strike of laborers at the various motion picture studios in the vicinity of Los Angeles.

"Painters, carpenters and electricians have gone on strike at this and other studios," said Mr. Goldwyn. "Recently there has been a readjustment of wages in the steel industry, the textile industry and in other industries generally. This reduction did not come in motion pictures until after it had been adopted nearly everywhere else.

"It is a question of making pictures at a lower cost, or not making them at all. The statement is being made that the producers are trying to abolish the eight-hour day. This is not correct. After eight hours of work, time and one-half will be paid. Studio workers are being asked to accept an approximate reduction of twelve and one-half cents an hour."

DONALD CRISP'S PICTURIZATION OF "THE PRINCESS OF NEW YORK"

This Paramount picture, adapted by Margaret Turnbull from Cosmo Hamilton's novel, features David Powell, and was produced in London by Famous Players-Lasky British Productions, Ltd.

Chicago and the Middle West

By PAUL C. HINZ

Reid Does Not Think All-Star Casts Hurt Individual Player's Popularity

WHETHER the use of a cast of full-fledged stars endangers the popularity of any one individual in the cast is a question that worries Wallace Reid not at all. A discussion of Paramount's new policy as evidenced in "The Affairs of Anatol" came up during Mr. Reid's recent visit to Chicago, July 11, where he stopped on his way to Los Angeles.

"The amount of featuring which a producer gives a star is of less importance than what the exhibitor gives him," Mr. Reid told members of the press. "A star who has been strong enough to command a public following will be strong enough to keep his friends no matter how strenuous the competition.

"The exhibitor, of course, knows best what goes in his community. If I happen to play opposite some one comparatively unknown and that picture is shown in the town where the 'comparatively unknown' was raised and brought up the fans in that town are not going to the theatre to see me, but for a glimpse of the one from their own ranks.

"It was because of many requests from fans desiring to see certain stars work together that this policy was put into practice. 'Peter Ibbetson,' in which Elsie Ferguson and I are both starred, is another example of this. It is, by the way, one of the most difficult and fascinating characterizations I have ever undertaken."

The star's visit to the Tivoli Theatre, conducted by Dan Roche, publicity director for Famous Players-Lasky in Chicago, was the special feature of his stay in this city.

A reduction of five cents in admission prices was effected in seventy-five per cent. of the houses on the Lubliner & Trinz circuit during the week of July 11. This new scale will continue until the days of better business, General Manager Emil Stern announces. There has been change in prices charged at the de luxe houses on this circuit.

New Rules for Pathe Staff—Clocks to be Punched at 6

Manager William A. Aschmann has established a hot-weather policy of starting work at 6 a. m. Believing that the forenoons offer the greatest inducement toward hard work he has given the greater part of his corps the early shift—from 6 to 2:30 p. m., the others working from 10 to 5.

"It's a fine scheme," he reports enthusiastically. "We get started here before most people are up, and get the most trying part of our work done before the telephone starts ringing. It's an extension of the daylight saving system."

It May Interest You to Know That—

Helen Holmes, Hank Mann and little Ben Alexander spent a few days in Chicago the week of July 11. Miss Holmes, who recently completed "The Girl of Ghost City" for Spencer Productions, announced while here that she will start work in September on her own productions, which will be five-reel Westerns. She left for California Sunday, July 17. Ben Alexander was booked by Don Meaney, his manager, to appear in a sketch at the Rialto, on the Jones, Linick & Schaefer circuit, the week of July 17.

* * *

J. S. Gillick has been promoted to the position of assistant manager of Pathe's Chicago office. Mr. Gillick has been connected with this branch for the past five years, where he has advanced from the position of assistant booker. He succeeds W. W. Anderson.

* * *

Max Slott, who was assistant house manager of the Woodlawn Theatre for the past two years, has been appointed manager of the Stratford Theatre. He is one of the youngest theatre managers in Chicago, and made his reputation first while at the Jackson Park, where he held the position of assistant manager until his connection with the Woodlawn.

* * *

We enjoyed a call on Friday, July 15, from D. E. Oliver, head of the Oliver Motion Picture Supply Co., of Cleveland, one of the pioneers of the business. Mr. Oliver's picture experience dates back to 1897, when he launched a company called the Olympia Concert and Specialty Company, then engaged in the presenting of pictures of 50-foot lengths, projected by the old Edison Kinetoscope machine. The first show under the management of this company opened in the Opera House in Albert Lea, Minn., early in the month of July, 1897, when Mr. Oliver enjoyed the distinction of having three official titles—that of manager, operator and barker—from which positions he finally accepted as his vocation that of the operator. In 1906 the Oliver motion picture company was organized in Cleveland, Ohio. It is said to be the oldest supply house in that state, and still doing a successful business.

* * *

A. J. Krug, aged forty-nine, owner of the Park Manor and Windsor Park theatres, died July 12 at the South Shore Hospital, where he had just undergone an operation for appendicitis. He is survived by his wife and family, residing at 6722 Constance street.

* * *

Ben Cohen, assistant manager of the Roosevelt Theatre, was absent from his post for a few days owing to the death of his father, Samuel Cohen, of Chicago.

MELODRAMA NOW AND THEN IS RELISHED BY THE BEST OF MEN

And Charles Ray manages to mingle thrills with laughs in many of his First National pictures. This one is his personally directed production of the famous Hoyt melodrama, "A Midnight Bell." Doris Pawn is the leading woman

Libson Orders Cut in Admission Prices

"Back to pre-war prices," is the gist of an order issued by Isaac Libson, manager of a chain of theatres in the downtown section of the city in Cincinnati, last week. The cut in admission prices of the theatres which he controls, comprising practically all of the larger theatres in the city, is the second to be announced by Mr. Libson within the past two months.

Effective Sunday, July 16, a radical cut in admission prices of all theatres under his control were made, bringing back the level at which they stood before the entrance of America into the World War in 1917. "The time has come when prices of all commodities must go back to normal. In cutting our prices we are merely trying to do our share to get things back to an average level," explained Mr. Libson in announcing the reductions.

Under the change, admission prices at the Strand Theatre now is 15 cents with 2 cents war tax added, for all seats in the house. The former price was 20 cents, including tax. At the Family Theatre, 15 cents with war tax added is also the new price, while at the Walnut Street Theatre, the admission charge now is 30 cents for the lower floor, plus war tax, and 20 cents for the balcony with war tax added.

The twin theatres, Bijou and Star Theatres, located next to each other, under the new admission will return to the 'dime movie houses" rating. Formerly the prices of admission to these theatres was 15 cents.

Bray Pictures Counters Handy's Suit with Claim

According to the affidavit of Francis A. Gudger, vice-president of the Bray Pictures Corporation, his concern was justified in discharging Jamison Handy, and, instead of him being damaged, claims it is the injured party, and asks the court to dismiss his complaint and award the corporation $75,350 damages against Handy.

Gudger says his concern did engage Handy as director in February, 1920, and that it did not pay him $1,250 he claims was due him at the time of his summary dismissal, on May 1 last. That is all he does admit, and by way of counter claim sets up that Handy, instead of living up to the terms of his contract, acted as though the Bray concern was his own individual property. Gudger says Handy was negligent, careless and inefficient, and that he incurred obligations in the shape of agreements not authorized by his contract with them that caused great damage, and that when he was dismissed he took with him a print of a motion picture worth $350.

Referee Is Appointed in Roubert-Reelcraft Suit

Justice Peter Schmuck, of the City Court, New York, has appointed John H. Rogan referee to adjudicate the litigation instituted in his court by Matty Roubert Productions, Inc., against Reelcraft Pictures Corporation for $1,500 damages.

The suit is the result of an agreement entered into in June, 1920, by which the Roubert concern delivered to Reelcraft two negatives and two positive prints, one of which was "Vamp and Circus Days," the price to be $3,000 for each pair of negatives and prints. Reelcraft paid $4,500 down and was to pay, it is alleged, the balance at the rate of 50 per cent. in excess of $4,750 taken in by Reelcraft from the sale of the pictures. It is charged Reelcraft took in a sum in excess of $6,250, and that on October 1, 1920, there was due to Roubert $1,500, which it has been unable to collect.

Reelcraft says the contract called for delivery of twelve two-reel pictures, and that after two had been delivered there was no further deliveries of films; that this breached the contract, thereby damaging Reelcraft in the sum of $25,000, which is set up as a counter claim.

Kraus Sues Jans for Breach of Contract

An action seeking to establish damages, and incidentally procure an injunction has been filed in the N. Y. Supreme Court by Simon Goodman, doing business under the name of Kraus Manufacturing Company, against the Jans Productions, Inc., of 729 Seventh avenue.

According to the complaint filed it is alleged that Goodman entered into a contract with defendants for the manufacture of a stock of positive prints to be used in the advertising of the Jans productions, "Miss 129" and "Man and Woman." Goodman says it was agreed his concern would print still scenes from the picture plays for $280, and that it was further agreed plaintiff would sell the prints to customers procured by the defendant at 50 cents per set of plain prints, and 75 cents per set for colored prints, out of which the defendant was to receive 10 cents on each set sold.

However, in June, 1920, after plaintiff had entered on the work, a request came from the defendant to turn over to them the negative photographs, and after obtaining possession of same, it is charged refused to allow plaintiff to continue with the work. By this time, however, Goodman says his concern had turned out large quantities of the prints, which are undisposed of.

Walter Porges Dies After Illness of Eight Months

After making an uphill fight for eight months Walter Porges, 29 years old, formerly of Seattle, died in a New York hospital on July 10. About four years ago he entered the employ of Select in Seattle, where he remained for two years. His indefatigable work attracted the attention of J. S. Woody, who was then a Select executive in New York, and he was brought east to the home office to be assistant sales manager.

Some time later he joined the Realart staff in a special capacity, again through Mr. Woody, who had meanwhile become general manager for that company. Mr. Porges was soon after appointed assistant manager of Realart's Philadelphia office. Subsequently he was made assistant sales manager for Famous Players-Lasky, with whom he remained until becoming president of the Herald Productions, Inc., of New York.

AUGUST 25
IS
MOTION PICTURE DAY

Two Suits for $15,000 Against Herman Katz

Two actions have been filed in the New York Supreme Court, identical in allegations, but varying in the amount of damages claimed, on behalf of Frederick H. Crombie and Charles Knowles, both of Milwaukee, Wis., against Herman Katz, of New York City. Crombie asks for $5,000, while Knowles places his damages at $10,000.

Crombie alleges that, on October 6, 1917, he was approached by Katz and one John E. De Wolf, who, he says, were large stockholders in Paralta Plays, Inc. They solicited him to purchase fifty shares of the common and fifty shares of the preferred stock of their corporation, which, it was agreed, Katz and De Wolf would purchase back at any time notice was served on them of the desire of Crombie to part with the stock. Relying on this promise, Crombie states, he purchased the stock for $5,000. However, on September 6, 1919, when Crombie, pursuant to the agreement, sent notice to both Katz and De Wolf of his desire to sell back the stock, his request, he states, was ignored.

Knowles makes the same allegations, but says he purchased $10,000 worth of the stock on July 30, 1919.

Censors Disagree

"The Battle of the Century," otherwise known as the Dempsey-Carpentier fight picture, has been rejected for public presentation in Ontario by the Ontario Board of Moving Picture Censors, but it has been approved by the Quebec Board of Censors for exhibition in the Province of Quebec.

To Modify Censorship

A membership of 500,000 of the Presbyterian Brotherhoods of the United States is being organized by the Immanuel Presbyterian Brotherhood of Los Angeles to "eliminate destructive censorship and senseless blue laws."

A meeting has been called by the brotherhood officials to be held in Immanuel Presbyterian Church in Los Angeles, to which the prominent heads of the film industry have been invited. According to the officials the first unified step will be to silence "the fanatics' clamor for a destructive rather than a constructive censorship." The suggestion has already been forwarded to President Harding that motion pictures be placed under the control of the proposed department of public welfare with the head sitting as a member of the cabinet.

Efforts will be made to establish closer relations between the screen and the church by the brotherhood, which recognizes the great force for good that pictures may exert. "It is believed that better pictures will result and censorship be modified or eliminated through this relationship," is the statement of the officials.

The brotherhood movement is being greeted in Los Angeles as a significant step.

News of the West Coast

By A. H. GIEBLER

New Laboratory Active

Officials of the Kosmos Film Laboratory, a film printing and developing plant recently established in the buildings formerly occupied by the Brentwood Studios at 4811 Fountain Avenue, report intensive activities and great success with the monochrome process, invented by Dr. E. R. Walters, a member of the organization. The monochrome process is a system that permits of the application of single, double or triple toning of any shade or color to moving picture films. Edgar C. Snyder, vice-president of the laboratory company, states that the monochrome process is being applied to one of the biggest features made on the coast this season, which is now going through the plant.

Completes Another

Camera work on the second of the series of productions to be made by J. L. Frothingham for Associated Producers release has been completed at the Brunton studios. Edward Sloman directed the production, which was made from the E. Phillips Oppenheim story, "Passers-by," and which will be released under the title of "Pilgrims of the Night." In about three weeks Mr. Frothingham will begin work on the screen version of I. A. R. Wylie's story, "The Daughter of Brahma," in which Marguerite de la Motte will play the featured role.

MacDonald Directing

Wallace MacDonald, well known as a film player, having appeared opposite many of the noted feminine stars, has deserted the make-up box for a megaphone, and is directing the first of the Foremost Pictures Corporation's productions, entitled "The Western Princess."

Juanita Hansen will play the featured role, and Eddie Sutherland, Wilbur Higby, Jack Richardson, Buddy Post will interpret important parts. Carter De Haven is author of the story, and is one of the officials of the Foremost organization. Sam Warner and Herbert Somborn are also partners in the venture.

THE SITUATION IS REVERSED

Richard Dix as the patient cheers up Helene Chadwick, the nurse, in Goldwyn's "Glorious Fool"

First Comedy Completed

Buster Keaton's first comedy under his new contract with Associated First National has been completed at Keaton's studio in Hollywood. The new two-reeler has not been given a permanent release title as yet, but will have one before it is sent to Joseph M. Schenck of New York, sponsor of the Keaton company.

"Work" Completed

The second C. L. Chester comedy for release through Federated Film Exchanges, entitled "Work," and featuring Snooky, the "Humanzee," was finished at the Chester plant this week under the direction of Harry Williams and Mort Peebles.

To Release Barker Films

From Reginald Barker, former featured director at Goldwyn's, comes the announcement that he will release his independent productions through the F. B. Warren Corporation. The Warren Corporation will also release four pictures annually to be produced by Lois Weber; four by Victor Schertzinger; and a group of pictures made by four nations of Europe.

Casts for Metro

William Carruthers, formerly casting director for Robertson-Cole, has taken up duties of a similar character at the Metro studios. S. F. Jacobs succeeds Mr. Carruthers at Robertson-Cole.

Leaves for Europe

Mabel Normand, who has just finished "Molly O" at the Mack Sennett studio, has gone to New York, from whence she will sail for Europe. Mabel expects to be back at Sennett's by September 1.

Second Seeling Picture

The second five-reel feature is now in course of production at the studios of the Charles R. Seeling Productions, Inc. Will Rogers Junior plays an important part in the picture with an aeroplane, from which he suspends a rope ladder to rescue the hero of the play. The picture will be released through the Aywon Film Corporation, of New York.

Opens Agency

Miss Grace Inglis, sister of Gus Inglis of the firm of Willis & Inglis, who has been in charge of the casting and employment department of the Willis & Inglis organization for a number of years, is about to open an agency office in Hollywood. Willis & Inglis have discontinued their engagement and booking department.

A. D. A. Ball

The Assistant Directors' Association is making extensive preparations for its third annual barn dance to be held on Saturday, July 30, in Los Angeles. Prizes are being offered by the Board of Directors of the Association to the sellers of the most tickets to people outside the profession, and also to people in the profession.

To Entertain

Under the auspices of the Los Angeles Theatre Mens' Association, a midsummer night studio party and dance will be given at the new Cinderella Roof Garden at Sixth and Olive streets the evening of August 6. Sid Grauman will stage a pageant, and prizes will be given to the most life-like exponents of historical characters such as the Queen of Sheba, Cleopatra, Fatima, Helen of Troy, Aphrodite and others. There will be dancing, opened by a grand march at 9 o'clock, and between dances there will be various numbers staged by the special committee, which includes Theodore Newman, Frank Egan, Carl Walker, Nat Holt, Sid Grauman, Harry David and other theatrical managers.

Dies in Action

Spencer M. Curtis, 63, veteran motion picture and stock actor, was stricken with heart failure while working recently before the camera in the role of a "professor" in front of the Long Beach High School. The actor had complained of feeling ill during the day, and when the director called him to enter the scene he asked for a moment's rest. When he was able to walk into the scene he stood a moment and collapsed. He was taken to a hospital, but died without regaining consciousness. Curtis was for a time a member of the Hart company, and at another time of the Balbao company. He is survived by his mother and one brother in Ohio.

Salisbury at Work Again

Monroe Salisbury, after a long period of inactivity, is making arrangements to begin the production of another picture in which he will play the star part. The story he has selected has a Spanish setting, and parts of it will be filmed in Mexico.

HARRY MYERS LOOKS RUGGED

Yet Hodkinson reports he's in Rockett Film's "Handle with Care"

A. S. KIRKPATRICK

Kirkpatrick Is Made Assistant General Manager of Educational Film Corp.

ANNOUNCEMENT has just been made by E. W. Hammons, president and general manager of Educational Films Corporation, of the appointment of A. S. Kirkpatrick as assistant general manager of Educational. Mr. Kirkpatrick resigned as general manager of the Robertson-Cole Distributing Corporation to become identified with Educational.

Mr. Kirkpatrick has been identified with the motion picture industry in an executive capacity for more than seven years, and in this time has dealt extensively with every phase of the business end of production and distribution. He entered the industry with the Colorado Motion Picture Company of Denver as production manager, and from there went to Metro. In 1915 he became identified with the Mutual Film Corporation of Chicago, and joined the Robertson-Cole staff in May, 1919.

After considerable experience as production manager early in his motion picture career Mr. Kirkpatrick was in the sales end for some time, and from that went to general managership.

"The extensive experience and wide knowledge of the exhibitor and his needs which Mr. Kirkpatrick brings with him," said Mr. Hammons, "are of inestimable value to Educational. He is one of the keenest thinkers and one of the most far-seeing men in the managerial end of the industry today."

Before taking up his duties at Educational's headquarters Mr. Kirkpatrick made an extensive tour of the eastern states, investigating conditions in the motion picture industry. It is his judgment as a result of this trip that there is no basis in fact for any but the most optimistic outlook for the next year in the industry.

"Wherever a pessimist was to be found," said Mr. Kirkpatrick, "it could easily be seen that talk and not facts was the foundation for his judgment. Some exhibitors were very plainly taking a course to hinder rather than help their own business. They would rent a big picture at a big price that justified big exploitation, and yet they would say, 'Now, I can't afford to advertise this month'; and where good exploitation would have brought big business they suffered as a result of their own foolish attitude."

Mr. Kirkpatrick was introduced to the Educational organization by Mr. Hammons at Educational's first annual branch managers' convention in Chicago, where he made a short talk, giving his observations on his recent tour.

Governor and Mayor Dedicate Samuels' New Metropolitan Theatre in Atlanta

WITH the governor of Georgia and the mayor of Atlanta as godfathers, and the anniversary of national independence as its birthday, Sig Samuels' new Metropolitan Theatre opened its doors at noon on Monday, July 4 ("as advertised," proudly declared Willard C. Patterson, its manager), and took its place at once as the showplace of the southeastern states.

The theatre was thrown open to the public for the first time at noon, but it was at the 9:15 p. m. performance that the formal dedication took place. Governor Thomas W. Hardwick, for the state, and Mayor James L. Key, for the city, stood beside Col. Walter Andrews, master of ceremonies, and Willard C. Patterson, the manager of Sig Samuels' enterprises, and congratulated the people of Atlanta upon the twentieth century palace of entertainment that had become theirs.

1700 Seat House

The Metropolitan, which is the Associated First National franchise house for Atlanta, seats only 1,700 people, but it is estimated that more than 2,000 were packed into the theatre when Governor Hardwick arose to address them.

Governor Hardwick stressed the value of amusement in the American scheme of living in his talk Monday night; Mayor Kye told of the pride Atlanta had in such an establishment as the Metropolitan and in such forward-looking citizens as Sig Samuels and Willard Patterson. Walter Andrews, while mastering the ceremonies very nicely, paid high tribute to Sig Samuels and to the pluck and hard work which have made him a leader in Atlanta business and the practical donor to the city of the handsome, new picture house.

Tribute to Samuels

Willard Patterson made a very good speech. Those who had no idea of Willard's latent oratorical powers were pleasantly surprised. He couldn't refrain from adding to the tribute which had already been handed Mr. Samuels, and he found that his audience was entirely in sympathy with what he had to say. Pat didn't make any promise about the management, but left his hearers with the feeling that they would be well served nevertheless.

Four brief, pleasant, warm-hearted speeches, that was all the dedicatory program. Then the orchestra, directed by Dave Love, swung into an American medley as an overture, and the newest theatre in the South began to display its wares with a First National-Marshall Neilan picture, "Bob Hampton of Placer."

Demurrers Filed in Suit Over Studio Rent Money

Demurrers have been filed in the New York Supreme Court to the suit brought by the J. F. & M. B. Construction Company against Vivian Martin Pictures, Inc., and Messmore Kendall, who demur to the complaint on the ground that it is brought against the motion picture concern and Kendall jointly, and that they are not severally liable on the same instrument.

The construction company in its complaint, which seeks to recover $5,000 damages from the motion picture concern and Kendall, alleges that it leased for one year, for use as a studio, the premises at 75 Mill street, Astoria. The lease was to cover the year ending May 31 last at a rental of $30,000 a year. It is alleged that the defendants defaulted in the payment of the rent for the months of April and May last. Kendall was made a party to the suit because, it is alleged, he guaranteed the payment of the rental called for in the lease.

Kane on Vacation

Arthur S. Kane, president of the corporation which bears his name, and chairman of the board of directors of Associated Exhibitors, Inc., left New York recently on a three or four weeks' outing, his third in six years. With Mrs. Kane and Arthur S. Kane, Jr., he expects to explore by motor the Berkshires, the Adirondacks and the Green and White Mountains.

Mr. Kane took a three months' vacation in 1915 and one of a single month just before organizing Realart Pictures Corporation in 1919, but since the latter year he has left the neighborhood of his office only to confer with Charles Ray or other stars under his management.

Touring Europe

H. G. Price, of the Famous Players Film Service, Ltd., Toronto, is making a tour of Europe, his itinerary including England, Belgium, France and Latvia.

E. A. Schiller Honored

E. A. Schiller, general representative of the Loew interests, with headquarters' offices in the Loew's Grand Theatre Building, Atlanta, Ga., has been appointed as lieutenant-colonel on the military staff of Thomas W. Hardwick, Governor of Georgia. It is particularly significant that Schiller should have been selected as he is one of the pioneers of the show business in the South. Although a New Yorker by birth, Mr. Schiller makes his home in Atlanta, and has always been an invincible believer in the South and its possibilities—especially as regards show business.

Western Studio Strike Involves 850

Los Angeles, July 20.

(By Wire to Moving Picture World)

The strike of studio employees, which started last week following a reduction in wages of approximately 12½ per cent., has been growing, until the following studios are involved: Goldwyn, Metro, Fox, Realart, Lasky, Century, Hal Roach, Buster Keaton and Hamilton White.

According to union leaders, the strike involves 850 men and women, representing sixteen different crafts.

Universal City and the Bruton Studios will be involved in the wage controversy when the contemplated cut is established.

W. J. Reynolds, secretary of the Motion Picture Producers' Association, says that producers are having no trouble in filling the places of the striking workmen.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Makes Appeal to Automobile Bathers to See the Show if Going or Coming

JACK A. LACY, Detroit Paramounteer, has kicked into something that will help you on your summer business. Lately he was called into consultation by the Frear Theatre, Blakey, Mich., and his diagnosis showed that too many people were going swimming.

The town is something like 24 miles from a bathing beach, but most of the residents have cars, and it was the big stunt on the summer afternoons and evenings to get into bathing suits and go for a dip. When they got back they did not want to go to all the trouble of getting dressed in order to go to the theatre. That seemed to be the trouble that was hurting he box office.

Bid for the Bathers

Lacy suggested that the management reserve a section of seats for the bathers and then advertise the fact. The seats were covered with oilcloth and a special section was set apart. Then the Frear advertised not alone in the town but along all the roads to the lake and up the roads from Blakey to where bathers might come from.

The idea took hold. Bathing suit parties came to be a fad. Some went in their bathing suits, saw the show and then went for a dip. Others stopped on the way back. It came to a point where parties would stop on the way to the Beach and make reservations in the west section for later in the evening.

Spread the Idea

Lacy determined to spread the gospel, so he tried it on Flint, Mich. There the local ordinance prohibited the wearing of bathing suits away from the beach, but dusters and bath robes were deemed sufficient clothing, and it took hold there.

The idea was so novel and so effective as a money getter than the idea has been taken up in several other towns, and Lacy sent it on to the home office to be passed around. Eli M. Orowitz is going to try to introduce the stunt in Atlantic City and Fred V. Green, in the New York office, is talking it up along the North Jersey coast and on Long Island.

Makes an Appeal

There are a lot of people who would come to a show if they could sit in their bathing suits, and a lot more who would like to if the idea got common enough. Thousands of bathers now motor down to Coney Island for a dip without the bother of dressing in a stuffy bath house, and many of these would stop at the places along Coney Island avenue if they could go in in their dusters—and most of them are provided with covering in compliance with the New York law.

It is the same way in other cities. The auto bathers are on the increase, and they are cutting down the possible picture patrons. Make a bid for them and they can not only be won back, but others will be brought in.

Played on Character

Meriden, Conn., like most manufacturing centres, has had a lot of bunk about character readers who work for the big manufacturing concerns. Before a boy gets a job in the office or a man is put on a machine, the expert gives him the once over.

W. A. Moore, of the Poli Theatre, knows this, along with the rest of the town, and when he booked Priscilla Dean in "Reputation" he obtained striking photographs of the four phases of the dual role Miss Dean plays and offered prizes for the best characterizations of the four prints in one word each. It brought him hundreds of replies and aroused more than usual interest in the play. It's a good stunt even where there are not character experts.

Bathing Suit Show Got the Business

There is no particular connection between "Jim the Penman" and rubber bathing suits, even if the finish of that story is "all wet," but there was a druggist in Madison, Wis., who saw a style show in Chicago and wanted to introduce the latest novelty in bathing togs to the home town, so he arranged with F. J. McWilliams, of the Grand Theatre, to use the show, the druggist supplying the models and the suits. He also kicked in with his own advertising to support the house announcement. As the suits had been written up in one of the popular scientific magazines as a novelty, there was small trouble in getting the newspapers to come in with unusual publicity stories.

It was like finding money for Mr. McWilliams and the suits—and the girls inside them—were more of an attraction than Barrymore. The bathing suit show is always a popular summer spectacle, and it has even more drag when well-known local models can be used.

It will prove a whizzer for "The Old Swimmin' Hole," better by far than for "Jim the Penman," but Mr. McWilliams couldn't wait, for his druggist confrere was in a hurry to start the sales.

Likes Lacey's Idea

O. T. Taylor, of the Weir Theatre, Aberdeen, Wash., is an expert on lobby work as you can tell from his capital schemes exploited in this department, but like all leaders, he is a big enough man to recognize merit in others, and he writes his enthusiastic appreciation of Frank Lacey's silhouette lobby for "The Love Flower," recently shown here and adds: "If it wasn't that we've already played 'The Love Flower' I would have adapted that stunt to the Weir lobby. Nevertheless, the first suitable picture that comes along gets the silhouette display at the Weir." That's praise from Sir Hubert. Have you tried the scheme yet?

HOW THE AUTOMOBILE CLUB OF ST. LOUIS TIED UP TO THE CAMPAIGN FOR "TOO MUCH SPEED"

The warning hands were affixed to every sign erected by the club in and out of town and covered several square miles of territory for the run of the Wallace Reid picture at the Missouri Theatre, though there was no advertising material on the hands themselves. That is where the beauty of the hook-up comes in. It appears to be a spontaneous act and not a tie-up

Selling the Picture to the Public

Made Personal Canvass

The Rose Theatre, Glendive, Mont., made personal contact for "Deception" and Rick Ricketson helped Manager Thomas Vallancey put it over to the last gasp.

The town holds only 4,000, so it was simple enough to call all the telephone subscribers and tell about it. Then Ricketson appeared before the lunch clubs and the sewing circles to make a personal talk, doing better in this end than could a local man.

The results were so good that Mr. Vallancey is sold on the exploitation idea and will have a hunt for Marion Davies in "Buried Treasure." He has no newspaper to work with, so he will do it with placards, but he will put it over.

Made a Swimming Hole His Lobby Decoration

H. A. Daniels, of the Rialto Theatre, Laredo, Texas, is right on the Rio Grande, which is either a flood or a famine. He figured out, when he booked Charles Ray in "The Old Swimmin' Hole" that a sample copy would be the best way to put over this First National, so he built an elaborate scene in one corner of the lobby, with greenery and an old mill with a wheel that turned and a pool at the base where a number of china dolls disported themselves.

Made a Hit

If you can imagine anything more likely to pull in a section where they advertise for the river in the lost and found columns after the first of July, send it down to Daniels, but he thinks he got about all the money there was in Laredo with what he did.

He didn't confine himself to the lobby display. He started billing his attraction well in advance with a lot of three sheets and one 24-sheet, and followed this with a series of original cartoons by a local artist, each depicting some phase of swimming pool humor.

This cartoon idea is worth remembering for any story of this class, for a clever artist and turn loose a set of drawings that people will look up. Try it some time for this or any similar story.

Hyman's Novelties at the Mark Strand

For the week of July 24 excerpts from "Sari" will be the operatic feature of Edward L. Hyman's program at the Mark Strand, Brooklyn, with Roberts' transcriptions of Fosters' "Old Folks at Home" for the introductory overture. The catalogue title of this is "Old Folks at Home and in Foreign Lands." It will first be played as written, and the production stage will show the Southern drop with a levee and an illuminated boat. The front of the opening will be screened with gold scrim on which the titles will be flashed. As the melody is played, it is sung by a mixed quartet. Then the lights dim and on the scrim flashes "This is how it might sound if you heard it in France." Then the song is worked out in the style of the French composers, and so on through eight changes, each time an appropriate scrim announcement, until at last it is played as an Hungarian rhapsody.

EDW. L. HYMAN

Following this a basso sings Adams' "The Bells of St. Mary's," from the concert stage, amber foots, white spot. The third number is the "Sari" selection, which lists: "Love Has Wings," a tenor solo, and "Love's Own Sweet Song" for soprano. The setting will be a red cyclorama drop, parted in the centre to disclose a French window, back of which two thousand watt lamps with blue screens supply a contrasting illumination. The stage lighting will be in red, to bring up the tone of the cyke, and orange spots will light the singers, the orchestra and house being in blue.

The Topical Review will break the setting for the next number which will be Lincke's "The Glow Worm," which will be sung by a male trio with soprano obligato. Two dancers will also be employed. The set will be a colonial interior with the players in the cool, fluffy dresses and knee breeches of the period. The three-wall set is done in mottled orange and green, and carries three painted candelabra. The flames of the candles are cut out and these are backed by small amber lights to give real light. One dancer opens the number, the song following, and at the close a little girl will do a second dance to a continuation of the chief number.

Norma Talmadge in "The Sign on the Door" follows, and then a baritone will sing "Homing" by Del Riego. An old homestead exterior is used for this, with picket fence and set trees. Stage lights will be in red and amber to give a sunset glow, with green at the bottom to light the grass mats. An old woman is disclosed, seated in a rocking chair as the scene opens and the tenor enters singing the first line "All things come home at eventide." He embraces the mother and continues the song perched on the arm of the rocker.

Just make a note that this will form a splendid prologue to "The Old Nest" when that is released.

A Mack Sennett Comedy follows, and this gives place to the organ postlude.

This makes for a program of high class and yet not too strenuous for the hot weather.

SWIMMIN' HOLES ARE NOVELTIES IN PARTS OF TEXAS

Down there they have to turn the hose on the Rio Grande in summer to lay the dust, and H. A. Daniels had to make a lobby display to alibi Charles Ray in "The Old Swimmin' Hole" when he played that First National production

Ask Greene, He Knows

Fred V. Greene, New York Paramounteer, has discovered a wall board, suitable for cut-outs and building lobby displays, which sells for 87 cents the 6 by 10 foot sheet, if ordered in lots of ten sheets or more. If you are a Paramount exhibitor and send him a stamped reply envelope he will probably be willing to slip you the news. He is not interested in the concern, nor is anyone in Paramount, but he was looking around for some material to use in his own schemes and the price is in such a glaring contrast to the price of other wall boards that they had to sprinkle ice water on him when they told him the price.

"Every Day Is Mid-Season"

When Rickards and Nace opened their Rialto Theatre, Phoenix, they did not consider waiting until cool weather. They figured they had the most attractive climate in the state inside the doors and that they could make that an attraction, so they booked in Tom Meighan in the City of Silent Men," called in John LeRoy Johnston, the Paramounteer for their district and told him to go to it.

Johnston used street banners, ballyhoos, window work, heralds and all else he could think of, and they played to good business. Now Rickards and Nace watch the thermometers on the shady side of the street, kicking the glass off the top of the tubes and murmur "Every Day is Mid-Season." That's a good slogan for any manager. Go right ahead, no matter what the weather, and a cool house and exploitation will do the work.

Selling the Picture to the Public

SURE, THEY HAVE BILLBOARDS IN BAYONNE; BUT STILL

No one will regard a billboard with the same interest that they will the identical paper pasted out of place. Paramounteer Fred V. Green, Jr., knows this, so he pasted one six-sheet on the curb in front of the Lyceum Theatre

Pasted the Posters Along the Gutters

Fred V. Green, Jr., Paramounteer out of New York, knows that the thing out of place is the thing most widely noticed, so he and I. Rosenblatt of the Lyceum, Bayonne, N. J., decided that a six-sheet for "The Wild Goose" pasted against the curb would attract some little attention.

You see the Lyceum is on the main street and all the busses and general traffic pass up and down the street. They can't help seeing the road, and in the road was the Wild Goose, honking lower than usual. They planned to strip either side with "It's a Paramount picture," but they ran out of paste and the stationery stores were closed, so they let it all ride for Cosmopolitan.

They made cutouts for the marquise—three of them, though two at the corners got the light at the wrong angle, and used stills.

Where there is a law against sniping it will be well to obtain the consent of the police to the violation, but where you can fix things this makes a great "just once" stunt. Try it some time, but hold it for a play worth while, for it is too good to waste on a straight program feature. Hold it for a special.

It's not new, for we recall having seen the theatrical strip of Broadway posted with half sheets flat on the pavement for several blocks, but it is so cold that it is virtually brand new.

Used Eighteen Tickets

Eighteen tickets were used by Leon J. Bamberger to put over a two page hook-up in Red Wing, Minn. There was a misspelled word in each of nine advertisements, and each store had two tickets to give the first two persons who rushed in with the correction.

The real kick in the stunt was supplied by the spectacle of a lot of people with newspapers in their hands rushing from store to store in the hope of finding one not yet visited.

Made Strong Appeal to Visiting Moose

Harold F. Wendt, of the Rivoli Theatre, Toledo, hooked in with the recent Moose Convention from every angle he could conceive. Most of the delegates were quartered at one of the 22 principal hotels, and in each the desk clerks were subsidized with passes to place in the mail box of each guest a postcard addressed, "Mr. Moose Delegate, Hotel, Toledo, O." This was done in reproduced handwriting, the same as the message, which was an invitation to come to the Rivoli and see one of the handsomest theatres in the country.

Hand Out Cards

Similar cards were handed to each person found on the street wearing the Moose insignia, a trailer of welcome was run all the week, and a boys' band, which came with one of the delegations, were made guests one evening and the fact announced by means of a hurriedly printed one sheet posted throughout the convention district.

It is not easy to get the delegates to a convention for the local committee supplies material for a complete program, but most of the time at the Rivoli there were more Moose than non-members in the audience, which proves they can be gotten if you go after them right.

Sold Circus Angle On the Fox Special

E. R. Rogers, of the Rialto, Chattanooga, knew that he could get more money for a circus story than he could for a girly show, and he knew that the Fox special, "Skirts," was really a circus story and not just a bunch of bathing beauties, so he rigged up the lobby for red wagon atmosphere and pulled a great deal more money through the window than would have been his had he let it run on the title and what the title suggested.

He put down tanbark for a flooring and had a painted pony and a ringmaster and a rider, and he even seems to have dug up a circus saddle from somewhere.

With the box office enclosed in a ticket wagon and plenty of colored streamers even a veteran circus man would have felt at home.

HOW A SOUTHERN ENTERPRISES' HOUSE PUT OVER "SKIRTS"

E. R. Rogers, of the Rialto, Chattanooga, knew that he could sell a circus story better than a girly story, and he knew that "Skirts" was a circus picture, so he got up a circus lobby and put over the Fox special to good houses

Selling the Picture to the Public

Local Stores Paid Advertising Bills

In these vacation days anything that helps a little helps a lot. John P. McConville, who Paramounts out of Boston, has been working a scheme to help the houses by persuading the stores to pay the advertising bills.

It's old stuff; merely an improvement on the page and two-page hookups, but it's an improvement, which is why it's here.

He simply applied the passes for misspelled words to an individual advertiser. He worked it in Fitchburg for the Universal Theatre, when that house played "Forbidden Fruit," and it worked again in Holyoke for "The Inside of the Cup" at the Strand.

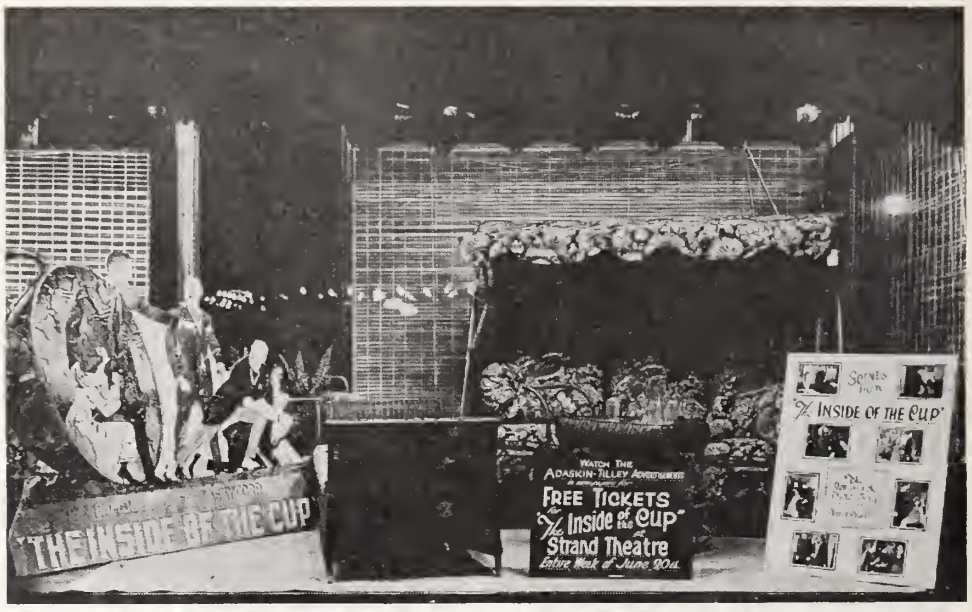
In Fitchburg he got half pages in two local papers and in the Leominster sheet.

In each instance the store gave a large centre panel to the attraction and then announced that tickets for this attraction would be given those who discovered typographical errors in their advertisements. The theatre gave the passes and the stores paid the bills and found it a profitable investment.

In both towns an important window showing was a part of the plan.

Stores know that hook-ups help. They are glad to get in with the theatre. And the theatre that can get large advertisements without cost is fortunate. It cuts both ways.

Don't wait for an exploitation man to come around. You can engineer the stunt yourself and save time. Twenty-five or even fifty sets of passes can be better spared this time of year than can the cost of even a quarter page ad.



THIS HOLYOKE BUSINESS HOUSE GAVE A WINDOW AND ADS

John P. McConville, Paramounteer for Boston, hooked two stores to individual hook-ups with "The Inside of the Cup" at a cost of a few passes for misspelled words in the store newspaper ads. Cheap and effective

A Wire to Meighan Brought a Response

S. N. Brooks of the Casino, Greenville, S. C., worked the telegram stunt in a slightly different way and made a great deal more out of it than the ten dollars the stunt cost.

Five days before the showing of "The City of Silent Men" Mr. Brooks shot a wire to Meighan, asking him what he thought of the picture. Meighan was in the next morning with a night letter in which he referred to the trade paper reviews and expressing the personal opinion that it was the best thing he has yet done.

This was reproduced for the newspaper advertisement, then the wire was given the sign writer to copy on a beaverboard 8 by 9½ feet, which had already been painted up as a telegraph form. This was used as a banner in the lobby.

Just below there is a frame giving a copy of the telegram to the star and the original of his reply, the clippings from the trade papers, and two of the identification bills. This was a new idea in Greenville, and it put the stunt over.

The lettering cost $8 and the beaverboard was not charged, as it was possible to use it again. The remainder of the cost was for the wire to Los Angeles. It is cheap and effective advertising where it has not been done before, and vastly more effective than the mere lobby showing of the form. The size impresses with a sense of the bigness of the play.

HE WIRED MEIGHAN AND MEIGHAN SENT AN ANSWER

How S. N. Brooks, of the Casino Theatre, Greenville, S. C., put over "The City of Silent Men" with a giant telegram and the press opinions to which the telegram referred. It cost less than ten dollars for the entire stunt

Hooked to the Post For "Too Much Speed"

Helping the Missouri Theatre, St. Louis, put over "Too Much Speed," Charles E. Raymond, the district Paramounteer, sent out a lot of postcards reading: "A message for you! Look on page 5 of the Saturday Evening Post, Issue of May 28."

The very fact that the issue in question was several weeks old, and yet not too old, helped the stunt. It necessitated a hunt for the issue, and most persons who received cards made an effort to hunt up that particular issue, because the appeal of curiosity is strong.

What they found, of course, was the story from which the film was made.

Got Something New For "Too Much Speed"

Evert R. Cummings, of the Fort Armstrong Theatre, Rock Island, Ill., did not make a campaign for "Too Much Speed" but he got out a red on white card which he tied to all auto wheels. This read "9,984 killed last year from 'Too Much Speed.' Think of your family and take them to see Wallace Reid's latest picture, 'Too Much Speed' at the Fort Armstrong. The coolest place in town. 3 days only, starting July 3."

Where you cannot swing the crusade, you can at least follow this copy with good effect.

Selling the Picture to the Public

THESE WINDOW CARDS ARE HOME MADE BUT VERY WELL DONE

The Orpheum Theatre, Roundup, Mont., did not feel that it could exploit even big pictures, but Rick Ricketson, Paramounteer, persuaded them to try it on a small scale and now that they know it can be done, they are going to do more

Local Art Posters Set Ball Rolling

Because the Orpheum Theatre, Roundup, Mont., is a small house the management felt that it could not exploit even "Deception" until Rick Ricketson, Paramounteer for Salt Lake City territory, came along.

He explained that exploitation was not spending a lot of money, but merely a matter of doing something more than ordinarily was done. The Orpheum had never done anything in that line, so Ricketson persuaded the management to try something.

Found Local Artist

A local artist was dug up, and he produced two very good designs. The cutout figure in a night gown is not a poster cutout, but an original design with fine, forceful lines, and it brightened up the window and helped sales both of tickets and clothing. The other card is not quite as strong, but it is distinctly good. With a little extra lobby display the effort so persuaded the Rounduppers that they came out in force, and now the Orpheum knows that it is not a matter of money but originality which counts for most, and after this it is going to exploit, knowing that it will get its money back.

Swift Lands Twice in Same Show Window

Harry Swift, the Albany Paramounteer, is still specializing in windows, but he gets results, and so you can't blame him. He takes the same joy over a new window convert that Billy Sunday feels in the folks who hit his trail. He's a regular exploitation missionary.

Recently he got after the Aeolian Agency in Troy for "Deception." They didn't seem to care about the pupling value of stills, but Swift showed them a sketch of a card reading "We practise no deception when we say—" and let them fill in with a puff for the phonographs. They also took some stills.

To their surprise they found that it brought people to the window, and when Swift came around a little later to tell them that "The Witching Hour" would be at the Griswold and that "A witching hour at home with the Vocallion" was the height of bliss, they almost kissed him, they were so glad. So he sends along the two photographs to prove what he can do.

Was Good Reason Why the Wild Goose Stuck

T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., does not believe in taking chances. He knows that live stock is better for lobby or street attraction than all the cutouts or stuffed animals you can find, so he sent out a goose and gander through the streets with a boy carrying a sign "The Wild Goose is the only animal that sticks to its mate to death." And to make sure the pair did stick together, he tied their feet. He wasn't going to have any goose make a liar out of him.

The stunt cost $2 and pulled up business for "The Wild Goose" about 20 per cent., which is a good return on the investment. This is a new idea for "The Wild Goose" and is worth copying.

HARRY SWIFT OPINES THAT HE MUST BE GOOD IF HE CAN PLAY RETURN DATES LIKE HE DOES IN THIS WINDOW

The Albany Paramounteer took the belt line up to Troy and persuaded the Aeolian agency to use the good old "We practice no deception" window card. He threw in a bunch of stills along with the idea and they liked it so well that when he came up again for "The Witching Hour" they announced that a Witching Hour was one spent with a Vocalion—and took some more stills

Selling the Picture to the Public

Once More Figurines Advertise in Seattle

A. Mike Vogel believes that sometimes lightning will strike twice in the same place, if it can be coaxed, so he repeated the clay model stunt used for "Idols of Clay" for "Deception."

But he knew he would have to do better than last time to get over right, so Archie la Ferniere got busy and built up on the scheme. He modeled the figures from characters in the play and then showed them alongside the stills of the same players for the purpose of comparison. This, as already pointed out in the Collins' stunt, makes people study and therefore impresses them more strongly.

Built Up a Lamp

Another new angle was taking the electric lamp shown in the reproduction and making a design at the base of this. It helped to gain interest.

You may not have a slay modeler on your staff, but listen. Every toy dealer handles modeling clay put out under one of several names. He will be glad to hook up with anything liable to promote the sale of the prepared clay. Don't offer prizes for the best models prepared from clay purchased, for that will get you into trouble with the authorities, but offer prizes for the best plastic models in any medium and you can hang the window on the dealer on the proposition that he will share in the sales. Put out sills two or three weeks in advance, if you can get them that early, and give a prize to the best model of any figure the artist may select. You will get enough models to hit all the good windows in town, and you'll get several hundred dollars' worth of advertising.

You must create business this time of year. Here's a simple and efficient aid. Use it.

Use Exploitation Wisely

CLAY MODELS WORK AGAIN IN THE PLACE OF THEIR ORIGIN

A. Mike Vogel takes a repeat on the "Idols of Clay" stunt for "Deception" and finds that the second use works even better than the first, possibly because the idea was more elaborately put over than the first time out

Perambulator Hooked to Marquise Display

A. Mike Vogel, who is a hustler if he does part his name in the middle, helped Charles F. McManus, of the Colonial Theatre, Tacoma, put one over for "The City of Silent Men."

The Paramounteer suggested a night city outline for above the marquise of the house, to be repeated on a truck which perambulated the city. The latter carried the same sky-line design which at night was illuminated from within, six auto searchlights providing the illumination for this and the central panel, which rose above the buildings. All of the windows were lighted at night as well as the lettering, and the effect was brilliant.

The big idea, however, was connecting the truck with the marquise display. The truck, by the way, cost nothing, the local agent gladly supplying this inreturn for the advertisement on the rear, which gave him more than he could get from an all-auto announcement.

THIS HOOKS THE PERAMBULATOR TO THE MARQUISE DISPLAY

Mike Vogel and Charles F. McManus, of the Colonial Theatre, Tacoma, collaborated in this display for "The City of Silent Men." The lettering and windows are cut out and lighted from within when it is dark enough to count

Begged for Encore on Buried Sentence

Because of the success of a buried sentence stunt when "Wet Gold" played at the California Theatre, Los Angeles, the Express sought a similar hook-up for "Excuse My French," because it found that the stunt had pleased the readers and made a hit with the advertisers.

In case you overlooked it the first time, here is the idea: The newspaper buries words in the classified advertisements and these words when found and reassembled, form a sentence. That for the last stunt was "The California Theatre announces Vivian Martin in 'Pardon My French,' adapted from Edward Childs Carpenter's 'Polly in the Pantry'."

These words are set in various want advertisements and are marked by parentheses. For example, one might read "Cook for small family. Must be able to (Vivian) do plain laundry work." The words are not buried in their regular order, but are completely jumbled. This makes the reader study until the sentence sinks in.

Passes are given the successful contestants and the house gets a further return in the daily stories the paper runs on the contest. This may be made a one-time affair or run over a period of days, a few of the words appearing each day. The latter is the better plan if the period does not exceed one week.

Selling the Picture to the Public

"The Old Nest" Lobby Singularly Inviting

One way of spoiling a picture is to advertise it like a dime museum show. The Goldwyn company, when it planned the lobby decorations for "The Old Nest" at the Astor Theatre, New York City, must have had this in mind, for the lobby is cool and inviting instead of being overcrowded with a lot of painted enlargements and hot looking drapes.

Cool Decorations

As recently told, the chief decoration is artificial, apple blooms on real branches, and the white and pink looks twice as cool from the sidewalk to a prospective patron as would a lot of stills. You feel that you want to go in and cool off. In the evening pink lights are thrown on the blooms to enhance the effect, the source of illumination being concealed.

The only paintings are three enlargements and the door panels shown, with a set of extracts from the criticisms of the local papers, all of which treated the production most kindly.

At each performance postcards are distributed to patrons, which the house offers to mail after they have been written and addressed. From 500 to 600 cards are turned in daily for mailing, but this probably does not represent the full use of the cards, for many of them are probably written later and privately mailed.

A check made shows that cards have been sent not only to every state in the Union, but to several foreign countries, and it gives a unique publicity. During the Dempsey-Carpentier experiment the out-of-town cards were especially numerous and the record of mailing was greatly exceeded; all of which will redound to the advantage of the local houses when the film is generally released September 11.

Exploitation Expert Is New Profession

Jame J. Hartlove, of Baltimore, sends in some samples of his work and writes that he is doing stunting for any theatre which may require his services. If the demand for exploitation keeps up, there should be a good field in the cities for free lance stunsters.

Dollar for "Passion" Was Small Town Mark

W. A. Partello, of the Opera House, Mansfield, Ohio, read of the fight for "Passion" between Loew and Allen in Cleveland, which had tied up the film, and he made that his selling point for the First National release in Mansfield, advertising that he would show the picture over which Cleveland managers were fighting.

Sold Them All

And he made a dollar top, though there were comparatively few of the 900 seats that sold at this price, but he sold them all, for people wanted to be able to go into Cleveland and brag to their friends that they had seen what the Clevelanders had not yet had a chance to look at.

With an agumented orchestra and a careful production Mr. Partello made the show look worth the money, and he broke the cash record, though he did not equal the attendance record, which is still held by "The Kid," which sold for a lower top.

FOUR INTERESTING STUDIES OF THE LOBBY EXPLOITATION FOR "THE OLD NEST" IN NEW YORK

The top pair show the inside doors, with paneled pictures and with the opinions of "Father," "Mother," "Sis" and "Brother." Below are details of the lobby dress, including the papier maché tree trunks with real branches and artificial apple blossoms, which give a most attractive vista from the street and pull in many patrons from the hot pavement. The Goldwyn experts have been careful not to overdress the lobby

Selling the Picture to the Public

Vibration on Screen Caused by Lake Waves

No matter how good the projection at the Casino, Kelly's Island, there is bound to be some vibration on the screen, for the picture is thrown on a sheet moored some feet from the shore, and the lap of the water moves the screen.

Arthur Himmelein, who conducts the amphibious theatre, is manager of the Lakewood Theatre, Lakewood, O., a suburb of Cleveland but he was born on Kelly's Island, which is about 14 miles out in the lake. Last year he decided to give the summer population the best brand of pictures. The casino is a dancing pavilion, with a broad veranda on the lake side, and it is here that most of the spectators sit, the overflow finding accommodations in the space between the Casino and the shore.

Opened With "Dinty"

He gets the pick of the season's First Nationals, opening this year with "Dinty" and the aquatic show is tremendously popular. The idea has a distinct missionary value, for by showing the best, Himmelman sends the visitors back to the mainland with an appetite for First Nationals.

The water screen is not new. We believe that Percy G. Williams was the first to use it some 16 or 18 years ago. At Bergen Beach, the New York shore resort on Jamaica Bay which he and Adams, the chewing gum man, were interested in, he presented "Pinafore" one year, with the singers on a platform out in the water, masked in as H. M. S. ship. The following year, having nothing else to do with the water stage, he put up a screen and gave a free show of the old 50 and 100 foot lengths then current. The idea has been used by other water resorts. There is one at the Lumina, Wrightsville Beach, N. C., and there was and possibly still is one at Brighton Beach, New York, and we think there is one in Denver.

Good for Summer

It makes a strong summer attraction and the idea is worth copying if there is none in your vicinity. Where possible the screen should be on piles, but at Kelly's Island the drive of the ice when it breaks up prevents this and necessitates the use of a float.

Mr. Himmelin also stages a similar show for the Cleveland Yacht Club, the lawn being the auditorium in this case.

Vogel Cashes in on Recent Pirate Scare

Amike Vogel, Seattle Paramounteer, read in the newspapers about the pirates who are supposed to have captured a lot of ships since the first of the year. After that he did not stop to read the ball scores, but scuttled through the streets, breaking all traffic regulations, to read the Strand Theatre where "Buried Treasure" was playing.

He went into executive session with the management and then went back to the office and bought another paper and found out whether or not Babe Ruth had batted a homer the day before.

THE PIRATE TIEUP

And in the interim the Strand hustled to get out this wall frame, which is more forceful than grammatical. It arrested attention and tied up the Marion Davies picture to the news of the day—and you cannot ask a better tieup than that.

A. Mike may get flossy with his name, but he is there with the goods when it comes to exploitation, and he knows that if you can land a connection with a big news story, you can let the rest of the stuff ride. We wonder how many others got the big idea too.

Saves Financial Neck Fighting a Slump

Sometimes what looks like trouble turns out to be a blessing in disguise. In earlier years Tom Berta, of Rock Springs, Wyo., used to drift through the summer figuring out that the cool weather in the fall would pull his business back and make him whole on his summer losses. He figured on losing steadily for three months in the year and making the other nine months pay the bills.

Then he built his new house, the Rialto, and along came a slump that hit him the first of May instead of in June, and a slump in a $200,000 house is different from a slump in a 300 seater.

He figured that it was up to him to get business no matter what the temperature. He was using Paramount stuff and he felt his shows were good enough, and that it was up to him to get the people to come. He could at least go after them.

For one thing, he started a farmers' matinee. Twelve houses in town each paid $10 a week for the tickets they wanted. No seats were sold. You had to get your tickets from the merchants, and they were giving them out to rural customers. Then he sold another matinee to a local institution, and he was certain of $240 that was like money picked up in the street.

And, better still, he made a certain percentage of these free matinee fans his patrons on other nights, when they had to pay. He got them in, persuaded them the house was cool, and they came when the cashier was on the job.

He kept his house really cool and had a big suction fan concealed in his lobby to make a draught there. As a result he is making money in the hot months instead of standing a loss, but he is working every conceivable tie up from the American Legion to the Rotary Club.

Still Works Well

First National's production of "Peck's Bad Boy" lends itself well to exploitation through the free matinee, and the stunt is being worked with success all over the country. In Albany the Knickerbocker Press have a Monday afternoon treat to the children in the orphan asylums, and gave big spreads for several days before the showing as well as a splendid story of the event, in which they had to boom the play to get their own credit.

It gives a tremendous amount of space for a comparatively small investment in tickets and is at once simple and good publicity.

YOU HAVE HEARD OF SEAGOING HACKS. BUT HERE IS A MARINE PICTURE SCREEN

Arthur Himmelein, of the Lakewood Theatre, Lakewood, O., was born on Kelly's Island, out in Lake Erie, and each summer he takes his vacation by catering to the islanders and their visitors with the best pictures he can dig up. They sit on the shore and on the porch of the Casino and the picture is thrown on a screen moored in the water. The cut shows the screen lowered. It is hoisted up for exhibitions

Selling the Picture to the Public

Hook-up Page Ran Away from Frost and Turned Itself Into a Section

ROBERT C. FROST, who is assistant to C. D. Cooley, of the Consolidated Amusements, Tampa, one of the Southern Enterprises units, has been doing some exceptionally good work for the houses, but they had him winging on "The Traveling Salesman."

Frost, under the tutelage of Lem L. Stewart, with his own inherent knowledge of publicity, is a firm believer in the reciprocal advertisement. He doesn't try to horn in on a window and then brag that he got it all. He puts his stuff in with the idea of also helping to sell the goods of the merchant who owns the window. The result is that when he works a stunt, he can always go back and take an encore.

When they booked in Fatty Arbuckle, Frost thought it would be a good idea to get a double truck. He went after one of the advertising men on the Tampa Tribune and sold the idea to him.

Sold the Solicitor

The solicitor was thoroughly sold and started right out to get the two pages. Later on Frost ran into his friend and asked how it was coming along.

"Fine," was the enthusiastic response. I've sold four pages already and more to come."

When Frost got his breath back he explained that he only wanted to get enough to fill the double truck, saving the rest for some other time. He didn't believe in shooting too big a gun. But the solicitor had done his work too well. No one wanted to come out, and others wanted to come in. To arbitrarily cut down to two pages would have spoiled some friendships, so they let it run as it would, and the result was that the hook-up was most as big as Fatty himself.

The net result was that the Tribune came out with an eight page section of which six were solidly hook-ups with an overflow meeting on the seventh page.

He seems to think that he oversold, but we believe that he will find that the runaway was the best thing that ever happened to him. The original double truck carried thirteen advertisements and the house display. The section carried thirty-four direct hook-ups. All of the ads were well written and apparently will help the business of the various concerns.

Frost will never find a time when he cannot get thirteen of these thirty-four advertisers to come in with him again.

More than that, most of the thirty-four will be ripe for other hook-ups, such as windows, special distributed matter and the like. He held a revival meeting instead of a bible class and he converted the entire town instead of just the few and we think he will find in the long run that it paid him far better than would the double truck, and will have results that will reach well beyond the run of the current attraction.

Don't ever be afraid of overselling. It can't be done.

Had Two Story Cutout for Bad Boy of Peck's

Paul E. Noble recently covered the big electric sign on the marquise of the Liberty Theatre, Portland, for a First National attraction, and he liked it so well that he took an encore for Jackie Coogan in "Peck's Bad Boy." When you allow for distance, you can figure that this was about two stories high, or close to twenty feet, and yet it was lettered so that it could be read away down the street instead of being covered with a lot of small chatter about the play.

Noble figured that the art posters in the lobby would tell all about the play and that all he needed was some big smash to emphasize his small work, and he certainly put it over, for there were crowds at every show and they all laughed, from the small boy to the grand dads. That's why you see only one man in the picture. The rest of that part of the town is inside looking over the show.

This Exploit Led to a Paramount Hook-up

Getting a single stunt led to a permanent hook-up. The Circle Theatre, Indianapolis, which does very little stunting, framed a scheme for "The Girl in the Taxi."

A girl in a startling dress, masked and carrying a walking staff on top of which was a small cage containing a canary, walked about the business district all the week. When she had attracted a crowd a taxi, which had been following, would drive up, she would step in and pull down the blinds. On the curtains were "I am 'The Girl in the Taxi' at the Circle this week."

A yellow taxi was used, and the Yellow Taxi line permitted the theatre to place cards in the windows of all its cars. These were printed on both sides to reach passengers and public. This was intended for a one-time stunt, but the company offered to permit the use of similar cards every week in return for a small advertisement in the house program, and naturally the Circle jumped at the chance.

Broke All Records with Plane Stunt

John D. M. Jones, of the Crystal Theatre, San Angelo, Texas, is not going to let the other house get away with all the credit for doing things. He sends in a copy of the San Angelo telephone directory with the advertisement of his house on a colored insert in the centre of of the book. Just to make it interesting, the lower half of the sheet is a coupon good for admission when accompanied by a paid ticket. When the subscriber tears off the coupon he simply has to read the rest, including the "For today's program 'phone 1265." This is clean work and should interest others.

Lately for "The Skywayman" Mr. Jones copied the Denver stunt and had the fuselage of a plane brought up the main street under its own power with banners reading "See 'The Skywayman,' the picture that Omar Locklear lost his life while making." The aviator had another plane, so he left this in front of the theatre, where he could make a noise with it at show times, and shyhooted with the other, dropping handbills.

To play safe, he did not make a price but played on a percentage, giving the aviator a percentage of the gross. And he could afford to, for it put the record ahead by more than $200.

They raise live ones in San Angelo, very evidently, and Jones and Whitfield are in a good natured rivalry as to who can do the most. That's the way to have it.

Pretty soon cold weather is coming. Plan now a succession of big films and big stunts to bring out the people who have been away on vacation or who have stayed at home instead of coming to your show. Start them right!

SURE, JACKIE COOGAN IS A BIG ATTRACTION! LOOK!

Here is he bigger than the Statue of Liberty, but then this is the statue used in front of the Liberty Theatre, Portland, Ore., and not the one in New York Bay. It brought a lot of customers in to see "Peck's Bad Boy"

Selling the Picture to the Public

THEY TRUSTED FATTY IN THE WINDOW WITH THIS PRETTY GIRL

Another of L. C. Holloway's really clever stunts for the Theato Theatre, Anniston, Ala. It cost three dollars and twelve passes, and it boosted the attendance something like twenty-five per cent. The best part is that it helped the store, too

Fatty in Window Is in Pleasant Company

L. C. Holloway, of the Theatro Theatre, Anniston, Ala., got a good display for "The Traveling Salesman" in the window of the Anniston trading company. He took two cutouts of Arbuckle, one of which is not for the current film, and placed them in a window with a cutout of a pretty girl behind the counter. The window shelves were dressed with the usual array of stuff a country store will carry, all carefully priced in country store fashion.

The cutouts cost a dollar and two dollars were spent for accessories, making the window cost a total of $3. It sold both the show and the stock.

This is an excellent example of real co-operative work. The general effect sells the idea of the play. That is the first impression the spectator gets, and it sticks. Then he stops to examine the stock. It is an amusing lay-out, different from the usual city display. It looks strange to urban eyes and they study it.

It's all stuff people use daily, and then go in and buy. Put that same jumble of stuff in a window merely as a display of goods and not one person in a hundred would give it more than a passing glance, but as a part of a tableau it holds the attention and gains careful study, which gives the store an even greater benefit than the theatre derives. That's what co-operation means and the next time Mr. Holloway comes around with an idea he will be welcomed.

Caters to Kiddies

One of the best things Willard C. Patterson, of the newly opened Metropolitan Theatre, Atlanta, has done, is the establishment of special Saturday morning performances for children to which an admission of ten cents is charged. The show is started at a quarter to eleven and is over in ample time to clean the house for the regular opening at half past twelve.

Charles Ray in "The Old Swimmin' Hole" was the first attraction and this is to be followed by other First Nationals and other films which should especially appeal to the kiddies. But the idea is to entertain them, not to educate, though some educational stuff can be slipped in.

Auto Club Hand Out for "Two Much Speed"

Charles E. Raymond, of the St. Louis Paramount office, is the latest exploitation man to swing the "Too Much Speed" campaign in a big city to help put over Wallace Reid. He used some new angles, including the borrowing of a Franklin car of the model of 1904, which was guaranteed not to make "Too Much Speed." The car was run around town with a sign to this effect and lightened the campaign with a laugh.

Hooked Up Accessories

Another little stunt was getting a window from an accessories agency by pointing out that the headlight on the car in the six sheet was one of their make. A sign tacked to a cutout from the six read "Stewart spotlight used by" and an arrow pointed to "Wallace Reid" in the actual poster.

The St. Louis Auto Club was hooked up to the campaign and stood sponsor. The large hands were placed on all of the signs erected by the Club for several miles on every road leading out of town, and twenty thousand small gummed stickers were ordered. These were not only placed on windshields, but were given tradesmen to use as seals for their packages. Fifty thousands hands, not gummed, were used for heralds and distributed in a variety of ways, two large laundries including them in all packages sent out.

The hand cutouts are suplied by Eli M. Orowitz, who had the original die made and who supplies the others at cost, which saves the expense of cutting a die; no small matter.

All of the usual stunts were worked, but these recited are new. In the course of time a "Too Much Speed Campaign" will require two secretaries to keep tabs on the stunts if they keep coming in.

Beat the Game

Generally a manager buys the bags the grocery stores use for advertising films. That's the big idea of the stunt. But Hal Whitfield, of the Liberty, Beaumont, Texas, has a persuasive tongue, and he got a 10,000 bag distribution from the local grocery by merely paying the cost of the printing for "Home Stuff." He thought up some good text linking the groceries to the merits of the other "Home Stuff" and it went over.

NOT EVEN THE VETERANS ARE SAFE FROM THE EXPLOITATION MAN

This automobile is seventeen years old and was loaned to Charles E. Raymond, St. Louis Paramounteer, to help along the speed campaign. It is a Franklin car of 1904, and is guaranteed not to make too much speed

Selling the Picture to the Public

This Boston Display Beats Earlier Style

Recently we printed an advertisement of the Boston first run house on "Dream Street" as an example of how not to do it. This display from Gordon's Old South Theatre shows how they picked up the picture on a second run and advertised it picture fashion. There is pretty nearly as much text in this as in in the other display, but it is handled so that it can and will be read. The "See" style of appeal is old stuff, but it is always good, and it works particularly well on this picture. It brings the spectator into the house in a proper frame of mind; which is something the dramatic house advertising did not do. This display is not pictorial or sensational in its type arrangement, but it presents a good appeal in a clean fashion, and we think that it sold tickets in excess of the other announcement because it went at the picture public with an appeal it could understand. And while

GORDON'S
OLD SOUTH
And NOW at POPULAR PRICES
Direct from Majestic Theatre Where It Scored a Tremendous Hit at $2 Prices
D. W. GRIFFITH'S
Newest Dramatic Comedy
DREAM STREET
D. W. Griffith's First Production Since "Way Down East"
SEE: —the great theatre scene . . . the crowded aisles . . .
—the frightened mob that no one can quiet . . .
—Gypsy Fair, in her wild dance, save the whole audience from disaster.
—the greatest love story ever told . . . passionate and brutal
—love of Spike McFadden changed into beauty . . . changed into sweet love.
SEE: —the great scene where the two brothers love one another one moment and the next . . . allow their overwhelming passion for the dancing girl to master them and struggle at one another's throats.
—the great carnival scene in romantic Limehouse . . . costers singing, happiness, Lascars, Malays, Chinese, romantic adventurers gathered from the corners of the earth.
—Conscience . . . Good . . . fighting for a man's soul . . .
SEE: —the beautiful, sensual mask of Evil . . . with his aides out of Hades.
—the beautiful temptress . . . the battle between Good and Evil
—the great court room scene where the two brothers meet . . .
SEE: —the strange cunning revenge of the Malay . . . the mystic wire and the window . . . the raised lamp shade . . . the unsuspected vengeance.
Suspense Suspense Suspense
Drama Youth Beauty Romance
It will make you forget your troubles in laughter, tears and humanity.
Special Musical Accompaniment. FRANCIS J. CRONIN, Organist.
TODAY—SUNDAY CONCERT—CONTINUOUS 1 TO 11 P.M.

GORDON'S DREAM STREET

it is not sensational, it is an excellent example of clean type work with an appeal. Paneling the title gives all of the kick of a strong hand lettered title, and the only possible comment that could be made is that it would have been better to have taken a couple of extra picas to give more prominence to the Grtffith name, and as against this it may be argued that previous advertising has so thoroughly identified the producer with his play that the title alone will suffice. The Gordon houses are doing fine work now, but this is exceptionally good because it is clean and effective.

—P.T.A.—

Sold on Portrait Got the Story Over

Crandall's Metropolitan Theatre sold Harold Lloyd on his picture and little else but the title, and put it over strong. It took a space of 140 lines deep to get the picture over, and apart from the use of all capitals at the sides, this arrangement is so good as to commend itself to others, but if you follow the style, remember to tell the compositor to use upper and lower case if he wants to spend next Sunday with his family and keep outside of a box. All capitals are always a crime, and twenty-five lines of this stuff entitled Nelson Bell to commit justifiable homicide and we'll come over and testify on his behalf. Of course the picture is expected to sell the title, but if there is any use in putting anything at the sides of the cut, it should be in lines that the reader can get without hurting his eyes. There is not a printer in the business who does not know that all capital lines are bad, and yet there is not a printer in the busi-

CRANDALL'S
METROPOLITAN
F Street at Tenth
THIS WEEK OFFERS
SPEED—ACTION THRILLS—CHILLS SUSPENSE—AND A CONTINUOUS GALE OF LAUGHTER! REEL FOR REEL—LAUGH FOR LAUGH—"NOW OR NEVER" EXCELS ANY COMEDY EVER MADE—HUMAN WHOLESOME HILARIOUS CLEAN CLEVER
COME AND BRING YOUR WIFE AND CHILD HAROLD LLOYD IS RUNNING WILD IN HIS FIRST MULTIPLE REEL SUPER COMEDY
HAROLD LLOYD
IN HIS LATEST, LONGEST AND LAUGHINGEST COMEDY
NOW OR NEVER
With An Exceptional Auxiliary Feature Furnished by
WILL ROGERS BOYS WILL BE BOYS
PATHE NEWS—METROPOLITAN SYMPHONY ORCHESTRA—TOPICS OF THE DAY

THE LLOYD PORTRAIT

ness, it would seem, who does not use them now and then. Upper and lower might not look as well, but the big idea is to sell tickets to people who like Lloyd, and this is more important than making the space look pretty. Handsome is as handsome does, and doing means selling tickets in this case.

—P. T. A.—

Sells Many Angles in a Single Space

This hundred lines across four for the Liberty Theatre, St. Louis, a Fox house, gives several selling angles to the Griffith production. In the first place the character portraits at the left sell the idea of the cosmopolitan

FOX-LIBERTY
DELMAR
GRAND
A New Epoch in Motion Pictures
D. W. GRIFFITH PRESENTS HIS NEWEST CREATION
"DREAM STREET"
SUGGESTED BY TWO STORIES BY THOMAS BURKE
"GINA OF CHINATOWN" AND "THE SIGN OF THE LAMBS"
The Characters Are
The Cast Includes
AUGMENTED ORCHESTRA AND ALL EFFECTS EXACTLY AS PRESENTED IN NEW YORK, BOSTON AND PHILADELPHIA
PRICES FOR "DREAM STREET" ENGAGEMENT

THE ST. LOUIS "DREAM STREET"

nature of the production, the type sells the unusualness of the story and the circular cut at the right sell on the Griffith name, while the circular seal sells the title. A great deal depends upon the manner in which this production is sold. It is out of the ordinary and must be offered as such. You cannot simply say it is a Griffith production and let it go at that. You must suggest the oddity of the theme in your selling talk and bring them in prepared for something unlike other pictures or they will not be certain whether or not they like it. It is one of those productions you must sell on oddity, and unless you do this, you are apto to lose, even though you may get their money. The Fox has done this nicely and in small compass, for 400 lines is not much to use for an advanced price story.

—P. T. A.—

Mixed Color Scheme for Best Results

We think this Rivoli space from Portland, Ore., would have been better had they reversed the color scheme and used the white band for type with black on the corners. It would have been better still with just a narrow band of black on either side of the type, with only the signature in reverse. The most prominent announcement is the twelve point space below set in type. This can be read without discomfort and it gets over twice as well as the white lettering. The weather is getting too hot for heavy blacks and a cooler layout will sell bet-

NOW PLAYING!
"THE BEAUTIFUL GAMBLER"
WITH GRACE DARMOND
Other Attractions
RIVOLI ORCHESTRA
Direction SALVATORE SANTAELLA
BROWNIE, THE WONDER DOG IN "PALS"
Screen Magazine
COMING SATURDAY
LEW CODY
in person and IN PICTURE
RIVOLI
IMPORTANT NOTE Mr. Lew Cody's injuries received in the Tacoma automobile accident reported in the papers last night will not prevent his appearance at the Rivoli for a week, beginning Saturday—Rivoli Theatre.

TOO MUCH BLACK

ter. Black is always hot and heat is the last thing you want to suggest in an amusement advertisement. Keep it cool and you'll help keep business up.

—P. T. A.—

Cuts His Prices to Hold His Patronage

The Grand Theatre somewhere sends in an interesting calendar. We do not know just where for the postmark is illegible, but we imagine that it comes from A. L. Middleton, of Du Queens, Ark. At any rate this is a calendar for June and it announces a cut of 33 per cent. in prices for the summer, putting it up to the patrons in this text:

"A thing it takes nerve to do is to offer such attractions as listed hereon at the above prices. Can we do it? We can if you come often enough. But if you are going to pick out a few nights and go only the usual number of nights each week, it can't be done. Expense has not decreased. We are cutting the price one third. Patronage must increase 50 per cent or we will be compelled to go back to higher prices July 1."

It is just another application of crowd psychology. The manager will not take in any more money on a fifty per cent. increase in business at the smaller price, but he will play to good houses instead of small ones, and

Selling the Picture to the Public

people like to go where the crowd goes. It will make him no more money, but it will preserve him from losing some, and that is what is after.

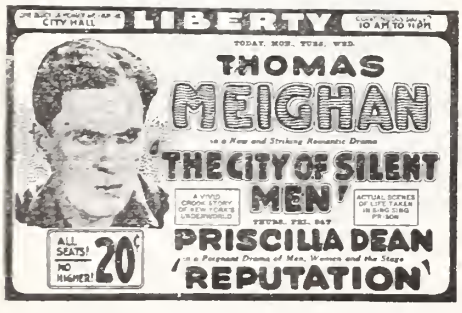
Another feature is the offer to admit any woman free for a two cent war tax who will preserve the program for the month and present it for the last attraction, which happens to be "Something to Think About." This is old, but it is so old that it must be new to many.

The program is a well planned sheet about 9 by 20 inches with space for the date, attractions, number of reels, stars, and a three or four line reader on the main story. If the Grand loses money through the summer it will not be because it did not try. Keep your crowd coming and you will keep business up. If the crowd drops off it will keep on dropping until you have very little left. Fight for them to the last gasp if you want to hold the summer business again in the fall.

—P. T. A.—

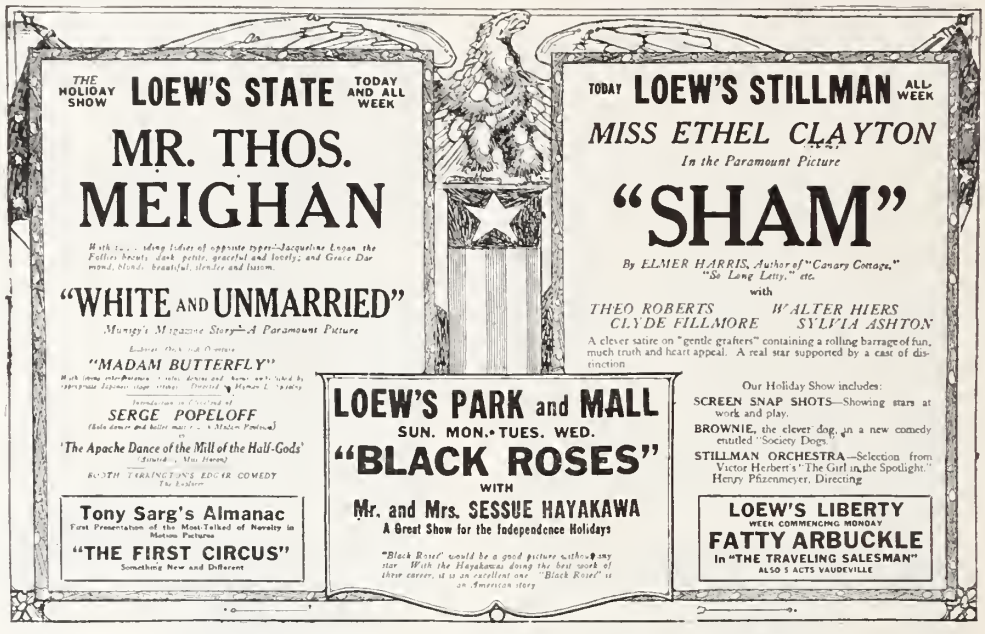
Stuffing with Type Repels the Reader

Every time you fill an advertising space too full of type, you cut down your chance of selling the story to the reader. If you saw two theatres side by side, one with a clean, attractive lobby, with stills and posters nicely framed, with the floor kept clean and the walls washed down, and the other slovenly and unkempt, which house do you think would get your money? It is the same way with advertising. Consciously or otherwise the eye passes over the unattractively set advertisement to rest on the more pleasing displays.. It is the same



AN UNATTRACTIVE SPECIMEN

way with advertisement, and this announcement of the Liberty Theatre, Detroit, is not well calculated to make new business. The patrons who know the house will be interested in the coming features, but the newcomer will not figure that a theatre with a poorly set display will give a good entertainment, no matter what the announced attraction. This space is too crowded and too black. It is three fifty-five lines, but it looks smaller because it is stuffed so full, and it looks unattractive and unconvincing. For one thing the house has tried to advertise two programs, giving the lower third to Priscilla Dean in "Reputation." This is a subject worthy of big advertising, but not in a space belonging to Meighan. The underline should have been set in not larger than eighteen point, and a twelve point would be better still. It should be set in a lighter type than this used, and in type rather than hand lettering, because lettered, it suggests part of the current bill. You cannot advertise two shows in a single space without hurting one or both, and generally both are sufferers. Get them in to see your next show, and then sell them on the coming attraction, but if you split your appeal, you will inevitably split your business, as well. Do one thing well, and then take up the next. If you take a sufficiently large space to run a


THE HOLIDAY SHOW
LOEW'S STATE
TODAY AND ALL WEEK
MR. THOS. MEIGHAN
"WHITE AND UNMARRIED"
Munsey's Magazine Story—A Paramount Picture
"MADAM BUTTERFLY"
SERGE POPELOFF
'The Apache Dance of the Mill of the Half-Gods'
BOOTH TARKINGTON'S EDGAR COMEDY
Tony Sarg's Almanac
First Presentation of the Most-Talked of Novelty in Motion Pictures
"THE FIRST CIRCUS"
Something New and Different
TODAY
LOEW'S STILLMAN
ALL WEEK
MISS ETHEL CLAYTON
In the Paramount Picture
"SHAM"
By ELMER HARRIS, Author of "Canary Cottage," "So Long Letty," etc.
with
THEO ROBERTS
WALTER HIERS
CLYDE FILLMORE
SYLVIA ASHTON
A clever satire on "gentle grafters" containing a rolling barrage of fun, much truth and heart appeal. A real star supported by a cast of distinction.
LOEW'S PARK and MALL
SUN. MON. TUES. WED.
"BLACK ROSES"
WITH
Mr. and Mrs. SESSUE HAYAKAWA
A Great Show for the Independence Holidays
Our Holiday Show includes:
SCREEN SNAP SHOTS—Showing stars at work and play.
BROWNIE, the clever dog, in a new comedy entitled "Society Dogs."
STILLMAN ORCHESTRA—Selection from Victor Herbert's "The Girl in the Spotlight." Henry Pfizenmeyer, Directing
LOEW'S LIBERTY
WEEK COMMENCING MONDAY
FATTY ARBUCKLE
In "THE TRAVELING SALESMAN"
ALSO 5 ACTS VAUDEVILLE

THE CLEVELAND HALF-PAGE COMBINATION AD

weekly program, that is another matter, but if you have only two attractions and try to serve both, you will sell neither to the fullest advantage. This is a rule to which there are few exceptions, the one exception we can think of being the use of a small attraction the early part of the week; something so small you do not expect to sell it to advantage. Then it is permissible to drive on the show you feel will pull all the money for the week, but Meighan is not a slide star, and you can play him to the limit with advantage. It would have been better to have splite the space, using one division for Meighan and then, in a separate announcement telling of the coming of "Reputation." That would not have detracted from the Meighan play and would have created a distinctly favorable impression for the attraction to advantage, you get your possible patrons where you can talk to them with heralds and slides for the second half bill, but if you sell them too strongly on the second half, before you sell the first half, they may hold off and then forget to come later in the week.

—P. T. A.—

Cleveland Ads Down But Effect Is Good

Lowe's Theatres, Cleveland, have cut down their ornate drawn displays in half pages and now make a single half page carry all of the houses, yet they still get a good display for three of the attractions, though the Liberty suffers a little, away down in the corner. The State and Stillman get all they need and the Park and Mall fare almost as well, and the space bill is about one-third of what it was, not to mention the art work. Just as a matter of fact we think that this space in all type is really very much better than some of the drawn designs they used. The half page combination carries all of the announcement necessary, and a pretty picture would not sell much more. It is a big drop from the half pages each, but if they hold to this regularly, the splashes will soon be forgotten and this will serve just as well. Those Cleveland ads were the prettiest in the country, but they were not essential to the prosperity of the houses, for they were larger than was really necessary. With the Allen down to quarters, the papers are losing some income, but the houses are effecting hot weather savings which probably are important.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Small Type Displays the Important Lines

Nelson Bell, of the Crandall theatres, Washington, D. C., knows that he can say a lot and still get good display if he will hold down all but the important lines, so the name of Marguerite Clark stands out in this three 135 lines for the Metropolitan as though it had nothing to fight instead of a couple of hundred words each above and below. The star name runs rather far down the space to conform to the best rules, which name the top third as the place for the important message, but the heads break in there, and to place it just below the signature would tend to kill it off, so he breaks the rule to get a better effect, and rules are made to be broken—intelligently. At that we think the cuts would have been better pulled further toward the sides. Just the faces would have been better, for the drapery is not needed. This, however, is easier to be seen after the advertisement is made up than when it is being visioned mentally. We like Bell's formula. First he tells enough of the salient situation in the story to gain interest, then he breaks off to announce the star and goes on to give the production details. It's nice work; not by any means the best he has given us, but still good and we are criticizing it not to find fault, but

Selling the Picture to the Public

to point out where it might be improved against future use of the same material by others. It should be noted that effective use is made of well leaded italic in an eight point size. It is light and graceful, yet prominent and easily read; rather more easily read than would be the same amount of copy in Roman or full face. Those Washington printers are on the job and know that an advertisement does not have to be as black as it can be made to be effective. The average printer scorns to use body types in an advertisement. He feels that only display faces may be used and more than one awful botch is directly to be traced to this widespread error. Display faces are made for advertising use and are necessary to good display, but it does not follow that all lines must be set in display, and it frequently happens that a much better result is gained from Roman or italic. As you look at this space you get the big idea at the first glance. Metropolitan offers Marguerite Clark in "Scrambled Wives." If that gets

BELL'S NICE EFFECT

you, you can stop at the rest, and probably you will, for the space invites you instead of scaring you off. Some advertisements fairly scare you away, and defeat their own aims. Others pull even the unwilling. We wish Bell would take a compositor and spend a few weeks in Pittsburgh.

—P. T. A.—

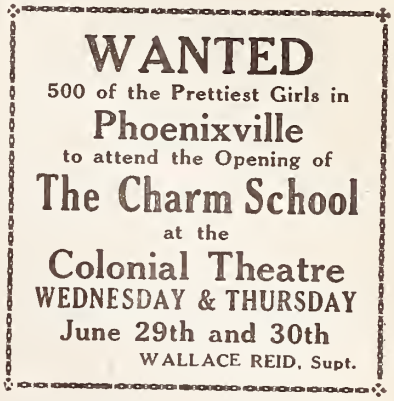
Fox Detroit Theatre Kills Slump with Ads

W. D. Schaefer, of the Washington Theatre, Detroit, sends in some displays which brought him better business than he has any right to expect in hot weather. We reproduce the best of the three, but it is not much better than the second choice and the other is a good third. In other words Mr. Schaefer is a consistently good advertiser and not a "flasher," with one good space to half a dozen failures. The reason for this is that he studies his attractions, finds the best selling point and then proceeds to offer that to the amusement investing public. In the "Colorado Pluck" he figured that the contrast between east and west gave him the best appeal, and he plays this up with two styles of clinches which do not mean a lot, and two clean-cut pen and ink sketches which do, with the text "From a Colorado Mine to New York's Gay Life." To those who do not know what the gay life along Broadway is the saddest thing outside of a professional comedian, the appeal is strong. Good work has also been done in the circle in the centre. The use of half black serves two purposes. For one thing it keeps the big feature from the smaller lengths, and for another it gives a more striking effect than would an all-black circle, which would be too heavy, in that space, especially in summer, when too much black is not as desirable as it is in winter. Just enough black should be used to lighten the whites and not enough to overshadow them. Some black mass makes the white more brilliant. If too much is used the white merely serves to make the blacks still blacker. Another example shows about a third of a circle in black with the star, William Farnum, in white and the title, "When a Man Sees Red" in black on white. We do not like this as well, for we believe that star and title should run in the same color. Half of the space is given a Sunshine comedy, which serves precisely the same purpose as the gay life appeal in the advertisement reproduced. The third is a reverse showing Bill Farnum in the fuzzy whiskers he wears in "Riders of the Purple Sage." This is not distinctive, but a fuzzy Farnum is a sort of trade mark and you know that you will see a story of much action when you see the familiar pose which has been largely used since "Les Miserables," so the picture sells. This is in reverse, except for the added attractions, which are black on white, but the reverse lettering is all large enough to be read, which saves it from criticism. It's all good work.

—P. T. A.—

Jasper Tries Stunts for "The Charm School"

After being asleep (more or less) for a long time, Jay Jasper Emanuel is working with real hustle to regain the reputation he once enjoyed. He is sending in novelties in every mail and most of them are good. One of his most recent for the Colonial Theatre, Phoenixville, Pa., is a small card the size shown, which was thrown out for "The Charm School." To back this up he had miniature folders reading on the face "What I Know About Women, by Wallace Reid, star of 'The Charm School'." The inside was, of course, printed up with the single word, "nothing." This is an old stunt, but it is still good for a laugh where it has not been seen for a year. Never mind whether you like it or not. Your public will think it good, and they are the ones you seek to please. Jasper also used the fake prescription blank, but he did not adapt this very cleverly. This works best where it can run for some title like "Midsummer Madness," and Jasper used it for "Dream Street" without any especial adaptation, the prescription merely reading "Take D. W. Griffith's presentation of his latest creation, etc.," with a "Dose: see it either Monday or Tuesday." We think that Jasper flopped on this. The same money put into Japanese lanterns in front of the house would have helped more. But at any rate Jay is



EMANUEL'S THROWAWAY

working again after his sojourn on the Dream Street of Philadelphia, which appears on the maps as Vine Street, and now that he has that out of his system and is hustling again, he can be counted on for some good stuff pretty regularly.

—P. T. A.—

Shade the Screen

There is a general tendency to open the fire exit doors to cool the house these hot days. With a proper ventilating system, it is probable that the house will be much cooler than the street, and it will help to keep the doors closed. Where it is found expedient to open them, be certain that the light does not fall directly upon the screen. We know neighborhood houses here in New York where the first night show is spoiled because the doors or sliding roofs are opened to let in the rays of the sun. In one case recently the roof was opened about seven o'clock and the sunlight streamed into the house forming a sort of screen against the eyes of the unfortunate patrons. It was hot inside, but the sunlight did not help any. The manager knew nothing about it, for he was down at the news stand on the corner waiting for the baseball extra to come in.

ONE OF THE GOOD EXAMPLES FROM W. D. SHAFER, DETROIT

Short Subjects Wading Deep Into Popularity, Educational Finds

AMPLE proof of the growing importance of the short subject in the motion picture industry is provided by a gathering of more than forty specialists in short subjects, dealing exclusively in pictures of two reels or less, in Chicago last week.

These men were managers of departments and managers of branch exchanges of Educational Film Exchanges, Inc., with some of the many producers now making pictures for Educational release. They met at the Congress Hotel July 18, 19 and 20, in the first anual Educational Branch Managers' Convention.

The dominant idea of the convention was that of service to the industry by constantly striving to make the short picture more entertaining, more instructive and more acceptable generally to the picture-loving public.

Mr. Hammons announced one more acquisition for Educational in addition to the long list of new pictures which Educational already had announced that it would release during the new year.

"Just a year ago they were saying we were crazy," said Mr. Hammons. "They told us it couldn't be done. Short subjects had always been handled merely as a side line; as a sort of necessary evil. The distributor did not ask enough for them to enable the producer to develop a real quality in the shorter pictures. They were just 'fillers.' With so little attention paid to them the short subjects were usually of the quality that might be expected under such circumstances.

"We were able to see, however, that it was not only the so-called feature that the patrons of a theatre went to see. Many of them were keenly disappointed with two out of every three 'features' they witnessed. Yet they continued to go to the theatre because they could usually hope for instruction, enjoyment and amusement from the short subjects—the travel pictures, scenics, comedies, news reels.

"The folly of the exhibitor putting all his eggs in one basket seemed apparent. A diversified program seemed the wise, the logical solution. But how could a diversified program that the exhibitor would be proud to present be arranged if there was nobody in the producing and distributing branches of the industry to see the wisdom of giving serious thought to the development and improvement, in subject matter, direction and photography, of the short pictures?

"So we started out to improve the quality of these one and two reel subjects, trying to get a return fair enough so that the producer could afford to go to greater expense in making his pictures.

"The results of the first year's efforts have been most pleasing. Distribution of our product has shown a steady improvement. As to the quality of the pictures, Christie, for example, never made before his association with Educational anything to compare with the comedies he has produced in the last few months. It is the same way with the other producers.

"We have found it necessary at the beginning of our second year to add in great measure to our products. To the Christie Comedies, Mermaid Comedies, Torchy Comedies, Robert C. Bruce Scenics, Chester Outings and other subjects which we have released in the last year we have added Punch Comedies, with casts including some of the best known comedy stars in the country; a series of two-reel dramatic photoplays from Selig-Rork, and other subjects. Among these are Sketchographs, a splendid example of animated cartoon by Julian Ollendorff. Within the last few days we have contracted for a series of Toonerville Trolley Comedies. These comedies have gained a popularity that makes it unnecessary for me to elaborate upon them. It is simply following out our policy of getting the best that there is to be had in the short subject field."

Among the others in the Educational organization who made addresses were Henry Ginsberg, for the domestic sales department; J. W. O'Mahoney, for the department of advertising and publicity; Carl Anderson for the distributing organization, and A. S. Kirkpatrick, who recently resigned as general manager of Robertson-Cole and who was introduced as the new assistant general manager of Educational.

Mr. O'Mahoney announced that, beginning on September 3, Educational would talk to many millions of people through the Saturday Evening Post, in this way helping the exhibitor using Educational's products.

On Wednesday afternoon—Producers' Afternoon—representatives of the producing companies making Educational Pictures were introduced to the convention. Among them were Al and Charles Christie, makers of Christie Comedies, and Capt. G. McL. Baines, producer of First National Kinograms, Educational's Semi-Weekly News reel.

The Denver office was announced as winner of the prize in the national sales contest. President Hammons awarded prizes of gold watches to all Denver salesmen instead of merely to the manager. The following were the winners: E. J. Drucker, manager, and I. L. Obrasky, A. P. Archer and B. Sugarman.

Educational announces that a series of Toonerville Trolley subjects will be handled the coming season, to be released at the rate of one a month. A nation-wide advertising campaign will start September 3 in the Saturday Evening Post in addition to the trade papers.

Laemmle Summons All Censors to Confer at Universal City, and to Pass on "Foolish Wives"

EVERY censor board in the United States and Canada will be represented at Universal City, Cal., on August 15 at a conference called by Carl Laemmle, president of Universal. Answers have just been received from the censor boards of Pennsylvania, Ohio, Maryland and Kansas, the cities of Chicago, Detroit, Kansas City, Toronto, Vancouver and Montreal, and the National Board of Review, either signifying their intention of being present or of sending a representative to the meeting.

This unique conference is Mr. Laemmle's contribution toward the solution of the censorship question, which has been such a burning issue for the past year. Ever since the present agitation started he has felt that there must be some more conclusive and practical way to settle the question than by fighting or by antagonizing those who were sincere in their desire for higher ideals in moving pictures, and were striving through censorship to attain them.

After considering the prospect of another year of conflict of opinion, Mr. Laemmle resolved to call a conference of censors and producers in California. This conference is now assured. The invitation was sent out by Mr. Laemmle just prior to his departure for Europe. It will be impossible for him to be there in person, but H. M. Berman, general manager of exchanges, will act as host to the party of censors who will assemble at Chicago, and Irving Thalberg, general manager of Universal City, will issue the invitations to producers to meet with them at the Beverley Hills Hotel near Universal City.

"Misunderstanding is always the basis for human conflict and intolerance," said Mr. Laemmle in discussing his solution of the censorship problem just before he sailed. "We certainly have had plenty of it in this censorship matter. It is high time we started to understand each other. It is time we found out that the watchword of this present day is 'Stop Fighting.' It is high time producers began to look at censors as the result of a widespread feeling.

We may not agree with the feeling, but we cannot deny its existence. But if producers will come to realize through this conference that censors are not all crepe-hanging reformers clad in blue glasses and armed with scissors, and if censors will come to know that producers are not all knaves, jackals and purveyors of cheap amusement, without principle or honor, but that both are human and that both are sincere, I will consider that I have performed a real service for the moving picture industry.

"I have not changed in any way my conviction that censorship will not do what the advocates of censorship wish to accomplish. Also, I regard it as unutterably foolish to attempt to oppose censorship with more censorship, whether of a self-imposed nature or not. I am convinced, however, that it is high time to stop fighting and to agree among ourselves on a program to which we can all subscribe. We have all been in the dark—we are still in the dark. What I am trying to do is to open the door and let the light of common sense and common understanding in on the censorship situation.

"In spite of every effort which has been made, producers do not yet know what all the boards insist on and there is no uniformity in the many state and city board decisions. If this meeting brings the censors themselves together so that their rulings and requirements are more in conformity, it will be helpful. And if producers, directors, scenario writers and authors can be shown what is and what is not admissible, much time, money and effort can be saved.

"In our own case we have a large amount of money tied up in the 'Foolish Wives' picture. This picture may or may not conform to all the censorship requirements of the various boards. But we will feel much more confident in sending it out and so will every exhibitor if the boards themselves have had a hand in cutting it."

The arangements which have been made and which have met with the approval of the boards call for the assembly of all of the censorship boards in the East at Chicago, on August 10. This will bring the entire party, with the exception of the censor board of Vancouver, together in one party. The entire expenses of the trip will be borne by Universal from the time the censors leave their homes until the time they return there again.

Eric von Stroheim, who directed "Foolish Wives," is working day and night with a corps of assistants to cut down the enormous amount of footage of "Foolish Wives" to an amount which will enable the censors to see this story in the form which will be understandable to them. In this form it will probably occupy something like 15 or 20 reels, to be cut down to a final 12.

In all of the censorship discussion the argument always comes up on both sides that if pictures were censored at the source, a tremendous saving would be effected and the producer would be able to present a much more logical and perfect picture. Although this was not Mr. Laemmle's primary object in inviting the censor boards, they have all welcomed this opportunity to put into actual practice one of the pet theories of both sides in the censorship agitation.

Ray Injured

In completing a recent production Charles Ray suffered a painful injury. If a cauliflower ear had developed suspicion would point to the boxing scrap in "Scrap Iron" or the football match in "Two Minutes to Go." By the irony of fate Mr. Ray came through both these productions unscathed only to be injured while producing his version of Charles H. Hoyt's "A Midnight Bell."

Mesco Buys Palatial Residence of Dyer's in Kansas City for Studio

PROBABLY the most interesting event in the motion picture industry in Kansas City as well as other places during the last two weeks was the purchase of a huge studio by the Mesco Pictures Corporation of Kansas City. The new studio was formerly the home of Colonel D. B. Dyer, who had it brought to Kansas City almost piece for piece from the Chicago Exposition of 1893 and the St. Louis Exposition of 1904. The home is the result of years of collection—the whole home, not the furnishings alone. Two trips around the world were made to secure the beautiful furnishings for the mansion.

Officers of Company

The Mesco company, producers of "Jesse James Under the Black Flag," bought the furnishings and all, at a large expense. This company is a million dollar organization, having for its officers and directors some of the most prominent men in Kansas City. These officers and directors are Thomas J. Pendergast, Thomas T. Crittenden, Jr., Lynn S. Banks, C. C. Ripley, William Huttig, Michael J. Pendergast, Martin J. Crowe and Judge J. M. Johnson. Harvey C. Hoffman is general manager and Franklin B. Coates is director general.

Work will begin in about sixty days on two new productions, both to be pictures of Western life.

It is claimed that Mesco has one of the most elaborate studios in the United States. Besides the mansion there is a garage of seven rooms; immense stables where the company keeps its many horses used in its productions, and all surrounded by an estate of twenty-five acres.

The Mesco Pictures Corporation will cater to the independent producer. They are in a position to furnish any and all kinds of studio equipment and service, and are also in a position to furnish interior and exterior sets and locations, riders, horses and in fact, any other equipment necessary in the production of motion pictures of any kind and nature.

The mansion's reception hall, 22 by 72 feet, has a massive fountain in the center. Chandeliers hanging from the ceiling were made by Tiffany. To the right of the hall is a music conservatory finished in 1849 gold, all the furniture being of gold, as is the massive fireplace taking up one whole end of the room. Twenty-foot polar bear rugs cover the mirror-like floors of part of the house. The smallest room is 18 by 36 feet—what is now used as the breakfast room. There is a dining room suite that is a wonder, some thousands of pearls being used to enhance its beauty. There are banquet rooms and parlors and every other kind of a room.

On the second floor the visitor imagines that he is traveling through China, England, Egypt and every other country on the globe.

On the third floor is the theatre proper, which will be used as the main Mesco studio. The theatre is a beautiful place with artistic statues lining the walls and the many varied lighting effects.

The grounds surrounding the mansion and studio contain a huge swimming pool, beautiful woodland scenes, a lake, a greenhouse, lovely flower beds and, in fact, anything any studio could wish for.

It is the plan of the Mesco corporation to make a regular number of pictures each year, from stories by their scenario department, as well as provide the equipment and studio for other companies which wish to enter the producing game, or for those which are already producing.

J. H. Seidelman Is Appointed Head of "A. P." Sales Department

AL LICHTMAN, general manager of Associated Producers, has appointed J. H. Seidelman assistant to the general manager. He will assume general charge of the sales departments of the organization.

The creation of the position which Mr. Seidelman has been appointed to was made necessary, according to the announcement, by the totally unexpected volume which the sales of the organization has reached. The special drive during the week of June 12 which was participated in by all "A. P." exchanges under the direction of General Manager Lichtman developed the field to such an extent that the appointment of a special assistant to the general manager to take the supervision of this work off Mr. Lichtman's shoulders became imperative.

Mr. Seidelman's unique training in the sales end of the film industry caused Mr. Lichtman to select him to take over the general charge of sales for the organization.

Asks $200,000 for Raw Stock Alleged Unfit

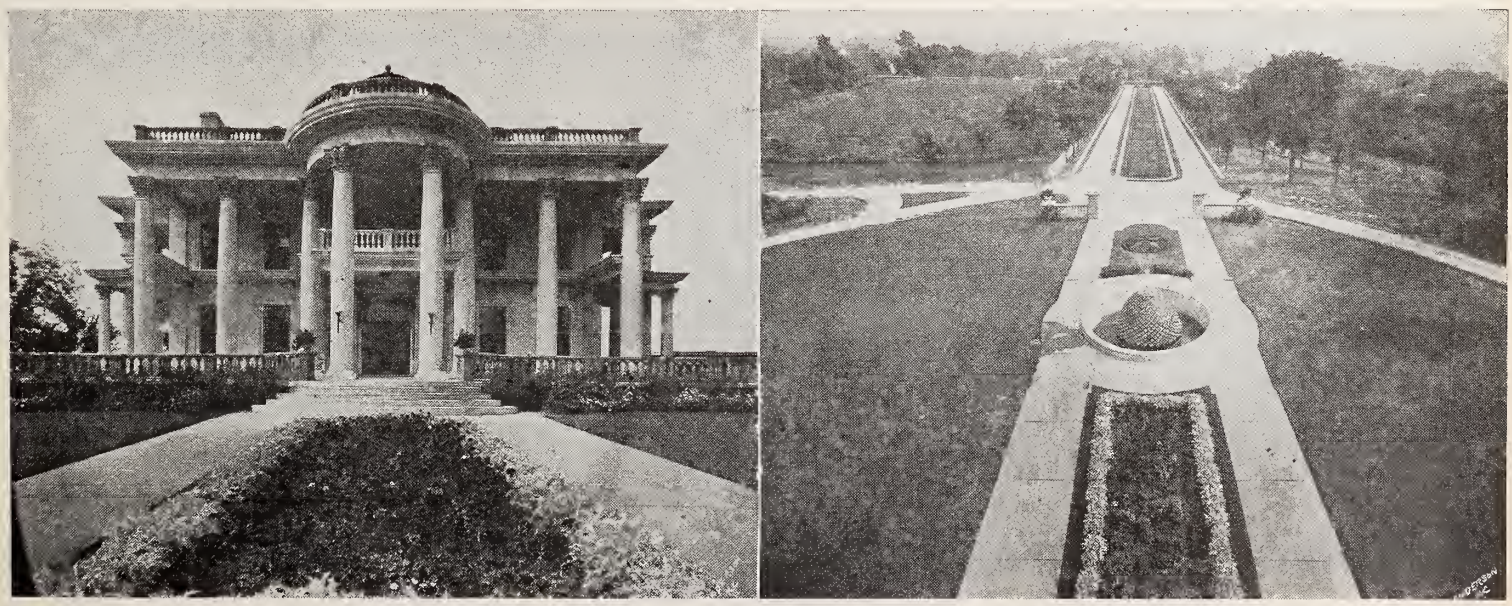
While Jacques Cibrario and Patrick A. Powers, both well known in picture circles, have been principals in much litigation in the courts, they appear for the first time as opponents, according to the papers just filed by Cibrario in which he seeks to recover $200,000 damages from Powers.

According to his complaint Cibrario alleges that early in the month of January, 1919, he was engaged in preparing on a large scale for the production of motion pictures in Russia, for which he would be in need of large quantities of positive raw film. About this time he says he was informed that Powers as the head of the Powers Film Products Company, had successfully passed the experimental stage in the manufacture of raw film, and had great quantities on hand. He says he then had conversations with Powers who verified all this, and also told Cibrario his concerns film was of the "absolutely reliable and tested quality."

Replying on these representations, Cibrario alleges he made two contracts with Powers, one for the delivery of 3,280,833 feet of raw film, and the other for 4,821,350 feet, at the rate of $2.38 per 100 feet. After the material was boxed and bound with iron bands for shipment, Cibrario says he was handed samples, alleged to be from the contents of each box, and believing this from time to time made payments to the Powers company, until they aggregated $218,077, and an additional $1,035 for the packing cases. About this time came the surprise of his life to Cibrario, when he received word that the contents of the boxes was not as represented to him, in fact he declares they were a film entirely unsuited and useless for motion picture purposes.

Max Graf to Produce

Max Graf, manager of the Hobart Bosworth Company, is shortly to become an independent producer. Mr. Graf, who has had several years of film experience, as well as business experience, is now going to combine his two courses of training, and make pictures on a strictly business basis, neither overlooking the artistic nor the story value of his productions.



STUDIO BUILDING OF MESCO PICTURES COMPANY, KANSAS CITY, MO.

The imposing entrance and the driveway. The fountain is made of glass. Different colored lights play in the water and make a gorgeous spectacle at night. Truly a beautiful estate!

Close-Ups In and Around Central New York

It was to laugh last week. Early part of week extremely hot weather. Timid exhibitors wailing. Hard-boiled ones sitting tight and saying nothing. No crowds—no balm in Gilead. Some timid exhibitors openly expressed it as their belief public had grown tired of moving pictures, and that the game had gone to pot. Latter part of week cool weather. Crowds flocked to picture houses. Timid exhibitors, grinning from ear to ear, were asking where they could buy more picture houses. Such is life in the box office!

* * *

Doc Merriman, part owner of the Arcadia, Syracuse, moves into his new home in the fashionable James street section of Syracuse next week. His mansion is near the home of Governor Miller. Doc is always doing something dignified.

* * *

Edgar Weill, manager of the Strand, Syracuse, let his stenographer go away on a vacation a few days ago. Edgar ran his own machine and when he sat under the old Mazda and thumped the keys it looked like the aurora borealis in action. Diamonds, boys, diamonds!

* * *

J. C. Ellis, owner of Convention Hall, Alexandria Bay, has discovered a new feathered species which he calls a "Ballyhoo Bird." It has a nest over the entrance to his theatre. Its wings are tipped with yellow, its tail is white and all the rest is black. Every evening, just before the performance opens, the bird stands near its nest, spreads its wings out and emits shrill cries which sound like "Fine show! Fine show!" Crowds stop to watch it, then they look at the posters, then they buy tickets. A bird of a press agent, say we.

* * *

Mike Kallett and his brother Joe are beginning to make Rome, N. Y., howl with their amusement enterprises. A new stage is being built in the Carroll Theatre, which Joe is managing, and 562 seats will be added to the present capacity of the house, which is 800. The door of the new stage will be the largest of its kind in the State, measuring 7 by 21 feet. The improvements will be finished by Labor Day. The Regent Theatre in Rome, also controlled by Mike, will open August 15. Mike is the guy that put the "kale" into Kallett.

* * *

Frank J. A. McCarthy, "Mickey" Rose and Spencer Sladden, of Paramount, trekked into the Onondaga at Syracuse the other day. Sladden, who is a Paramount-exploitationary engineer, told what he said was a new one. Belligerent youth being measured for a suit of clothes. Tailor thumped him on vertebrae and said, "I'll give you a belt in the back." Belligerent youth turned around and said, "If you try it I'll hand you a wallop on the jaw." Sladden's last words, while being carried out, were that Claude Saunders first told the story. There's nothing like blaming it on the boss, Spence.

* * *

Mentioning belts in the back, George Cooke, champion salesman of Fox Film, who always wears one for luck, has invested in a new car. George has named it "Over the Hill," because he expects the bills for gas and repairs will send him to the poorhouse. Not while you're selling Fox 1921-1922 specials, George.

* * *

Among those who contributed to the gayety of nations at the annual outing of the Rochester exhibitors was Howard Brinck, Robertson-Cole manager at Buffalo. Howard refereed several races and also officiated at a beauty contest, 'tis said.

* * *

Parties have been the order of the day during the hot weather up in these parts. The Albany Paramount crowd gave a farewell send-off to Joe Seidelman, who has gone with Associated Producers. Kempner, known as "the Gladstone of Central New York," who succeeds Seidelman, acted as master of ceremonies.

* * *

Tom Brady, of the F. B. Warren Productions, and Frank Monahan, of Nu-Art, are two salesmen who carry their golf clubs with them. They play the exhibitors and then sell 'em at the 19th hole.

Clayton Sheehan, Fox district manager, who is a Harvard graduate, visited the Central territory last week and told first-run exhibitors all about the Fox specials. You tell 'em, Clayton! You've got the education.

* * *

Mike Bloom, Exhibitor Emeritus of the Quirk Theatre, Fulton, when asked regarding the present day motion picture situation, said:

"Conservation of Daylight and Torrid Climatic conditions play a prominent part. The hoi polloi and the haut don't agree, hence a scarcity of perspiration due to good, hard work, and a preponderance of superheated oxygen escaping from the vocal passageways of Capital and Labor. Idle peripatetics are beginning to predominate. I would suggest an orchestra of 60 pieces in every neighborhood house and, as an exploitation coup de main, that a necklace of silver plated spaghetti be given to every Titian-haired lady."

Whazzamatter, Mike? Overcome by the heat?

* * *

Alex Pappayanakos, of the Palace, Watertown, who looks like Apollo and talks like Cato, says: "I don't know what's getting to be the matter with these film salesmen! They ain't quoting prices any more—they're giving telephone numbers."

Wait till September, Alex. Then you'll hear some REAL prices.

Sedley Is Added to the Cast of "Find the Woman"

Henry Sedley, who played the part of Alastair de Vries in "The Woman God Changed," the Cosmopolitan success, has been engaged for the part of Don Carey in "Find the Woman," which is now being made at W. R. Hearst's Astoria Studio under the direction of Tom Terriss. Mr. Sedley played the part of the faithless lover in "The Woman God Changed." He plays the part of a faithless husband in "Find the Woman."

"Find the Woman" was adapted for the screen by Doty Hobart, who wrote the scenario of "The Woman God Changed," and is based on the serial mystery story by Arthur Somers Roche that appeared in Cosmopolitan Magazine. The cast includes Alma Rubens, Eileen Huban, George MacQuarrie, Norman Kerry, Ethel Duray, Harrison Ford, Arthur Donaldson, Sydney Deane, Henry Sedley and Emily Fitzroy.

Elaine Hammerstein Is Busy on a New Selznick Picture

Over at Fort Lee, N. J., Elaine Hammerstein is marking her return from vacation by a dive into active production of "The Way of a Maid," with William P. S. Earle directing. This newest of Miss Hammerstein's future presentations is being created from Rex Taylor's story of the same title.

Miss Hammerstein's leading man is Niles Welch. Diana Allen is also provided with an important role.

In the earlier scenes that have been made during the closing days of the week ending July 16 do not involve the entire cast, hence the complete support will not get into action until the current week. Several prominent players are under consideration by Myron Selznick, vice-president in charge of production, but definite announcement of the complete cast is not ready.

"The Way of a Maid" has been chosen because it embodies the elements that best suit Miss Hammerstein's style and thus to bring her before the "fans" to best advantage.

Mallorf Says Business Is Good

N. E. Mallorf, covering New York and New Jersey territory for Fox, says that he sees no cause for alarm in the present booking situation, and that the summer business is as good as it has been since he entered the business. Incidentally, Mr. Mallorf has been in the film business since 1910 and was formerly an exchange manager for American Film Company.

"I'LL LOVE YOU FOR AYE," SAYS BILL FAIRBANKS TO MARYON AYE. CAN'T BLAME HIM

That's what the center picture is all about. Right and left, we have a couple of scenes from "The Broadway Buckaroo," a Western Features Productions' presentation. Here's one western town apparently with no saloon. Must be a late picture

In the Independent Field

By C. S. SEWELL

Film Distributors League Offers Version of "Three Musketeers"

The Film Distributors League, composed of nineteen state rights exchanges, announces for early release "The Three Musketeers," starring Orrin Johnson, Dorothy Dalton and Louise Glaum. This picture was produced by Thomas H. Ince and originally issued under the title of "D'Artagnan."

Based on Alexander Dumas' celebrated novel it has a romantic theme and is a story of kings, queens, cardinals, musketeers and swordsmen. Orrin Johnson appears in the star role of the young and dashing swordsman, D'Artagnan.

Costumed according to the period with which the story deals, the men wear slashed pockets, short breeches and long hose, while the women have high-necked tight sleeved waists and voluminous skirts. There are also brilliant scenes in which the King and Queen of France appear, which are marked by elaborate costumes and jewels and gorgeous settings. Handsome old tapestries, and artistic furniture and statuary is used.

The story is marked by a rapid sequence of adventure, D'Artagnan getting into many duels because of his impetuous spirit and vaulting pride. He lines himself on the side of the Queen, played by Dorothy Dalton, and brings upon himself the displeasure of Cardinal Richelieu. With his three companions, Athos, Porthos and Aramis, he starts on a perilous expedition to England and meets with numerous adventures. D'Artagnan finally succeeds in getting the jewels and meets with more hazards on his return to France, but succeeds in saving the reputation of the queen, thereby foiling the cardinal.

Webster Cullison Now in New York

Webster Cullison, who is producing a series of thirty-five or more two-reel comedies based on Ellis Parker Butler's stories of Philo Gubb, the Correspondence School Detective, is now in New York, making arrangements for the distribution of this series and is making his headquarters at the Hotel Astor.

The main title of the series explains the nature of the comedies which are satirical and have counterparts of the hero in nearly every town. They are said to be clean and wholesome and censor proof.

Victor Potel appears in the title role and in the first "The Hound of the Tankervilles." He is supported by Otis Harlam Dorothea Wolbert, Ernest Shields and Harry Todd, while in the second, "The Stolen Umbrella," Billie Rhodes, Willard Louis, Lucie K. Villa and Peggy O'Neill appear, and Hughie Mack, Harry Man, and Max Ascher are in the supporting cast of the third, "The Disappearance of Mary Jane."

Kineto Review Gets High Prices

The Kineto Review, "Rome," being shown at the Capitol during the current week, received unique praise from the New York Tribune, whose critic said that it was so in accord with the tone and atmosphere of the feature that the audience almost believes it is actually a part of the feature. This Mr. Urban states shows the adaptability of the Urban Popular Classics, which are such a wide range and variety that a suitable counterpart can be found among them for practically any feature of quality.

Going Big

Robert W. Piest, president of the Film Market, is in receipt of advice from A. W. Thornley and W. C. Sweeton, of Dallas, that they are meeting with great success in securing bookings on "The Supreme Passion" in Texas, Oklahoma and Arkansas, notwithstanding the hot weather, and they have requested that another print and additional accessories be rushed to them.

F. E. Backer Suggests Slogan for Independence Month Drive

That "Screen In August" should be the slogan of every exchange man and exhibitor in the country from now until the first of September and that every projecting machine should be kept busy showing pictures to exhibitors until the opening of the fall season, is the suggestion of Franklyn E. Baker, of Horizon Pictures, Inc., who believes that the exhibitors who recognize the fact that audiences are becoming more discriminating daily and who are careful to give them what they want will do more than their share of business during the coming season.

Mr. Backer maintains that the summer season should be taken advantage of by theatre managers to make a careful preview of every picture on the market with the idea of keeping themselves personally informed of the merits and demerits of all productions. Higher admission prices which are now beginning to be felt by the public, have, according to Mr. Backer, made theatre patrons more alive to the fact that they must be careful to get their money's worth. It will be up to the exhibitor to know his pictures first hand so that he, himself, will be in a position to judge whether he is offering his patrons their money's worth. This means that fishing and golfing days should be turned into screening days and every exhibitor in the country should know the entertainment value of every available picture on the independent market by the opening of the new sason. "'Screen In August," says Franklyn E. Backer, "and if you can start them all doing the same thing, you will see a revival in business that will surprise you. Horizon Pictures, Inc., is preparing for an exceptionally big fall business and the interest shown in our two newest productions, "The New Minister" and "A Western Thoroughbred," satisfies us that we are right."

Slogan for "Independence Month"

INDEPENDENCE MONTH" will soon be here. Practically three weeks have already elapsed since September was officially designated by the M. P. T. O. A. national convention as the month during which its members are urged to show as many independent productions as possible.

"Independence Month" can and will be made a great success if everyone connected with this branch of the industry will take off his coat, roll up his sleeves and get right down to hard, consistent and continuous work for the next few weeks.

A good slogan has been suggested by Franklyn E. Backer, president of Horizon Pictures. It is "Screen in August." Adopt this as your motto in an intensive drive for bookings. Keep right after the exhibitors and show them that you have good pictures, the kind that their audiences want. Keep your screens going at full speed during August demonstrating the high quality of your productions.

This is the biggest opportunity you ever had to get new business. Go right after every exhibitor in your territory, screen your pictures for him, and get him to book your pictures for showing during "Independence Month." Demonstrate that you have pictures that can stand up against competition from a standpoint of quality and from the box office angle, and that he can depend on the independent market for his future attractions.

While working with all of your energy for the success of "Independence Month" don't forget the future, however. Concentrate your efforts on your very best productions, and make regular customers of exhibitors who during September are using your service for the first time. Seek not only to help the independent field make a glorious record during "Independence Month," but to build for the permanent success of the independent movement.

C. S. SEWELL.

Sam Goldflam Joins Sonora

Sam Goldflam, the well-known Kansas City film man, has joined the Sonora company as Western sales manager. He was formerly connected with Associated First National and Federated.

Mr. Goldflam has taken "Tradition" to Chicago where he will sell state rights west of the Windy City.

In the Independent Field

Unusual Thrills and Climaxes in "Adventures of Tarzan" Serial

In the production of "Adventures of Tarzan," at the studios of the Great Western Producing Company in California, it is said that many new effects have been introduced. The climax of episode one, entitled "Jungle Romance," shows two lions leaping on Elmo Lincoln from opposite ledges, while episode two presents a realistic fight between a lion and a leopard. In the finale of the fifth chapter is jungle fire, in the staging of which, the studio buildings narrowly escaped burning. The construction of a vault built of gold, representative of the City of Opar, furnishes a striking touch in chapter three of "Adventures of Tarzan" and several hundred characters are shown as gold worshippers. A sandstorm features episode eleven. Aside from these various picturesque features, "Adventures of Tarzan" lays claim to presenting more wild animals throughout the entire production than any serial yet produced. Every expisode offers several scenes in which Tantor, the elephant, Joe Martin, the ape, Numa, the lion and a host of animals of the jungle, including zebras, wild boars, crocodiles, etc., figure prominently.

Film League Enlarges Output

The Film Distributors League says its membership covers eighty per cent. of the United States, covering the entire country with the exception of the exchanges controlled by S. A. Lynch in the South. The officers of the league are Morris Fleckles, president, representing Illinois and Indiana; William Alexander, secretary, representing the New York district; Harry Lande, of Pittsburgh, treasurer, representing Western Pennsylvania and Ohio; Herman Rifkin, vice-president, representing New England and Morris Brown, second vice-president, representing Eastern Pennsylvania. It is in the market to purchase high-class independent productions and plans to issue one new feature a month along with short subjects, together with the Triangle re-issues.

Hoxie on Exchange Tour Will Arrive in New York on July 28

Dr. W. E. Shallenberger, of Arrow Film Corporation announces that Jack Hoxie will arrive in New York City on July 28, completing the first half of a country-wide tour of independent exchanges and theatres.

He will be in New York and the vicinity until August 1st or after. During that time he will be the guest of Arrow Exchanges, Inc., 729 Seventh avenue, of which E. R. Champion is general manager, and of Arrow Film Corporation.

Dr. Shallenberger and Mr. Champion are now working on a program of personal showings and exploitation stunts for Hoxie during his stay here that it is promised will rival even the best of the receptions that attended his trip across country.

Hoxie has been in Philadelphia since July 18 as the guest of Tony Luchese, head of the De Luxe Film Co. He will stay there until the 27th, visiting theatres throughout the entire Philadelphia district and extending his personal visits to Scranton and Wilkes-Barre.

During the early part of the past week Hoxie visited Mayor Tampton J. Moore, of Philadelphia, and was entertained by that official and afterward photographed with him and his official family.

On Monday last, he gave exhibitions of riding and lassoing in Independence square and on Wednesday evening was the star guest of the Hotel Walton management at a big party on the roof garden there in honor of what was scheduled as "Movie Night."

Between his entertainment in Philadelphia and scores of personal appearances there, Hoxie spent some time at Atlantic City, where he was given big receptions at the Royal and Strand Theatres. He also visited the Home for Crippled Children and greeted all the little unfortunates.

HOW'S THIS FOR A STUDIO SHOT?
Jack and Harry Cohn, producers of Hallroom Boys Comedies, and Herman Raymalser and Jimmie Davis, directing this series

Sells "Tarzan" for Two States

Louis Weiss, of Adventures of Tarzan Serial Sales Corporation, announced the sale of Texas, Oklahoma and Arkansas for the new Tarzan serial, "Adventures of Tarzan." This chapter play, starring Elmo Lincoln, has been acquired for the states mentioned by Alfred Raymond, of Dallas. Raymond has declared his intention of giving "Adventures of Tarzan" an elaborate advertising campaign, using the newspapers of Dallas particularly to drive home the popularity of the story.

Has Two Features

The Harmony Film Co. will distribute on the independent market two Western features under the direction of George Edward Hall, featuring Jack Livingston and Pauline Curley and is producing a series of Western and North Woods productions with Roy Stewart. The Sunnywest Film Co. are the state rights distributors of this series.

Newspaper Critics Praise New Urban Series of Animal Films

"A season such as the one we are going through now," remarked Charles Urban this week, "marks a severe test for all concerned in the motion picture industry and we find the public turning more and more to the better things in motion picture production. As many sales managers are saying 'the public is shopping for its entertainment, is getting more discriminating and its patronage is determined largely by quality.'

"That is very encouraging to me, because in publishing the Urban Popular Classics we place quality first of all and a discriminating public is all in our favor.

"A fairly good barometer of the public taste is to be found in the opinions of the newspaper critics.

"We have noticed a most enthusiastic reception on the part of motion picture critics on newspapers of the announcement of our forthcoming series, 'Modern Truths from Old Fables.' A reporter from the Newark News spent some time in our projection theatre and in a lengthy article wrote praisefully about them.

"'The picturization of some of these fables,' he said, 'gives one the feeling that the literature of the screen has at last reached the stage of poetry.'

"And the Philadelphia North American, said:

"'Surely those interested in the new development of the cinema are regarding with a great interest the screening by means of real animals of fables which have been read for 300 years.'

"The Newspaper Enterprise Association which supplies newspapers throughout the country, says:

"'The film versions of LaFontaine's Fables are the finest entertainment for children ever placed upon the silver screen. A child who has not yet mastered his ABC's can 'get' the story and the moral as the moving picture depicts it.'

"Then Mr. Dean goes on to explain how they were made and by whom."

Circuits Booking Two Cohn Series

Jack Cohn reports that Screen Snapshots and the Hallroom Boys Comedies, which are handled in New York and Northern New Jersey territory by Warner Brothers, are being extensively booked by the larger circuits of houses, and they are being shown over the entire Loew circuit of theatres in the metropolitan district for from one to four days. The latest Loew house to book these subjects being the new Alpine in Brooklyn.

Harold Rodner, of Warner Brothers, states that these two series have also been booked over the Sydney Cohen and other circuits, and in fact, that they're meeting with success and going over well throughout the territory.

John A. Kent Now with Aywon

Nathan Hirsh, president of Aywon Film Corporation, announced he has secured the services of John A. Kent as publicity and sales manager of the state rights department of his organization.

Mr. Kent has held executive positions with several of the large organizations and is one of the "old timers" in the state rights field, having been sales manager for several years with the Great Northern Film Co., and B. S. Moss, and others.

AUGUST 25 IS MOTION PICTURE DAY

In the Independent Field

"Tarzan" Actor Injured by Lions

The Adventures of Tarzan Serial Sales Company anounces that telegraphic advice from the studios of the Great Western Producing Company at Hollywood report that in filming scenes on July 15, for the "Adventures of Tarzan" serial, three lions attacked several of the players garbed as Arabs and as a result, five were injured so that they had to be taken to a hospital, while others were badly scratched.

Elmo Lincoln and Louise Lorraine managed to get out of the set unharmed. The lions leaped at the cameras and people near them. Two Bell and Howells and one graflex were smashed and director Hill and cameraman Meyer had a narrow escape. All film taken that day was spoiled. The ruined negatives are being reshot and extra precautions taken to prevent a repetition.

Pearl Shepard in "His Valet"

"His Valet," a one-reel comedy of martial complications, is announced by R. C. Cropper, president of Reelcraft Pictures Corporation, as the first of the series of Aladdin Comedies in which Pearl Shepard, Reelcraft's newest screen luminary, is to be seen. Miss Shepard will be seen opposite Billy Gilbert, who has been retained as leading comedian for the new series of Aladdin Comedies.

Iris Company Selects Cast for First Feature "Tangled Hearts"

Jack Gould, business manager of Iris Pictures Company, announces the cast for "Tangled Hearts" from the story by Lucian Mangate, on which work has already begun at the company's studio in Fort Lee, under the direction of Walter Steiner.

June Keith will be the star and will have as her leading man Jack Hopkins, who has directed and acted in a large number of productions and was a pioneer actor and director with the Lubin company. The cast also includes Eleanor Barry, who has enacted character and mother roles with various companies, appearing in "Playing the Piper" and other features, Louis Stern, who appeared with Geraldine Farrar in "The Riddle: Woman," and as Ginsberg in 'Humoresque," also William B. Watson, who appeared in Selznick's "The Miracle of Manhattan," Cosmopolitan's "The Super Man," and Paramount's "Peter Ibbetson."

"Tangled Hearts" will be the first of a series of six features to be produced with June Keith as the star. Miss Keith has been on the screen since she was sixteen. She started in a series of westerns made by A. B. Miller of "101" Ranch then was featured with Harry Myers in "Sky-Eye." Later she appeared in Selznick's Kaufman single reelers and has also appeared in several independent pictures.

"Tangled Hearts" is said to present a clean and instructive story of the evils resulting when parents separate and the hardships their children endure under these circumstances. The story by Lucian Mangate was published in a popular magazine and as a play in England. There is also a romantic love story running through the story.

Changes Type of "Sun-Lite" Films

In accordance with plans just completed by Shiller Productions, Inc., Sun-Lite Comedies, the series of which are nationally distributed by Reelcraft Pictures Corporation, are to be changed from "situation" to "gag" comedies as it is believed that comedies of the "gag" type, such as the Mirth and Aladdin Comedies, are greater laugh-provokers and better suited to present theatre conditions. In rounding out a theatre program, it is claimed, a comedy full of "gags," presented towards the end of the show, is more likely to be appreciated than a comedy brimming with "situations."

In effecting the change, a new producing unit will come into being. The company will be augmented by the addition of a number of other prominent players and another director and scenario writer.

Many Prominent Theatres Booking Reelcraft's Three Comedy Series

Wider booking by representative theatres of Mirth, Sun-Lite and Aladdin Comedies, controlled by Reelcraft Pictures Corpworation, is disclosed by R. C. Cropper. Some of the theatres included in the report are:

S. A. Lynch Theatres in the South; Fox's Washington, Detroit; Stanley Theatre, New York, N. Y.; Blackstone, Pittsburgh; Balaban & Katz, Chicago; Lubliner & Trinz, Chicago; Loew's, Indianapolis; Princess, St. Paul; Butterfly and Rialto, Milwaukee; Criterion, Atlanta; Alcazar, Birmingham; New Garden, Charleston, S. C.; American, Terre Haute; Regent, Kansas City; Fox's, Loew's, Sydney Cohen's and B. S. Moss' chain of theatres in New York; Strand, Bayonne, and Saenger Amusement Company, New Orleans, La.

"Tarzan" Serial Nearly Finished Says Jacobs Returning from West

Oscar Jacobs, who has been visiting the studios of the Great Western Production Company at Hollywood as special representative of the Adventures of Tarzan Serial Sales Corporation, has returned to New York, and according to Louis Weiss, president of the latter company, brings encouraging reports of the progress of this serial.

Director Hill with Elmo Lincoln, Louise Lorraine and the remainder of the company are now working on the thirteenth episode on the Arizona desert. Seven episodes have already been shipped to New York and five more are on the way. Mr. Jacobs reports that Elmo Lincoln is doing some of the best work of his career in this serial which is said to be unusual from the point of stunts, punch and wild animals employed. The original aggregation of wild animals has been augmented by the addition of elephants, monkeys, zebras, giraffes, leopards, camels and other animals used in a circus recently appearing in Chicago. It is expected that the serial will be finished in four weeks.

Out-of-Town Film Men Visit Arrow

Several prominent state rights exchangemen have been recent visitors to the Arrow offices. Among them were Frank Zambreno, of Unity Photoplays of Chicago, who spoke enthusiastically of the success of Jack Hoxie's personal appearances at Chicago theatres recently. Arthur C. Bromberg, of Atlanta, also spent several days in New York and arranged for Hoxie to visit Atlanta for four days during August.

W. H. Patten and Joseph McConville, of Independent Films, Inc., of Boston, handling the Curwood series in New England, also made a flying visit to witness a showing of the first release, "God's Country and the Law."

Nathan Hirsh Back from Europe Announces Several Big Features

Nathan Hirsh, president of Aywon Film Corporation, believes that the action of the M. P. T. O. A. in endorsing the independent movement will prove a boon to state rights exchanges and is enthusiastic over the prospects for returning prosperity in the motion picture business. Pointing out the inter-relation between various lines of business, he believes the film industry can confidently expect a speedily increasing volume of business.

"The independent exchangemen have an encouraging prospect for a larger share of business than ever before," says Mr. Hirsh, "and it appears that this is the psychological time for coming into their own, and is their great opportunity providing productions are up to a certain standard of merit and possess unequivocal box office value. The crucial point rests upon the co-operation between distributors and exchanges. The first must offer a product of high standing, and the second should not be penny wise and pound foolish to the extent of bargain hunting, as "bargains" are often expensive.

Sonora Plans Branch Exchanges

Following a four weeks' run of "The Twice Born Woman" at the big New York Hippodrome, during the latter part of which "Tradition" was also shown, the Sonora Films Corporation, distributing these productions, announced they have received requests from exhibitors all over the country to book these pictures and that the company has rented a suite of offices at 729 Seventh avenue, New York, where the routine of organizing a staff of officers and employes is now being carried out. The company also has under consideration the establishing of exchanges in the principal cities.

One of the results achieved by the showing at the Hippodrome was an unusual amount of publicity in papers throughout the country, not only for the two productions, but for the new company.

"Bill" Fairbanks Films Going Big

A. J. Xydias, sceretary and treasurer of Western Feature Productions, who recently visited New York announces that rights to the entire first series of western features starring William (Bill) Fairbanks have been sold. This series consists of six features produced by Western Star Productions, which was reorganized as Western Feature Productions, Inc.

Exhibitors buying the first series have first option on the second series now being produced and Mr. Xydias states all of the original buyers have signed for this new series. The first of this series was "The Broadway Buckaroo." Filming of the second "When a Man Rides Alone," is now complete and it is being cut and assembled.

Mr. Xydias visited the principal cities on his way East and reports he found business good and exchanges pleased with the first series. He was in New York only a short time, returning to the Coast on July 17.

Keeping in Personal Touch

By FRITZ TIDDEN

UNIVERSAL jumped into an undisputed lead in the Motion Picture Baseball League by defeating the Paramount nine by the one sided score of 21-9 at the Fort Lee grounds last Saturday. Heavy hitting on the part of the Universal maulers, coupled with numerous errors on the rough ground settled the game in the first two innings, after which the question was merely how high the score would run. Rald pitched a steadily consistent game for Universal. Warren of Universal alone scored six runs for his team. Mostreli and Christoff of the winners, divided batting honors. Keator in center field for Paramount pulled off several sensational catches.

Standing of the League

	W.	L.	Pct.
Universal	2	0	1.000
Vitagraph	2	1	.667
Paramount	1	1	.500
Goldwyn	1	1	.500
Hodkinson	0	1	.000
1st National	0	1	.000
Pathe	0	1	.000
Fox	0	0	.000

Vitagraph took the opener from the reorganized First National team by a score of 8 to 3. Welton, pitching for the winners, held the franchise boys down to three hits.

These were the only games played last week. At a league meeting held early in the week it was decided to extend the schedule into August, playing the Thursday games on Saturdays in that month.

Next Saturday finds the following teams in action: Paramount vs. Fox; First National vs. Pathe; Goldwyn vs. Universal.

—M. P. Day—Aug. 25—

Rex Ingram, producer of "The Four Horsemen of the Apocalypse" and "The Conquering Power," is engaged to marry Alice Terry, who sprang to fame in the leading roles of the two big Ingram productions. A rumor of their engagement had been going the rounds for several weeks. The report was confirmed this week by Ingram in a telegram from Metro studios in Hollywood to Metro's New York offices.

The engagement is the culmination of a romance that started last summer when Ingram saw Miss Terry among the extras at a Hollywood studio. He was then looking about for a girl to play the role of Dora Woodberry in Metro's production of Cecil Raleigh's melodrama, "Hearts Are Trumps." Ingram lifted Miss Terry from obscurity to the first rungs of the ladder of fame in this picture, and together they mounted to the heights in "The Four Horsemen of the Apocalypse" and "The Conquering Power."

Miss Terry had been in pictures only a few months when Ingram gave her her big opportunity. She had gone to California with her parents on a pleasure trip and had visited various studios in Hollywood out of curiosity. Her home was in Vincennes, Indiana. Ingram, who was born in Dublin, Ireland, is twenty-nine.

—M. P. Day—Aug. 25—

Owen Moore, former husband of Mary Pickford and star in Selznick pictures, was married July 16 to Kathryn Perry, ex-Ziegfeld Follies beauty and leading woman opposite Mr. Moore in his two latest Selznick productions, "The Chicken in the Case" and "A Divorce of Convenience."

The wedding took place at Greenwhich, Conn., and every effort was made to keep the affair a secret, but the news soon leaked out to the daily papers. It was all in the nature of an elopement, the only others present at the ceremony being Myron Selznick and Catherine McCarthy, who served as best man and bridesmaid respectively. Moore first met Kathryn Perry while the latter was appearing in the Follies. Later she was engaged by Myron Selznick for a small part in a production. Following this she was given the principle role opposite Mr. Moore in "The Chicken in the Case." Due to her favorable showing in this production she was also cast opposite Owen Moore in "A Divorce of Convenience," his latest release.

Kathryn Perry was born and educated in New York City. After leaving school she posed as a model for such famous artists as Harrison Fisher and Penryn Stanlaws. Ziegfeld next offered her a position in the Follies and in 1920 she was awarded the golden apple by the Art Students as being the most beautiful girl in New York.

—M. P. Day—Aug. 25—

Bernie Fineman is now in our otherwise drab midst. He came East from Los Angeles to secure new stories and eastern artists for Katherine MacDonald productions. Bernie is conferring with the editors of several magazines of large circulation regarding the use of their stories for Miss MacDonald. The young feller brought with him to New York the negative of Katherine's latest production, "Her Social Value." During his stay he will consult with Ben Schulberg, his associate, of course.

—M. P. Day—Aug. 25—

While on the subject of Bernie it seems to be appropriate to publish a story about him and none other than Benny Zeidman, the half-pint production manager, and Pete, the hard-working Smith, that appeared recently in the Los Angeles Record. The Record is known for its truthfulness so we have no doubt about the accuracy of the story, but Bennie Fineman this week emphatically denied the tale and further stated that the parties concerned made it so hot for the man that wrote it he had to leave town. We leave it to you which to believe. Here's the story:

Who Parked the Loquat on Poor Nellie's Hat?

A loquat fell out of the heavens last evening and nearly caused the arrest of three men.

"Benny Zeidman, production manager for Mary Pickford; Bernie Fineman, manager of the Katherine MacDonald company, and Pete Smith, publicity director for Marshall Neilan, were sitting in Zeidman's automobile in front of the Alexandria early last evening on the Fifth street side, when a loquat mysteriously descended from above and plastered itself unceremoniously on the hat of a young woman passing with a girl friend.

"The girl stepped up to the men in the machine, accused Zeidman of throwing the loquat and slapped his face. Then she stepped quickly around the car, saying: "You are a pair of punks," and slapped Pete Smith's face, who sat in the front seat with Zeidman. Smith leaped out of the car and so far as is known is still going.

"A policeman descended upon the scene and the girl ordered the arrest of Zeidman and Fineman. Only when Zeidman proved conclusively that he had no loquats about him, were he and his companion permitted to go. A reward of $25 is now offered by Zeidman to anyone who can prove where the loquat came from."

—M. P. Day—Aug. 25—

Burton Holmes, with Mrs. Holmes is now in Mexico. Louis Francis Brown, his manager, accompanied by Renee Brown, his wife, has just returned from Mexico, where Brown has been making advance arrangements for Holmes to tour the principal points of interest of our southern neighbor, toward whom so much attention is turned at the present moment.

—M. P. Day—Aug. 25—

The Centenary of Napoleon will have been marked from the artistic point of view in France by the appearance of the Emperor's person on the stages of two theatres in Paris and on the screen in a few others, two of which are of French origin—"Une drame sous Napoleon," which M. Bourgeois has taken from a romance by Conan Doyle, and "L'Agonie des Aigles," in the production of which M. Deschamps has been inspired by the famous work of M. G. d'Esparbes—says Le Film.

It seems that the physical appearance of each portrait of Napoleon varies from the others, a fact that has caused wide comment resulting in much valuable publicity. Each portrayal has a following that judges it to be the correct idea as to the Corsican's appearance, with all the other factions fighting against it and maintaining their pet delineator is the closest portrayor.

Severin Mars appears as Napoleon in "L'Agonie des Aigles" and Emile Drani in "Une drame sous Napoleon." Both these films, as well as the others, will shortly be imported here, as was exclusively announced in detail in these columns some time ago.

—M. P. Day—Aug. 25—

Walter Lindlair, assistant exploitation manager for Famous Players-

THE LITERARY TROUBADOR INTERVIEWS HOPE HAMPTON

Miss Hampton had her picture taken with Bill Reilly, the famous verbal nuancer when he interviewed her for Cine Mundial

EACH ONE SAYS HE IS THE CHAMPION FISHERMAN ON THE TWO-MEN TEAM

The pair of famous Ike Waltons are none other than P. A. Parsons, of Pathe, and C. L. Yearsley, of First National, snapped by our inquiring photographer while on their recent vacation

TOO, LEE, 'LOO!
"Micky" Neilan seems to think he can play an Irish jig on a hop pipe that is used in his "Bits of Life"

Lasky, has returned from a trip through the Middle West.

—M. P. Day—Aug. 25—

We have a film company baseball league over here, but the English industy is not behind us. It has a cricket league, formed to play for the Kenematograph Weekly Cup.

—M. P. Day—Aug. 25—

"Who Am I?" asks a recent film title.

Anyone may answer with "An Unwilling Hero."

—M. P. Day—Aug. 25—

Professor Firmcn Swinnen, organist at the Rivoli Theatre, has just completed four original compositions which are to be published next month by J. Fisher and Brother.

—M. P. Day—Aug. 25—

Word comes from Fontainebleau, France, that a tablet is to be placed by a local committee of French cinema artists on the house where Charlie Chaplin was born. American artists living at Barbixon, near Fontainebleau, where "The Angelus" was painted, are to join with the French cinema artists in making the tablet application of a joint holiday.

—M. P. Day—Aug. 25—

Paul Gulick, Universal's chief adjective disseminator, has gone off into the mountains to think up descriptions of von Stroheim's million-plus picture, "Foolish Wives." Rarefied air will do the trick, says Paul. He hopes to make a human barometer of himself, climbing upward as the cost of the picture mounts—if he can find a montain high enough.

—M. P. Day—Aug. 25—

Mrs. Warren G. Harding, wife of the President, has received from the National Association of the Motion Picture Industry, a motion picture record of the Presidential campaign which resulted in the election of her husband. It is a two-reel picture, in which the President and Mrs. Harding are the star performers in a series of scenes, which start with Mr. Harding's nomination and ends on the White House lawn.

As spokesman for the motion picture industry, William A. Brady, president of the national association, formally presented the film to Mrs. Harding in Washington, July 18, and conveyed to her and to President Harding the good wishes of the men who furnish motion picture amusement to 20,000,000 persons daily in this country.

The screen review will be preserved by the President and Mrs. Harding as a family record of the historic events which led to their occupancy of the White House. There is one print only in existence—the one presented to Mrs. Harding. In it Mrs. Harding and the President share star honors, while eminent statesmen play the "character roles."

Both the President and Mrs. Harding screened well. The scenes were assembled into a continuous two-reel film story from the screen libraries of the news reel companies. Several thousand feet of film were carefully chosen for the Harding picture, assembled and "boiled down" to a footage that is full of action and human interest.

—M. P. Day—Aug. 25—

Hank Clay Bate, trade paper scribe for Universal, who used to be a K. P. or a Looie or something in the army, says he's going to change his luck in the next war and join the navy. He's taking week-end lessons in sea-lore as deck-swabber de-luxe aboard the "Virginia," the wind-jamming summer home of John C. Brownell, Universal scenario chief.

—M. P. Day—Aug. 25—

Melville Shauer, manager of the advertising accessories department, Famous Players-Lasky, arrived in Los Angeles this week from the home office. Shauer is on a trip to western exchanges.

—M. P. Day—Aug. 25—

James Roberts, alias Percy L. Gray, alias Fred Driscoll, was arrested by the St. Louis police last Friday night, charged with robbing the rooms in the Hotel Statler, occupied by Naomi Childers, who was in St. Louis for a personal appearance at the New Grand Central Theatre in conjunction with the showing of her latest film, "Courage."

Roberts, who has been indicted by the grand jury on a charge of grand larceny, is accused of taking $2,500 in jewelry, clothing, furs, etc., from Miss Childers' rooms and $2,500 in valuables from other rooms at the Statler.

—M. P. Day—Aug. 25—

Sidney Garrett sailed for Europe on the Olympic July 16. Before leaving Garrett stated he would meet Paul Brunet in Paris immediately upon his arrival.

—M. P. Day—Aug. 25—

Richard Werner, who has conducted several effective sales campaigns through the mails for Goldwyn, has left that organization to engage in free lance work of the same sort.

—M. P. Day—Aug. 25—

The former German Kaiser's pleasure yacht, "Meteor V," was offered for sale to Douglas Fairbanks early this week for $170,000. This offer was made in a letter from Hans Sarnow, connected with the Nordeutsche Bank, of Hamburg.

"Having been told," wrote Sarnow, "that you might be interested in the purchase of a big sailing yacht, I beg to draw your attention to the fact that the late German Emperor's yacht, "Meteor V" is offered for sale. "I beg to mention that the price asked for the yacht is $170,000 and the vessel will be delivered either in Kiel or in any other port, in the latter case transport will be charged to the buyer."

When Doug learned that the vessel was 120 feet long he decided he would not take it because it is too big to fit in the swimming pool at his Beverly Hills home.

—M. P. Day—Aug. 25—

Charles C. Burr, producer of Torchy Comedies, left New York this week to attend the annual convention of Educational Film executives in Chicago.

—M. P. Day—Aug. 25—

It is reported that Ernest Shipman is confined to his home on Long Island, the result of having been overcome by the heat while walking on Broadway two weeks ago. Mr. Shipman was taken to his apartment where an examination of his condition was made and it was decided that while not a serious case of heat prostration, it nevertheless was advisable for him to discontinue all business activities for the present and to remain in the seclusion of his country home where rest and improved weather conditions would help to bring about a speedy recovery. At Mr. Shipman's office it was stated that he was coming around nicely and that his physician thought that he might be expected back within another week.

—M. P. Day—Aug. 25—

Edward M. Langley, art director for the Douglas Fairbanks Company, will lecture to the faculty and students of the summer session of the University of California.

—M. P. Day—Aug. 25—

A. V. Feary announces that he has just signed a contract with the Irish Film Company of America, whereby he is appointed general sales agent for the United States and Canada.

All of the productions of the Irish Film Company of America are made in Ireland by Irish actors and three units are now ready for showing, each unit comprising a feature, a comedy and a scenic.

—M. P. Day—Aug. 25—

Arthur S. Kane, president of A. S. Kane Pictures, and chairman of board of directors of Associated Exhibitors, left July 15 for a four weeks' vacation. Mrs. Kane and Arthur, Jr., accompanied him. They are going to make a tour of the Berkshire, Adirondack, White and Green Mountains.

—M. P. Day—Aug. 25—

Eugene O'Brien is of the opinion that a musician who will learn to play a bass horn instead of a piccolo is a glutton for punishment.

—M. P. Day—Aug. 25—

Sergi Petrovitch Karanin, a Russian artist of note, now in New York, signified a desire to paint a portrait of Lottie Pickford when he attended a private showing of Lottie's latest, "They Shall Pay."

—M. P. Day—Aug. 25—

Fifty children from Madison House were the guests of Hugo Riensenfeld July 19 at the Rivoli.

—M. P. Day—Aug. 25—

The last man to leave the Paramount Eastern studios, which closed July 15, was Tom Geraghty, supervising director. Before going to Los Angeles in the fall, Geraghty will complete the cutting and titling of several Paramount productions finished recently. Among these are "Footlights," directed by John S. Robertson and starring Elsie Ferguson; "Cappy Ricks," Thomas Meighan's latest, and "Peter Ibbetson," co-starring Wallace Reid and Elsie Ferguson. This will keep Mr. Geraghty in the East until early fall.

UM-PAH!
Not to be outdone, Marie Prevost thinks she can play a tuba in her next picture, "The Butterfly." King Baggot, director, has to help her

Mr. Geraghty was offered the chair of the cinema in an eastern university recently but his transfer to California made his acceptance impossible.

—M. P. Day—Aug. 25—

He came right in, turned around, and went right out again. This refers to Walter Wanger, who recently arrived from a seven weeks' trip through Europe and then sailed for foreign parts within a remarkably short time. What he intends to do in Europe on his latest trip is still a secret.

—M. P. Day—Aug. 25—

Edwin Carewe is in town from Los Angeles.

—M. P. Day—Aug. 25—

William D. Taylor returned from Europe last week, after spending three weeks in England, Belgium and France. He left for the coast early this week to resume work for Famous Players-Lasky.

—M. P. Day—Aug. 25—

William Oldknow and his son, Oscar, are in New York from Atlanta.

—M. P. Day—Aug. 25—

Nathan Hirsh, president of Aywon, was another recent arrival from Europe.

—M. P. Day—Aug. 25—

Willy Stahl, concertmaster of the Rivoli orchestra, is writing lullabies. Last Monday a baby girl was born to the Stahl family. She has been christened Anise Mignon.

—M. P. Day—Aug. 25—

The long-looked-for vacation which Constance Binney has been anticipating will have to be postponed. She had hoped to spend several weeks among the hills of Connecticut at the conclusion of the picture on which she is working, but now she will leave for the coast instead. Although her present one is the seventh picture which Miss Binney has made for Realart, none

of them has been made at the West Coast. Chester M. Franklin, who came East to direct Miss Binney in this one picture, will also go to the coast when it is completed

—M. P. Day—Aug. 25—

One of our operatives cabled a whisper to us that it is rumored abroad that Pathe and Gaumont are to resume operations in Germany, the former by the manufacture there of raw stock. The technical manager of the Union Film (one of the units of the Ufa), Kurt Waschneck, is suggested as the prospective manager. Let's hope he lives up to his un-Teutonic name.

—M. P. Day—Aug. 25—

Herbert Brenon has received a glowing letter of praise from Channing Pollock, in which the author thanks the producer for the faithful manner in which he has adhered to the original material and for the admirable way in which he produced Pollock's play, "The Sign on the Door," which was exhibited to the author at a private showing recently.

—M. P. Day—Aug. 25—

The English trade papers are crediting Carl Laemmle again with the intention of establishing permanent studios in England as well as in Germany.

—M. P. Day—Aug. 25—

Leonie Nathan, until recently connected with the continuity department of Famous Players-Lasky, is now free-lancing, writing short reel comedies.

—M. P. Day—Aug. 25—

This week the corrugated iron counterpane is awarded to Arthur Brilant for his attempt to realize publicity with a bed bug gag.

—M. P. Day—Aug. 25—

Ralph Block left July 20 for Los Angeles. He will return in a short time.

—M. P. Day—Aug. 25—

Louis B. Mayer announces "The Child Thou Gavest Me" as the releasing title of the first of the series of John M. Stahl Productions which he will present thru Associated First National. This picture had two working titles during its filming. One was "Retribution" and the other, "Muffled Drums."

—M. P. Day—Aug. 25—

Edwin A. Paul, a well known New York newspaperman, has just joined the publicity staff of Merritt Crawford, publisher of the Screen Bulletin. Paul was employed on various metropolitan papers until 1903, when he went to the Evening Telegram. Between the Herald and Telegram he spent thirteen years and then took up publicity work. He will handle production and newspaper publicity for Merritt Crawford.

—M. P. Day—Aug. 25—

John A. Kent has just become sales manager and director of advertising and publicity for Aywon Film Corporation.

—M. P. Day—Aug. 25—

Universal has a film ready for release called "Hold Your Breath." Prohibition propaganda? Emphatically no!

—M. P. Day—Aug. 25—

A. S. Kirkpatrick has been made assistant general manager of Educational Films Corporation, according to announcement of Earl W. Hammons, president and general manager.

—M. P. Day—Aug. 25—

Arthur Miller, Paramount cameraman, will leave July 28 for the Famous players-Lasky London studio. Incidentally, before Miller became one of the best cameramen in the business he was a famous jockey.

—M. P. Day—Aug. 25—

Gladys Walton—Show her in "Short Skirts" and "High Heels," was the snappy piece of advice contained in an advertisement on the cover of last week's Wid's.

—M. P. Day—Aug. 25—

Mabel Normand has left Los Angeles for New York, from where she will sail for Europe immediately upon her arrival. She expects to be back on the west coast by September 1.

—M. P. Day—Aug. 25—

Pedro M. Gonzalez, who waves the Universal banner in Porto Rico, came to New York to escape the mid-summer heat in San Juan. After a few days of Manhattan simmering, he now declares he is going to catch the first boat back to the West Indies where he can keep cool one way, if not another.

—M. P. Day—Aug. 25—

Dave Sohmer, for two years sales manager of Commonwealth Film Corporation, has resigned. He is contemplating opening a string of his own independent exchanges.

—M. P. Day—Aug. 25—

Lemuel L. Stewart, exploitation manager for Southern Enterprises, expects to visit New York about August 15. There is a soft spot in Stewart's heart for New York and he cannot stay away for any great length of time.

—M. P. Day—Aug. 25—

Harry J. Cohen, foreign manager for Metro, sails for Buenos Aires August 3 to make arrangements for the distributing rights to "The Four Horsemen of the Apocalypse."

—M. P. Day—Aug. 25—

Arrow reports that among the out-of-town independent exchangemen who visited its offices during the current week to secure productions for their territories were Arthur C. Bromberg of Atlanta, William H. Patten and Joseph A. McConville of Boston, and Frank Zambreno of Chicago.

—M. P. Day—Aug. 25—

Employes of the home office of First National and their relatives made merry at the annual Coney Island party given by J. D. Williams, manager of the company, July 14. The trip to the playground of New York was made from the offices in four large buses, the first stop being Stauch's cafe. The sea food and chicken dinner was enlivened at frequent intervals with outbursts of cheers for Mr. Williams and other officials.

It took more than two hours to consume all the food set before the First National merry-makers, and the festivities were then transferred to Steeplechase Park. Each member of the party had been given a ticket admitting him or her to practically every amusement device in the park, and there was a democratic participation in which dignity and standing were forgotten for the time being. It was long after midnight when the last bus left for home, but everyone was at work on time the next morning.

—M. P. Day—Aug. 25—

Beth Brown, well known New York literary woman, has joined the C. L. Chester Productions in Hollywood as editor and titler, and has begun work on "The Land of Bohemia," a short subject dealing with Greenwich Village.

—M. P. Day—Aug. 25—

Frederick Schaefer, of the publicity department of the United Artists, is making a tour of the Middle West cities in the interest of the coming productions of the "big four," paying particular attention to Douglas Fairbanks in "The Three Musketeers" and Mary Pickford in "Little Lord Fauntleroy."

—M. P. Day—Aug. 25—

Arvid Gilstrom and A. MacArthur, Jr., have taken a bungalow at Hollywood.

—M. P. Day—Aug. 25—

Louise Huff has gone to her summer home on the Canadian side of Lake Ontario to spend a month's vacation, following her work opposite George Arliss in "Disraeli."

—M. P. Day—Aug. 25—

Owen Moore declares that his farce feature, "The Poor Simp," was named in honor of a man who insists upon sleeping in both pajamas and a nightshirt.

—M. P. Day—Aug. 25—

At a $5 top, "Dream Street" drew tremendous crowds at the Garden Theatre, Southampton, L. I., at the benefit performance given last week by the Southampton Fresh Air Fund.

—M. P. Day—Aug. 25—

L. M. Boas, general manager of the Empire Circuit of New England, is the proud father of a eight and a half pound boy.

—M. P. Day—Aug. 25—

Eugene Clifford has joined the publicity staff of Associated Producers.

It's Here at Last

It had to come, but why no one thought of it before remains a mystery. "Put and Take" is the title that has just been given a new Hallroom Boys comedy, featuring Sid Smith. Harry Cohn, the producer, wired us to this effect the other day.

"Queen of Sheba" Will Go to Exhibitors; Road Tour Cancelled

William Fox believes that the forthcoming season is one in which every exhibitor will need, as never before, the very finest pictures that can be produced in order to meet the demands of the American public for motion picture entertainment of the highest class, and in order to secure his house a season of profitable patronage.

Because of Mr. Fox's belief in these facts, he has done an unusual and, indeed, an extraordinary thing. He has cancelled the profitable arrangement already concluded for the theatrical road tours of his success, "Queen of Sheba," and is releasing that production direct to the exhibitors of the United States and Canada.

That this will be welcome news indeed to exhibitors throughout the country has already been indicated in the number of messages received at the Fox home office in response to the announcement made two weeks ago of the release through the Fox special feature department of twelve special super-features during the season now at hand.

This announcement when first made included in the list of attractions named, "Over the Hill," "A Connecticut Yankee in King Arthur's Court," as well as a number of others. "Queen of Sheba" was not named in the list, however. Inquiries and booking proposals came pouring in from every section of the United States and Canada and were coupled, almost without exception, with an inquiry whether exhibitors would be privileged to play "Queen of Sheba" as well as the other attractions.

Cancelled Bookings

In view of this interest, Mr. Fox felt justified in taking the course above named and immediately took steps to cancel arrangements, many of which were of long standing, for sending out "Queen of Sheba" companies over theatrical routes to principal cities during the coming season.

The addition of "Queen of Sheba" to the list of features to be released through the Fox special feature department is further assurance to the exhibitors of the country that Mr. Fox is determined to do all in his power to strengthen their hands during the coming season, and to enable them to profitably meet whatever competition may arise in the matter of providing amusement for the American public.

At the Fox home office it was reported that the reception given the announcement of the new releasing arrangements for these special productions was considered most gratifying.

Exhibitors representing the very cream of American theatres have shown their appreciation of the soundness of the Fox policy by bookings which create new records in picture exhibition.

Kerry Engaged for Paramount Film

Following the announcement that Ann Forrest had been sent to London to play the leading feminine role in a picture being made in Paramount's London studio by John S. Robertson, it was stated this week that Norman Kerry had been engaged by Paramount to go to London with George Fitzmaurice, who will produce "Three Live Ghosts" for Paramount.

Mr. Kerry has developed into one of the best known leading men on the American screen, his work in "Proxies," a recent Paramount release from the Cosmopolitan studios, having won unusually warm commendation.

The continuity of "Three Live Ghosts," which was one of Broadway's most successful comedy-dramas of the past season, was written by Ouida Bergere. Work on the production will start early in August.

Hodkinsons Sell Strong Overseas

That quality tells has been proven in the case of the foreign sales of the Hodkinson productions by William M. Vogel. Much of the world is already lined up, with buyers in active request for the remaining territories.

The United Kingdom is receiving its Hodkinson productions through Wardour Films, Ltd., one of Mr. Vogel's Hodkinson contracts while abroad. "The Other Woman," the Frothingham feature, starts the program off in England as the first release.

France, Belgium and Switzerland have been closed out to La Community of Paris. Another long period deal was entered into by H. Coles with Mr. Vogel while the latter was recently on the European continent. The first release under this contract is "East Lynne," the Hugo Ballin production.

Scandinavia has also received its first shipments, "The Truant Husband," featuring Betty Blythe, being the first arrival in Copenhagen under this contract.

A long term contract for almost the entire of South America, including Brazil, was negotiated with Corporacion Argentina Americana de Films. The first release will be "Lavender and Old Lace," featuring Louis Bennison, Seena Owen, Marguerite Snow and Victor Potel.

Numerous sales have been made for Japan, where "The Broken Gate," featuring Bessie Barriscale; "King Spruce," featuring Mitchel Lewis, and the numerous Kerrigan productions either have been already shown or will be shortly exhibited.

Cuba, Venezuela and certain other islands in the West Indies have been sold to Messrs. Knocke and Zeno, of the Cuban Medal Film Company. This deal covers a full year. The first pictures to be released under this contract were "King Spruce" and "Partners of the Tide."

A limited sale was entered into with S. G. Whitehead in behalf of the New York Film Exchange for Argentina, Uruguay and Paraguay. The first release under this contract is the Zane Grey feature, "The U. P. Trail," featuring Roy Stewart and Margerite De La Motte.

National Exchanges Finds Business Steadily Improving; Company Active

Hunter Bennett, vice-president and general manager of National Exchanges, Inc., is making a tour of the independent exchanges allied under National Exchanges. He has already visited Boston, Philadelphia, Buffalo and Pittsburgh. At the present time he is in Chicago.

Before returning to New York Mr. Bennett plans to go to the West Coast, returning through the South and visiting each of the seventeen exchanges combined under National Exchanges. Mr. Bennett reports from various cities he has thus far visited that, while business has undoubtedly fallen from the high peak set during the past two years, it is still in very healthy condition, and that it seems to be the unanimous opinion of all exchange managers that from now on there will be a decided increase in box office returns.

Dale Hanshaw, Pacific Coast representative of National Exchanges during the past year, has been called into the home office at 308 Fifth avenue, to take charge of the publicity department. Mr. Henshaw is an experienced motion picture advertising man and has been in close touch with the motion picture world for several years. On his way east he made several stops to study the advertising needs of the film business in various sections of the country.

He brought with him from the Pacific Coast a new five reel feature soon to be released.

National Exchanges announces for September release a five reel picture, "Shadows of the West," featuring Hedda Nova and presented by the Motion Picture Producing Co. of America. The late Lieut. Pat. O'Brien plays the masculine lead.

The company began the releasing this month of "King Cole Comedies," a new series of two-reelers presented by the Motion Picture Producing Co. of America. Bobby Burns, long a popular figure in screen comedies, is the feature player. Titles of the first seven of the comedies are as follows: "Moonshiners," "Bars and Stripes," "Strikes to Spare," "Jazz Babies," "Starting Out in Life," "Shimmy Gym" and "General Nuisance." The firm is planning the release of these comedies at the rate of one each month.

Kineto Review, the single reelers now being released successfully through National Exchanges, are being shown in more than 500 houses throughout the country which have contracted for these short features on the basis of one a week for fifty-two weeks These are said to be the longest contracts for single reel subjects ever made. Hunter Bennett, vice-president and general manager, has found, he says, Kineto Reviews to be the most popular single reel subjects ever handled.

Crandall Lands Front Page Space in West Coast Papers

Copies of the Seattle dailies of two weeks ago just received by Equity strengthen the popularity of Milton D. Crandall, the Equity exploitation director, as a "front-page" publicity man of the industry. Crandall left Seattle two weeks ago after rounding up a gala personal appearance tour of Clara Kimball Young. He thought he had gobbled up all the newspaper space in sight, when the Seattle papers arrived this week and showed that he had landed even more front headlines than he had bargained for.

The publicity in question represents one of the cleverest and most successful stunts ever negotiated in film annals. The headlines referred to bear the refrain of a pair of notorious bandits who divulged their secret plan of escape from the authorities to a "noted scenario writer."

The innocent reader of this sensational tale would never dream that it was all trumped up in the brain of Milton Crandall. But those in the know would suspect that there was some connection between the "noted scenario writer" and the exploitation expert for the scenario writer is Sada Cowan, of Miss Young's staff.

It happened in a Pullman train. Crandall was homeward bound, having left Miss Young in Portland. As he passed through one of the cars, his eye caught a scene in one of the private compartments. Two secret service men were seated opposite two handcuffed prisoners.

Crandall was struck with an idea and hastened to Sada Cowan, who was also Eastward bound on the same train. Crandall divulged his plan and proceeded to apply it. He ushered Miss Cowan into the compartment where captive and captor were seated and with a few convincing words persuaded one of the prisoners to confide "the secrets of his success" as a bandit to Miss Cowan. The prisoner was obliging and told Miss Cowan that he would make his escape from the guards. He did.

When the train arrived at Seattle that morning Crandall made a bee line for the Associated Press office and there related how the prisoner had actually told Miss Cowan all the details of his plan to escape. The secret service men substantiated Crandall's story and the A. P. wires were put in action. The following day saw the dailies of the West coast adorned with front-page headlines announcing the prisoners' daring confession of escape to Sada Cowan. Miss Cowan's photograph accompanied the text.

MOTION PICTURE DAY IS AUGUST 25

David Smith Now Picturizing James Oliver Curwood Story

David Smith, one of Vitagraph's most prominent directors, and responsible for the filming of "Black Beauty," is making big strides at Vitagraph's Hollywood studio in filming an adaptation of James Oliver Curwood's widely read novel, "Flower of the North." It is regarded as beyond all doubt that this picture will rank among the most spectacular productions ever made on the West Coast.

Henry B. Walthall and Pauline Starke head an all-star cast and an entire town has been built upon Vitagraph's lot for some mammoth settings of the opening scenes. Everything is being conducted upon a most colossal and elaborate scale. The cannery and river effects were secured some weeks ago when Mr. Smith visited the Northwest, where much of the action of the story is scened.

As the hero of "Flower of the North," Henry B. Walthall, the little Napoleon of "The Birth of a Nation," again dons his gray slouch hat. As the heroine, Pauline Starke, should make an appealing bit of femininity. She plays the title role and it is said to afford her as much opportunity as the star in "The Courage of Marge O'Doone," "Snowblind" and "The Connecticut Yankee in King Arthur's Court."

Many of the supporting roles in "Flower of the North" require types difficult to find and the casting for these roles has not yet been finished.

SHE'S A "BROADWAY BRIDE"
Irene Castle in the Hol-Tre production for Hodkinson release

Coming Fall Season Stimulates Showmen Interest in Music Scores

With the summer half over exhibitors are beginning to turn their attention to fall presentations in their houses. It is a noticeable fact that, where years ago at this time most exhibitors were thinking only of the big screen attractions they were going to book into their houses, this year finds them giving much of their time to the question of what class of music they will offer as an accompanying feature for their screen attractions.

Fully awake now to the value of music as an added attraction for their theatres, shrewd exhibitors are not going to make the mistake of booking any but the very best music they can secure. Unless music synchronizes with the screen action all its entertainment value is counteracted and instead of acting as a source of pleasure, it turns out to be a source of distraction, and annoyance to lovers of the screen.

Has Twenty-two Exchanges

Synchronized Scenario Music Company, of 64 East Jackson boulevard, Chicago, stand sponsors for what it is believed is destined to become the greatest development in a musical way the motion picture industry can boast of.

Through twenty-two branches in as many key cities of the country, this company leases to motion picture theatres a full synchronized music score for every standard production made by all standard producers.

These scores, personally compiled by such authorities as Carl Edouarde, Hugo Reisenfeld, Erno Rapee, James C. Bradford, and J. C. Breil, are adapted for use in any house, no matter what the size of the orchestra. Their use eliminates much of the work that orchestra leaders have had to do in the past inasmuch as they are perfectly compiled and ready for instant use.

World's Largest Music Library

With the world's largest library of music at their disposal and interpolating much original music of their own, the scorers of the Synchronized Scenario Music Company are enabled to compile scores that are certain to please any audience. Repetition of music is unknown. New melodies are always in vogue, and all the latest music, fresh from New York triumphs, is used as themes for Synchronized Scores where the screen action makes it possible.

Music Score Service Corporation, of 1600 Broadway, N. Y., local distributors for these scores, report the signing of many contracts for their service, while Exhibitors Film and Service Company, of Syracuse, N. Y., upstate distributors of Synchronized Scores, find prominent among their many contracts, those of Jefferson Theatre, Auburn, N. Y., Oneonta Theatre, Oneonta, N. Y., Stratton Theatre, Middletown, N. Y., Keeney Theatre, Kingston, N. Y., and Victoria Theatre, Rochester, N. Y.

Branch offices in all parts of the country report the signing of representatives houses in their territories, many using the service throughout the summer months as an added attraction.

A full line of exploitation matter has been prepared and many houses are prominently displaying the new Synchronized one-sheets, telling their patrons that they now offer the very best in music as well as pictures.

ALICE CALHOUN, A VITAGRAPH STAR

You know she must be a star, for a mere supporting actress never could hold a rose with her little finger stuck out like that

Universal's New Star Begins Work

Miss du Pont, signed to star at Universal City as a reward for her work in support of Erich von Stroheim in "Foolish Wives," has started work on her first feature, "The Rage of Paris," in which she is directed by Jack Conway.

The story is from "The White Peacock Feather," by DuVernet Rabell, and has been given an unusually dramatic screen version by Lucien Hubbard, scenario editor at Universal City.

Jack Perrin, star in his own right, has been engaged as the leading masculine character. The cast also includes Ramsey Wallace, Leo White, Freeman Wood, J. J. Lance and Elinor Hancock. The action, which is exceptionally fast, takes place in New York, Paris, Arabia and other romantic locales.

"Rothafel Was Right," Says Educational—"Ram 'Em Short"

Nowhere has the growing trend toward shorter pictures, which eliminate padding and all unnecessary footage, been better evidenced than in the cordial approval given by press and public alike to Sam L. Rothafel's presentation at the Capitol Theatre of a program in which the longest subject was a three-reel comedy.

With the products of the industry offered for his selection, Mr. Rothafel chose as his only dramatic subject "The Northern Trail," the first of the new two-reel Selig-Rork Photoplays released by Educational.

Undoubtedly the public is becoming more discriminating in the choice of pictures it will spend its money to see. The New York Times in an editorial of considerable length, under the caption "Low Living and High Movies," discusses the keener thought being given by the public to its screen entertainment.

"Wily Satan of old was never more pious in tribulation," says the Times, speaking of the Motion Picture Theatre Owners' convention at Atlantic City. "'While the average citizen was earning war wages,' said their president, 'bad pictures were tolerated; now that industrial conditions have cut down the income of wage earners, they have become discriminating and it is seriously felt at the box office.'

"As to Mr. Cohen's program for meeting this access of discrimination on the part of the movie public, he is rather vague. 'We want pictures with punch to them.' There is no more deceptive quality than this 'punch.' Many an offering that banked heavily on crude sensation has had its chief result in the manufacture of free passes.

"The moving picture situation is not easily diagnosed; but it is an interesting sign of the times that many of the most popular plays of late have been products of Continental studios, in which an intelligent story was told through the medium of artistic direction and actors who evinced a genuine respect for their profession. If the process of deflation results in a raising of artistic standards, it will not be an unmitigated calamity."

"At the Motion Picture Theatre Owners' convention in Minneapolis," said Mr. E. W. Hammons, president of Educational, who attended the convention, "it was most interesting to note the growing reaction of th eexhibitor against the picture of unwarranted length.

"There was no denying the fact that the exhibitors realized that the public would not much longer stand for looking at eight reels when the story told justified only five."

Ann Forrest Going to London to Play Lead in Big Film

In an announcement of Paramount production matters, Jesse L. Lasky states than Ann Forrest, who has played leads in a number of Paramount pictures, will go immediately from Hollywood to London to play the leading feminine role in "Perpetus," which is to be produced there under the direction of John S. Robertson. This is in line with the policy of the Paramount organization of using well-known American players in its English productions.

Mr. Lasky announces that Rolin Sturgeon, Thompson Buchanan, Thomas J. Geraghty and Julia Crawford Ivers will be assigned to certain units of production at the Lasky studio in the capacity of supervisors under the general direction of Frank E. Woods, supervison-in-chief. This is to facilitate production and relieve those so engaged of the responsibilities of too great a number of pictures.

Mr. Geraghty is expected from New York in a few weeks and Mrs. Ivers will return in the near future from London.

Finished Another

Paul Powell recently completed his E. Phillips Oppenheim picture, "Dangerous Lies," at Paramount's London studio. The film is now being cut, edited and titled and when this work is completed it will be run off for Mr. Oppenheim for the author's final O. K.

Big Array of Short Features on Pathe Schedule for July 31

An unusually strong collection of short subject features and the current episodes from two serials have been scheduled for release by Pathe Exchange for the week of July 31.

"All Aboard" is the next offering of the Harold Lloyd series of re-issued one-reel comedies. Practically a three-star combination is seen in the comedy, as Harold Lloyd is supported by Bebe Daniels, who has now won fame in stellar roles, and "Snub" Pollard, now featured in Hal Roach comedies is a prominent member of the cast.

The action takes place on a seagoing steamship, and the spectacled comedian has no difficulty in getting oceans of fun out of the situations provided for his particular ability.

"The Country Mouse and the City Mouse" is the new animated cartoon of the "Aesop's Film Fables" series, created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The current fable illustrates, through the imaginative ability of Mr. Terry, that Aesop, although he lived 2,600 years ago, had an astonishing conception of the perils of the big city. The moral pointed out by the experience of the country mouse on his visit to the city endeavors to inform one that one should not attempt to seek success in a strange environment.

"What a Whopper" is the title of the new Hal Roach comedy, featuring "Snub" Pollard, the "pint-sized" comedian. The comedy shows the prowess of Pollard as a fisherman with an unusual imagination for story telling. He is supported in the offering by Marie Mosquini, who appears as his doubtful spouse, "Shnshine Sambo," the little colored comedian, and Noah Young, as a hunter with the characteristics of an Ananias. The offering abounds in strenuous comedy, and "Snub's" methods of catching a huge fish are highly amusing and should tickle the risibilities of every good fisherman.

"Liquid Fire" is the fourteenth episode of the Pathe serial, "The Sky Ranger," which has been scheduled for release for the week.

The title of the seventh episode of the Pathe serial, "The Yellow Arm," is "In the Dead of the Night," which is given a colorful background by the gayety of an artists' carnival.

The exclusive screen debut of Charles Dana Gibson is a feature of Pathe Review No. 114, showing the man who made the American girl famous at work in his studio sketching from a living model.

Other features included in the current issue of the screen magazine are: "The Eye of the Spanish Main," showing views of Fort Marion, in St. Augustine, Florida, the oldest fort in the New World; "Air Diving," an odd Novagraph slow-motion presentation: "The Defense of the Moth," a nature study presented by Dr. Ditmars of the New York Zoological Park; and "The Essentials of Beauty," showing the skill of the Japanese landscape gardeners.

New DeMille Film

While Cecil B. De Mille is busy cutting and titling "Fools' Paradise," his latest Paramount special, Jeanie Macpherson is preparing an original story which will be his next offering. Production work on this new photoplay is scheduled to start August 15.

No title has been given the Macpherson story nor have its details been announced.

"Behind Masks" Is Paramount Feature for Week of July 24

Paramount presents as its release of July 24, Dorothy Dalton in "Behind Masks." This is an adaptation of E. Phillips Oppenheim's popular novel, "Jeanne of the Marshes," the scenario being by Kathryne Stuart. The picture was made at Paramount's Long Island studio under the direction of Frank Reicher.

This is said to be an entirely different type from most of Miss Dalton's recent releases and is featured with dramatic incident with the sea, or rather, the seacoast, as the background. Miss Dalton has the role of Jeanne Mesurier, a wealthy Belgian heiress who seeks someone who will love her for herself alone and meets with the opposition of her guardian, an unscrupulous adventuress.

The plot takes a dramatic turn when Jeanne suddenly finds herself involved in the efforts of two persons to conceal the body of a supposedly murdered man in a smuggler's cave. Herself made captive, she escapes by throwing herself into the sea.

Miss Dalton's leading man is Frederick Vogeding, a noted Dutch actor, who makes his American debut in this picture. With several years' experience on the stage and in pictures in Europe, he is said to prove a capable as well as handsome leading man who manifests an intimate acquaintance with screen technique as the hero, Andrew Bourne.

In the supporting cast are William P. Carleton, Julia Swayne Gordon, Gladys Valerie, Lewis Broughton, Kempton Greene and Alex Kaufman.

Heavy Bookings Are Recorded on "Greater Than Love"

Growing popularity of the J. Parker Read, Jr., productions featuring Louise Glaum are shown in a preliminary report on the first bookings on "Greater Than Love," which was released July 17 by Associated Producers. It is the fourth special produced by Mr. Read with Miss Glaum heading the casts and the general excellency of the productions combined with the careful selection of the stories in which she has appeared have placed these features among the best money makers in the field for exhibitors according to General Manager Al Lichtman.

The last Read release featuring Miss Glaum was "I Am Guilty" on May 1 last and the fact that this has played to big houses during the summer months made the booking of "Greater Than Love" practically automatic among the exhibitors who had used the previous specials.

Reports on the business done by "I Am Guilty" spread to exhibitors, who had not before booked these "A. P." specials, at the Minneapolis convention is also accepted by Mr. Lichtman as a cause for the great popularity of the current release.

The Alamo of Louisville, the Pantheon of Toledo, the Blue Mouse of Seattle and the Colonial of Reading (Pa.) have booked "Greater Than Love" for full weeks. Among the first run houses which have booked this Read feature for a half week or more are the Riviera of Anderson (Ind.), Luna Lite of Marion (Ind.), Strand of Lexington, Liberty of Zanesville (Ohio), Alhambra, Canton (Ohio), Crown of Mobile; Criterion, Oklahoma City; Olympic, Wichita Falls; Arcade, Ann Arbor; McComb, Mount Clemens; Jackson, Lebanon (Pa.); Hippodrome, Allentown (Pa.), and the Lyric, Kitchner, Ontario, Can.

Crisp to Scotland

Donald Crisp, who has just started the production of "Beside the Bonnie Brier Bush" at Paramount's London studio, has gone to Scotland with his company to film the exterior scenes for the new picture.

Donald Crisp has gone on location with his company to take the Scottish exteriors for his new picture, "Beside the Bonnie Brier Bush." The casting of the production occupied both Mr. Crisp and Mr. Lestacq, the studio casting director, to almost the very last moment before the departure of the company. Most of the roles are character parts, which called for very subtle and individual types, and several hundred had to be interviewed before it was announced that the cast was finally complete.

Meighan Granted Well-Earned Rest

The production of Thomas Meighan's next Paramount picture, "A Prince There Was," which is being adapted from George M. Cohan's play, will be slightly delayed. The production of this picture was scheduled to begin August 1 in Hollywood.

Mr. Meighan has worked continuously through the winter, beginning a new picture as soon as he had completed work in a former one. Not a day was lost between the ending of "The Conquest of Canaan" and his latest production, "Cappy Ricks."

Last winter Mr. Meighan was promised a vacation and at the completion of "Cappy Ricks" he left the Eastern studios to loaf with his family on the Jersey coast. He will spend three weeks at the seashore before going to California to begin work in the new picture.

CORINNE GRIFFITH IN A BRAND NEW POSE

The pretty Vitagraph star doesn't get paid any extra for posing for publicity stills, but you never heard of her on strike against it

Boston, Atlanta and Cincinnati Critics Praise Highly Kipling's "Without Benefit of Clergy"

From widely scattered sections of the country come equally praiseworthy comment on Rudyard Kipling's "Without Benefit of Clergy," which Pathe is distributing. From Atlanta, where the picture will be shown first run at the beautiful Metropolitan Theatre, the Atlanta Film Review made the following comment under the caption, "A Masterly Production of Kipling's Story":

"Here is Kipling's great story come to life—atmosphere, artistry, color and all. So vividly has he written of India and the natives whom he knows and loves, that his readers almost see the characters before them. Now that the story has been visualized it is as if the curtain were drawn back and we looked upon the life that Kipling knew so well. The picture is a triumph for James Young, that sterling director, who is himself a supreme artist, and no less is it an achievement for beautiful Virginia Faire, who reaches supreme heights in this one effort; nor for Thomas Holding, who never had a bigger role and never played one better."

Just as enthusiastic in its laudation was the Boston Herald, which acclaimed the production in the following terms:

"When we heard that Kipling's classic, 'Without Benefit of Clergy' was going to be pictured we had our fears. We were very frankly afraid of certain things. For instance, we feared that there would be a 'happy ending.' We feared that the story of the magic love dream of the Englishman and the little Indian girl was slight material for a movie. So we stilled our apprehensions, and read everything we could find about how beautifully it was being done, and how Kipling himself was being consulted about every detail.

"We might have saved ourselves all that trouble, for when we actually did see the film we knew all our worrying had been unnecessary. For the picture is perfectly done. Everyone knows the story of the English officer who has a perfect love with the little Indian, Ameera, and how tenderly happy was their home on the edge of the city, and how they used to sit on the roof, and talked of the coming of their child."

The Cincinnati Post, overstepping its customary bounds in rendering homage to a motion picture, carried the following review, under a three column headline, "Kipling Picture Is a Dandy":

"For an artistic and uncensorable picture we nominate Pathe's picturization of 'Without Benefit of Clergy,' Rudyard Kipling's story."

Burns and Daniel Making "Twins"

Neal Burns and Viora Daniel are scheduled to carry the leading roles of a new Christie Comedy which will be started soon by Frederic Sullivan from a story by Sam Taylor entitled "Twins."

Burns and Dorothy Devore have been a popular team in many Christies, and both Burns and Miss Daniel have carried pictures separately. This will be a new combination made possible by the large list of leading players from which Christie is selecting the casts of his new two-reel pictures.

Christie Company Current Releases

The Christie Film Company is announcing completion of current releases of its single reel comedies distributed by Educational as Vanity Comedies and Gayety comedies, alternating on a weekly basis. Releases for July and August contain a variety of names and faces.

The list of new Vanity Comedies includes "Spiking the Spooks," featuring Irene Dalton and Earl Rodney, directed by Frederic Sullivan; "Chicken Hearted," with Rodney and Dorothy Orth, directed by Scott Sidney, and "Eat and Be Happy," featuring Irene Dalton and Francis Feeney, also by Sidney.

Among the new Gayety Comedies are "Standing Pat," with Henry Murdock and Teddy Sampson; "Assault and Flattery," with the same pair; "Wild and Willie," which introduces Josephine Hill as featured leading woman; "Oh, Brother," Darling and Henry Murdock.

Many Stunts in Century Comedy

"Hold Your Breath!" the newest Century to be turned over to Universal for early release contains many spectacular and hair-raising incidents, depicting Charles Dorety and Bert Roach flirting with death twenty-two stories above the street level. In the comedy much of the action takes place on the ledge of a roof. Director Watson with his cameraman were perched most of the time on the water tank, and a special observation tower had to be made to get the action. The Century lions also take part in "Hold Your Breath!"

Goldwyn Has Two Italian Winners

Following the release of "Theodora," in the early fall, Goldwyn plans to distribute Gabrielle D'Annunzio's screen masterpiece, "The Ship." Both of these Italian-made photoplays are of special magnitude; but their spectacular qualities are equalled by their story values. They have both unusual leading women in the main parts. "Theodora" is played by Rita Jolivet, who is well known in America. And the leading role in "The Ship" is in the hands of Ida Rubinstein, a Russian dancer of continental reputation who has never appeared in America.

At about the same time that "The Ship" will be released as a photoplay, the Chicago Opera Company will present an opera by Montemezzi, founded on the D'Annunzio story. The opera, also, is entitled "The Ship."

With the release of these two Italian specials, Goldwyn will have four super-productions to introduce to the public in the coming season. The other two are the Rupert Hughes' made-in-America pictures, "The Old Nest" and "Dangerous Curve Ahead," entirely different in treatment and in material from the spectacular Italian masterpieces.

FOR EVERY HERO THERE MUST BE A HEROINE

Bert Lytell and Conway Tearle have theirs in these coming Selznick releases, "The Lone Wolf" and "The Fighter." The Lytell film is a revival

Entire School District Sees "Black Beauty"

Like the famous book from which it was adapted, Vitagraph's "Black Beauty" is finding its way into the furthermost points of the country and with equally great success. It has been breaking theatre records quite generally, but the record in Manitou, Manitoba, Canada, is quite unique. Writing to the Vitagraph branch at Winnipeg, F. W. Gilbert, owner of the Kino Theatre, said:

"I interested the schools in the showing of 'Black Beauty' and the consequence was that the entire consolidated district, consisting of over 500 children, saw your production. Some of the children had to be driven in more than seventeen miles!

"You can imagine the results of this in my theatre of only 150 seats. I had no room for the adults and so many missed it. Could you let me have 'Black Beauty' for a second run, say a Friday and Saturday?"

Hodkinson Reports Big Bookings on Renco Production

According to advice received from the home office of the W. W. Hodkinson Corporation, which is distributing "Lavender and Old Lace," the Renco Film Company's production adapted to the screen from Myrtle Reed's novel under the direction of Lloyd Ingraham, the week ended July 2 was a memorable one in the volume of bookings received on this production.

From the first this production has been a strong seller in every section of the country. The volume of business has been increasing from week to week.

Officials of the Hodkinson Corporation declare that "Lavendar and Old Lace" will continue its triumphs over a long period and they confidently expect that the bookings will continue to come in heavily.

Sets Record for A. P. Bookings

Associated Producers Kansas City Exchange set a record for runs on Mack Sennett's comedies in that city during the week of July 11. Three leading downtown theatres were running productions by the Comedy King simultaneously while the suburban houses in both Kansas City, Mo., and Kansas City, Kan., were giving a strong showing to first runs on "Home Talent."

The three downtown houses running Sennett productions released through Associated Producers, Inc., were the Liberty, Frank L. Newman's Twelfth Street and the Idle Hour. "Home Talent" was the feature at the Liberty for the entire week, and also the feature at the Idle Hour for the last half of the week. Newman's Twelth Street ran "She Sighed By the Seaside."

This is the biggest simultaneous comedy showing which has ever been held in Kansas City.

Aesop's Film Fables Listed for July 31

"The Country Mouse and the City Mouse" is the new animated cartoon of the series of "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The short subject feature has been scheduled for release by Pathe during the week of July 31. The current fable illustrates through the skill of the cartoonist that Aesop, although he lived 2,600 years ago, had a conception of the perils of the big city, and used them to advantage in his words of wisdom to King Croesus. The moral pointed out and proven by the antics of the country mouse in his strange environment in the city endeavor to inform one that home is the best place.

New Roach Comedy

"What a Whopper" is the title of the new Hal Roach Comedy featuring "Snub" Pollard, which Pathe has scheduled for release during the week of July 31st. The comedy shows the prowess of the moustached comedian as a fisherman, but perhaps more his prowess as a story teller. Pollard is assisted in the comedy by Marie Mosquini, who appears as his wife, "Sunshine Sambo," the inevitable little colored actor, and Noah Young, as a hunter. The offering abounds in strenuous comedy and laughable situations, and "Snub's" methods of catching a huge fish are highly amusing and should tickle the risibilities of any fisherman.

R-C Pictures to Handle Series of Specials Starring Doris May Hunt Stromberg Will Make

R. S. Cole, president of R-C Pictures Corporation, announces contracts have been signed by which Doris May, who co-starred with Douglas MacLean in "23½ Hours' Leave," and other successes, becomes a star in her own right, and that Hunt Stromberg, whose activities as director of advertising and exploitation for several big film corporations, including Thomas H. Ince, enters the ranks of producers.

Under the terms of the deal, the Doris May series specials will be known as Hunt Stromberg Productions, and will be released by R-C Pictures Corporation.

Associated with Mr. Stromberg in the productions to star Doris May is William A. Seiter, a well-known director who has to his credit many box-office successes. His more recent affiliation was with Thomas H. Ince, as director of the Douglas MacLean features. Bert Cann, who was in pesonal charge of the photography for all of the Douglas MacLean and Doris May productions, and for the Paramount releases with Douglas MacLean as an individual star, will be chief cameraman in the new unit.

The formation of the Hunt Stromberg Productions and the decision to star Doris May is said to be the direct result of pressure brought to bear by theatre owners in all parts of the country, a survey conducted by manager of the twenty-six "R-C" exchanges revealing a vote that was almost unanimous favoring stellar honors for Doris May. Prior to co-starring with Douglas MacLean, Miss May won favor as leading lady for Charles Ray and others of the former Ince stars, and following "23½ Hours' Leave," she appeared to advantage in "What's Your Husband Doing?" "Mary's Ankle" and "The Rookie's Return," as well as many other comedy and comedy-drama successes. Upon the expiration of her contract with Thomas H. Ince, Miss May determined upon a vacation for a much-needed rest. Her more recent appearances were in "The Bronze Bell" and Maurice Tourneur's "Foolish Matrons." The production policy determined upon calls for original stories, books or popular stage successes in which the star will be presented in characteristic roles, with supporting casts of capable players. Originality in theme, plot and situations is to be the keynote of all stories or plays selected for Miss May.

Miss May's first story will be an original one, which is said to be a splendid example of the particular type of modern comedy-drama, which is to guide the scenario department of the new unit. It now is being prepared in continuity form by Violet Clarke in collaboration with Director William A. Seiter. Active production is scheduled to begin August 1.

A publicity and advertising campaign of wide scope will accompany the release of each subject. Promotion and special service to exhibitors will be outlined and executed by the studio, home office and field promotion experts working under the supervision of Mr. Stromberg who, while engaging in production on the West Coast, will create and expound his ideas and publicity drives along the lines that have made his past efforts in this division of the industry successful.

The addition of the new unit to star Doris May is in line with the continued expansion of R-C Pictures Corporation. Charles R. Rogers, general manager, says: "The transaction is the result of application of our policy to provide the exhibitors with the kinds of personalities and productions most in demand with the American public.

"Miss May is the typical American girl. She has youth, beauty, poise, grace of manner and personal charm, as well as acting ability of a high order. It is these qualities that have popularized her everywhere. In Hunt Stromberg we have a young man who has won the utmost confidence of exhibitors and the press. He has the practical, the box-office production view, and he may be relied upon to represent in the productions which are linked with his name the innermost wishes and the actual needs of the average showman. Mr. Seiter is a young director who has established his standards. He has specialized in comedy-drama and has that fine artistic mastership and broad experience in all forms of drama.

"The Idle Class", Chaplin's New First National Comedy, Finished

"The Idle Class," a travesty on the weaknesses of the wealthy, will be Charles Chaplin's next contribution. After five months' work the picture has reached the editing and cutting stage, and will soon be ready for release through Associated First National Pictures. This is his sixth production for First National.

The picture was originally titled "Vanity Fair," but as there was another of the same name, "The Idle Class" was named as the permanent title.

"The Idle Class" is a departure from anything Chaplin has ever done. While it is a short length production it is declared it will meet with as much approval as "The Kid."

Among the outstanding features is the presentation of the comedian in a dual role, something he has never before attempted. Not alone is Chaplin seen as a tramp, but as an up-to-date swell.

In his new character, Chaplin discards his familiar wardrobe to surround himself with toggery, as used by the wealthy.

"The Idle Class" is, as have been all of this star's productions, an original story written by Chaplin, and produced under the comedian's personal direction and he is now cutting and assembling.

It is said to be a story with a delightful love theme, pathos, humor and laughter. Edna Purviance again appears as Chaplin's leading woman.

With the presentation of "The Idle Class" comes the return of Mack Swain, for a number of years a star in his own right, as the chief foil for Chaplin. Swain stands six feet and three inches in height and boasting of a weight in the neighborhood of 360 pounds. Despite his size, he is very active in "The Idle Class."

The balance of the supporting company is made up of players who have long been identified with Chaplin, such as Henry Bergman, John Rand, Allan Garcia, Loyal Underwood and Lillian Parker.

The photography is by Rollie Totheroh and Jack Wilson.

Close to five months were consumed in producing "The Idle Class." During that time, however, but sixty days were given over to the actual filming of the scenes, while the balance of the time was devoted to the selection of locations and construction of the numerous big "sets" used.

More than thirty thousand feet of film was used by the comedian in recording the required scenes; for public distribution it may consist of little more than 2,500 feet.

THE HAND OF THE LAW INTERVENES

Unheeding the protestations of the heroine of her belief in the innocence of the accused. It's from Universal's "Man Trackers"

Ann Forrest Races to London from Los Angeles So As Not Delay New Paramount Film

To be in London August 1 ready to play the leading feminine role in John S. Robertson's next Paramount picture, Ann Forrest left Los Angeles July 18 on the first leg of a race against time, which will carry her half way around the world.

Mr. Robertson's plans for the production of Dion Clayton Calthrop's book, "Perpetua," in Paramount's London studio called for an American leading woman, to play opposite David Powell, and it was found necessary for her to be in London not later than August 1 if the production was not to be delayed. Accordingly he cabled to Paramount New York offices, which in turn got in touch with Jesse L. Lasky at the studio in Hollywood. Mr. Robertson had expressed a wish to have Ann Forrest for the role, but at that time Miss Forrest was working in George Melford's picture, "The Great Impersonation."

By an adjustment of the production schedule, however, the scenes in "The Great Impersonation" in which Miss Forrest appears were shifted. Miss Forrest will arrive in New York Friday and Saturday morning will sail for Southampton, England, arriving there July 31, in time to enable her to get settled in a London hotel and prepare to begin work the next day in Paramount's London studio.

MOTION PICTURE DAY IS AUGUST 25

"All Aboard" Is Next Lloyd Reissue

"All Aboard" is the title of the next Harold Lloyd comedy of the series of reissued one-reelers which Pathe has scheduled for release during the week of July 31. The comedy might also be called a three-star combination, as Lloyd is supported by Bebe Daniels, who is now appearing in stellar roles, and "Snub" Pollard, who is now featured in Hal Roach comedies, also is a prominent member of the cast. Most of the action of the comedy takes place on an ocean-going steamship and the spectacled comedian has no difficulty in getting oceans of fun out of the situations and complications which have been provided for him.

The offering opens showing the difficulties of the Boy, played by Harold Lloyd, in carrying on his love-making with the girl, Bebe Daniels. The boy seems to be unwelcome at the girl's house and not at all a favorite with her parents. A ponderous looking Count has installed himself in the parent's affections and the Boy hasn't got a chance. Well, it all come out right anyway.

Gottschalk to Write Music for Fairbanks' Film

Louis Gottschalk, who will long be remembered as the producer for Henry Savage of Franz Lehar's famous "Merry Widow" in this country in 1908, has been engaged to arrange the musical score for Douglas Fairbanks' film version of "The Three Musketeers," scheduled for fall release by the United Artists' Corporation.

Gottschalk is now in daily conference in Los Angeles with Fairbanks, also with Doug's director, Fred Niblo, and Edward Knoblock, who is credited with the lens edition of the Dumas story.

Every exhibitor booking this production will be supplied with the Gottschalk music, which is expected to add materially to the presentation of this lavish film spectacle.

For two and a half years Gottschalk prepared the musical accompaniments for D. W. Griffith's productions, and his score for "Broken Blossoms" is considered a classic example of this kind of work.

"Fool's Wireless" Titled By Wireless

Completing a motion picture by wireless is the latest wrinkle in motion picture production accomplished recently by Cecil B. DeMille, director-general of the Famous Players-Lasky Corporation.

Mr. DeMille was "somewhere in the Pacific" between San Clemente Island and Lower California at the time. So it was a complete surprise when an "airgram" arrived at the Lasky studio carrying three titles for "Fools' Paradise," Mr. DeMille's latest picture for Paramount to be released following "The Affairs of Anatol." The titles were wired from Mr. DeMille's yacht, the See Bee, transporting the director and Theodore Kosloff on a fishing expedition.

Principal Players Picked for First Beach Film via "Big Four"

Rex Beach has chosen his leading players for the first production he is to make for release through United Artists, "The Iron Trail." Every effort was made by Mr. Beach to secure a perfectly balanced cast and one that could really be called "all star," and the selections he has made, and which he announced this week, comprises some of the best known players in the film world.

Wyndham Standing will have the principal male role, playing the part of an Irish Prince, while opposite him, as the heroine of the story will be Alma Tell, one of the most popular players on the screen.

Reginald Denny, son of the late W. H. Denny, famous for his work in the original productions of the Gilbert and Sullivan operas, will have the principal juvenile role. Mr. Denny recently finished work in the George Arliss production of "Disraeli" which will also be released in the early fall by United Artists. Since his discharge from the British Army three years ago, Mr. Denny has been in this country and played in several very successful pictures.

Other members of the cast who have already been chosen to appear with these players are Bert Starkey, Betty Carpenter, who will play an ingenue part, Eulalie Jensen, the well known character actress and Harlan Knight. As previously announced, Thurston Hall, will play the "heavy" role.

Mr. Beach has chosen R. William Neill, as his director for this production. Mr. Neill is very widely known on both screen and stage, having played for the screen prior to his taking hold of the directorial reins of picture making.

Neilan Film for Custer Conclave

Marshall Neilan's First National release, "Bob Hampton of Placer," in which "Custer's Last Stand" serves as the climax, will be shown at the anniversary of the Custer battle to be held soon at Hardin, Montana.

Relatives of the members of the historic Custer regiment and various tribes of Indians will take part. In the afternoon the famous battle will be reproduced by thousands of soldiers and Indians. The showing of a print of the Neilan film will be one of the features of the evening's entertainment.

Tearle Begins on "A Man of Stone"

At the Selznick Studios in Fort Lee, N. J., on Monday, July 18, Conway Tearle began work on "A Man of Stone," a production to be devised from a story by John Lynch and Edwin Goulding. George Archainbaud will direct.

"A Man of Stone" deals with English army life in India with Mr. Tearle enacting the role of a British officer who becomes involved in local conditions through his devotion to the girl he would make his wife. The choice of Mr. Tearle's leading woman remained open late in the week.

In "Shadows of the Sea," the picture he just finished, Doris Kenyon was his leading support, while in most of his preceding pictures Winifred Westover has played opposite this Selznick star. In "After Midnight" his leading woman was Zena Keefe.

"A Man of Stone" will be the first production in which Mr. Tearle has worked under the direction of George Archainbaud. This director has devoted his previous attentions to pictures starring Eugene O'Brien and Elaine Hammerstein, his last preceding work being O'Brien's "Clay Dollars."

With the exception of Robert Ellis every one of the Selznick directors will have made pictures in which Mr. Tearle has starred when Mr. Archainbaud finishes "A Man of Stone." Henry Kolker produced "Bucking the Tiger" and "The Fighter"; Ralph Ince did "After Midnight"; Alan Crosland produced "Shadows of the Sea," and William P. S. Earle lately completed "Love's Masquerade."

Ragland Back from Vacation

John C. Ragland, vice-president and general manager of the Arthur S. Kane Pictures Corporation, and director of Associated Exhibitors, has returned from a three weeks' vacation tour, embracing St. Louis and Louisville.

"I think I broke a record for film men by spending the time in actual vacationing," said Mr. Ragland. "Still, though I tried to avoid all shop talk I couldn't avoid hearing many compliments of 'Scrap Iron,' Charles Ray's latest release through First National, which had been shown in St. Louis only a short time before my visit. It appeared simultaneously in Skouras Brothers' three houses, the New Grand Central, the West End Lyric and the Lyric Skydome, and it was generally acclaimed as the best feature Mr. Ray has ever produced.

"In Louisville I was told by fans who did not suspect my connection with the Kane Corporation that they regard Mr. Ray as the leading male star in the film world. In St. Louis I heard laymen and exhibitors alike express the opinion that if 'Scrap Iron' is a fair specimen of this artist's directorial ability he will make a great mistake unless he personally directs all of his future productions. Despite the general business depression, I found many evidences of prosperity in the picture industry."

Miss MacDonald In South Sea Story

Katherine MacDonald has finished "Peachie." Wallace Worsley is now assembling and cutting it. "Peachie," which is the story of a business girl who becomes one of Broadway's most sought-after actresses, was written by George Marion, Jr., son of the famous New York theatrical producer. Joseph Dowling, Charles Meredith, Wilfred Lucas, Kate Lester and Charles Wildish support Miss MacDonald.

Miss MacDonald will soon begin production of "The Infidel," a story of the South Sea Islands, adapted from Charles Loge's story. It will provide Miss MacDonald with a role radically different from any she has yet played.

Books Realart

Realart's latest Alice Brady picture, "Little Italy," is the attraction at the Rivoli Theatre. Dr. Hugo Reisenfeld, in booking this picture, pronounced it as an exceptional production and the best in which Miss Brady has ever appeared.

Gorgeous Props for "Omar" Film

Richard Walton Tully, author of "The Bird of Paradise" and "Omar the Tentmaker," has received a carload of tapestries, Oriental rugs, costumes and effects which have arrived from the Near East, Persia, Asia Minor and Northern Africa, for use in the film version of "Omar the Tentmaker," which he is now producing for Associated First National. Several days ago there arrived another shipment of costumes and properties used in the stage version of "Omar the Tentmaker," which will also be seen in the screen version.

James Young is to direct Guy Bates Post in his famous role of Omar Khayyam.

Build Irish Village for Goldwyn Picture

In order to secure just the right atmosphere for "The Man With Two Mothers," being produced by the Goldwyn Company at the Culver City Studios under the direction of Paul Bern, a quaint Irish village has been erected on the studio grounds which will be as complete and accurate in every detail as was the Scotch village in one of Goldwyn's Fourth Year successes.

Director Bern and his company are now busy shooting scenes for this story by Alice Duer Miller, the first she has written for the Goldwyn Company. Correct settings, affording the Irish backgrounds required by the action, were considered so essential that instructions were given to build whatever buildings and roads were needed.

Mary Alden is portraying the quaint old Irish mother while Cullen Landis, the wayward son, is the young Irish lad of captivatin' ways in the picture now being made.

Another prominent member of the cast is Sylvia Breamer. Then there are two clever character actors in Mr. Bern's company, Laura Lavarinie and Monti Collins, both of whom have been vaudeville headliners for some fifty years.

Press Book Ready

Arrow announces a high class combination press book and press sheet has been prepared for the first of the Curwood series, "God's Country and the Law." It has been artistically made without losing its utility and in addition to exploitation ideas, etc., has a press clip inserted with publicity stories, advertising layouts, etc.

"MAN TRACKERS"
A bit of local color in this strange Universal production

Increase in Independence Bookings Spells Success of Independence Month; Associated Reports Rush

That "Independent's Month" sponsored by the Minneapolis Convention will be a big success is indicated by the flood of contracts for September play dates now pouring into the offices of those distributing companies handling independently made pictures. A big increase in September bookings is reported by Associated Exhibitors and the complete success of the plan inaugurated at the convention is foreshadowed.

The activity of the thousands of exhibitors who are determined to make September a red-letter month in the history of the motion picture business has actually transformed an ordinarily quiet time of the year into a period of excellent business. It is also reported from all branches that exhibitors in booking for September are carefully inquiring the source of production of all pictures and seem determined to use those made by out and out independents.

Big Exploitation Planned.

A remarkable fact in connection with the movement which is developing in every part of the country is that the theatre men are buying paper and accessories in unusual quantities. Many of them are planning big campaigns of advertising and exploitation and all indications are that September will mark the return of prosperity for theatres and independent producers as well as serving to show the power of the independent element in the industry.

"Any doubt of the power of the exhibitor to put over September as Independent's Month vanished with developments in the exchanges during the past week," reads a statement from Associated Exhibitors. "A banner month is looked for by this organization and even more important that the increase in business during that time is the general effect of that month on the motion picture business.

Expect Great Fall Business

"The determination of theatre owners everywhere to not only play independently made pictures but to support them with big campaigns of exploitation means that the beginning of that renewed state of prosperity will probably begin in that month. We confidently expect a greater fall business than this industry has experienced.

"Constantly improving conditions assured this period of prosperity and this general activity manifested everywhere will unquestionably bring millions into the motion picture theatre habit again. It was fully expected that this would come in October or November, but the decision at Minneapolis and the support it is getting from exhibitors means that September will see the return to better than normalcy in the motion picture industry.

Extends Congratulations

"The Associated Exhibitors extends congratulations to the originators of this plan and to the exhibitors who are so loyally supporting it. They are not only rendering a great service to the independent maker of pictures, but they are serving themselves well.

"Harold Lloyd seems to be a great favorite with independent exhibitors. The success of the recent short subject week at the Capitol, New York, with Harold Lloyd featured in 'Among Those Present' has made a deep impression and in scores of theatres a short subject week similar to that planned by Mr. Rothafel will be a feature of September.

Extra Prints to Meet Call

"'The Rider of the King Log,' which has been meeting with success on first runs in every part of the country is another favorite much sought after for September. The demand already has been so great that extra prints are being ordered to meet it.

"Bryant Washburn in 'The Road to London' is also a big favorite. It is conceded to be the best picture Washburn has appeared in since 'Skinner's Dress Suit' and has proven a strong box-office picture at every showing. George Arliss in 'The Devil,' unquestionably one of the best independently made pictures of the year, and 'What Women Will Do,' are also going over big.

"These facts, the great increase in bookings of these productions for September, indicate clearly the success of the Minneapolis plan even at this early date and we again extend congratulations to the originators of it."

"Solid Booking, Solid Gold" Is Slogan for Goldwyn Week

October 23 starts Goldwyn Week. This is the official announcement from the sales department of Goldwyn Distributing Corporation.

Throughout the country exhibitors will show Goldwyn pictures for consecutive playing each day in this week, backed by an intensive general advertising campaign.

The decision for a Goldwyn Week was reached at the National June Convention of branch managers in Culver City. This is the first time that the Goldwyn company has conducted a country-wide drive for solid week programs of its pictures. Goldwyn Week is going to be featured in the advertisements carried by magazines, which combined, reach approximately twenty-seven million readers. Some of the publications selected to carry the Goldwyn announcements are: "The Saturday Evening Post," "The Ladies' Home Journal," "The Literary Digest," "Good Housekeeping," "Cosmopolitan," "Photoplay," "Red Book" and other magazines that circulate in every part of the country.

This means that exhibitors will benefit by a tremendous amount of advertising at no expense to themselves. Thousands of prospective patrons will be familiarized with the pictures to be shown, as well as the fact that there is to be a Goldwyn Week in their town.

The productions featured for the season's opening months, all of which will be available for Goldwyn Week, are unexcelled in variety and strength. Running the gamut of drama, comedy and melodrama, they include such pictures as Rupert Hughes' "The Old Nest" and "Dangerous Curve Ahead;" "The Night Rose," a gripping story of the underworld by Leroy Scott; "All's Fair in Love," an adaptation of Thompson Buchanan's stage success, "The Bridal Path," "Beating the Game," a tale of small town political life in which Tom Moore is starred; and other pictures of equal caliber from which an exhibitor may take his pick.

By the last week in October, Goldwyn's national advertising campaign will have been under way long enough for the announcements of fifth year pictures and the Goldwyn Week showings to have spread broadcast over the country.

Roach Comedies on Broadway

The consistent efforts of Hal Roach to turn out comedies that will have the most general appeal to motion picture audiences is being rewarded by the big first run bookings accorded the one-reelers featuring "Snub" Pollard with Marie Mosquini, and distributed by Pathe.

Two weeks in succession now the Pollards have succeeded in brightening up a Broadway entertainment. During the week of July 10 "At the Ringside," which critics without exception have regarded as the best work Pollard has ever done, was featured on the Rialto Theatre program.

The following week Managing Director Joe Plunkett, of the Strand Theatre, booked "No Stop Over," which proved the equal in laugh-making qualities of "At the Ringside."

Producing one comedy a week and keeping it up to the standard that will make 'em laugh on Broadway or in Oshkosh, is one of the most difficult tasks in this industry, but Hal Roach has succeeded in building up an organization that is meeting this requirement generally.

Reports from all over the country indicate that the Roach comedies are winning big success, and it is estimated that two-thirds of the theatres in the nation play these works.

"Sons of Italy" Invites Vignola to Be Honorary Member of Society

Lauded as a representative Italian who has achieved exceptional success as an artist and a business man and who has contributed a substantial share toward the development of the motion picture, Robert G. Vignola, director of special productions for Cosmopolitan, has been invited by the Society of the Sons of Italy, one of the most exclusive Italian organizations in the world, to become an honorary member.

According to officials of the society there are but five honorary members in the whole organization and honorary membership is rarely conferred and only for exceptional achievement. The decision of the society to honor Mr. Vignola has just been made after an exhaustive investigation into his private and business life. The honor is awarded him for his distinctive success as a director of motion pictures and for his evident contribution to the art of the cinema.

Preparations for the conferring of the order are being made now and the event will take place in Albany, N. Y., Mr. Vignola's home, at a date to be announced later. High officials of the organization will attend and assist in the ceremonies that will inscribe Mr. Vignola's name upon the rolls of the organization as one of the most brilliant sons of Italy.

In Leading Role

Virginia Faire, who won the Fame and Fortune Contest conducted by Motion Picture Classic in 1919, has been selected by Richard Walton Tully to play the leading feminine role in "Omar the Tentmaker."

Produced in 1913 for the speaking stage, "Omar the Tentmaker" made a fortune both in America and abroad during the last eight years for Mr. Tully and Guy Bates Post who played the title role.

Lawson Butt, Otto Matiesen and other photoplayers whose names will be made public later have been selected by Mr. Tully for important roles in "Omar."

Editing "Bits of Life"

With his latest picture, "Bits of Life," being edited for Associated First National release, Marshall Neilan is preparing for another trip East. It is probable that Mr. Neilan will stop off in Indianapolis to visit Booth Tarkington, whose book of boy life, "Penrod," Mr. Neilan hopes to begin filming soon. While in Indianapolis, Mr. Neilan will attend a special showing of "Bob Hampton of Placer," at the Circle Theatre, the owner of which is Robert Lieber, president of Associate First National Pictures, Inc.

Conway Tearle's "The Fighter" Ready for Release July 30

The Selznick production of Albert Payson Terhune's story, "The Fighter," gets into circulation promptly on release date, July 30, with Conway Tearle the star and Winifred Westover his leading woman. Henry Kolker, who also directed Tearle in "Bucking the Tiger," supervised production of "The Fighter" when it was made early this spring.

From Fort Lee comes report of a studio showing of "The Fighter" that had employes as potential "movie fans" plus the calousness of people hardened to moving pictures in the utmost intimacy. Stenographers, carpenters, bookkeepers and film cutters, the laboratory staff and the purchasing department turned out in full quota and wrote out their opinions for the edification of Myron Selznick, vice-president in charge of production.

In this way a fair judgment of what may be expected from the ticket-purchasing public was obtained and the Selznick organization was disclosed as a unit in praise of "The Fighter." Novel readers will recall the Albert Payson Terhune story with pleasurable recollection and "fans" are going to find "The Fighter" to be an intelligent screening of the narrative according to Selznick sources for estimation.

Not a Pugilist

With another New Jersey event so fresh in memory "The Fighter" may be presumed by the uninformed to be a story with boxing gloves thudding against opposing diaphragms—but the Terhune story has for a hero a "fighter" who opposes rivals and enemies with his wits. Tearle plays the role of a man who has "fought his way" from a locomotive engineer to railroad president, battling down opposition until he finally faces redoubtable Dan Cupid.

Exciting incidents abound in the pictured narrative of this "fighter's" progress from obscurity to a position of influence in business and politics; and when Cupid enters the lists Winifred Westover and Mr. Tearle provide scenes less exciting but none the less interesting. These statements are made on authority of the Selzniek publicists who report what they have seen.

The R. Cecil Smiths furnished "The Fighter's" scenario from which Director Kolker worked. Arthur Housman, Ernest Lawford, George Stewart, Warren Cook and Helen Lindroth have prominent roles in the support.

Buster Keaton Finishes Filming Initial First National Comedy

Buster Keaton has completed his initial two-reel comedy for release by Associated First National.

The funfilm, as yet without a title, is said to be replete with novelty and new "gags." No expense was spared in its production.

The same organization that has been with Keaton since his advent into stardom more than a year ago remains with the comedian. Buster was willed Roscoe Arbuckle's comedy organization when the rotound comedian deserted slapstick.

Eddie Cline, collaborates with Keaton in the direction and preparation of the scripts. The "gag" department is in the hands of Joe Mitchell and Lou Anger, while Elgin Lessley handles the Bell Howell. Virginia Fox is the ingenue with big Joe Roberts as the foil. Mal St. Clair, former Sennett director, also is a member of the Keaton staff. Keaton's pictures are being made in the Hollywood studio, recently purchased by the Comique Film Co., sponsors for the films. The plant was formerly used by Charlie Chaplin. The second Keaton comedy is under way.

Fairbanks Not to Make "Jap" Picture

The possibility of libel suits is being considered by Douglas Fairbanks and Mary Pickford against several newspapers throughout the United States which it is claimed have printed statements to the effect that Mr. and Mrs. Fairbanks intend to make Japanese propaganda pictures for distribution in this country, according to Bennie Zeidman, production manager for Miss Pickford.

It is Mr. Zeidman's claim that certain press despatches stated that negotiations have been started by Sessue Hayakawa on behalf of the Japanese Government to have Mr. and Mrs. Fairbanks visit the Land of the Rising Sun and make several pictures in the nature of propaganda for the Japanese to be distributed here.

"Neither Mr. or Mrs. Fairbanks is personally acquainted with Sessue Hayakawa," said Mr. Zeidman, "and that alone brands the whole fabrication as a lie. Both Mr. and Mrs. Fairbanks have all the money they need, and with the same high ideals that Theodore Roosevelt stood for as their standard of patriotism, is it any wonder that they should be incensed over these unjust and absurd reports or that they should be considering libel actions against the papers that have published these damaging stories?"

Mr. Zeidman stated that wires have been sent to Mr. Dennis F. O'Brien, of New York, chief counsel for Mr. and Mrs. Fairbanks, and that he is expeeted to arrive in Los Angeles next week when the entire matter will be placed in his hands.

Selznick Revives "The Lone Wolf"

The Selznick Corporation's plan of reviving some of the splendid pictures with which the name Selznick has been identified in the past brings interesting announcements from time to time. Myron Selznick, vice-president in eharge of production, has ehosen "The Lone Wolf," one of the biggest money-getters which exhibitors have ever had, as the revival release for August 20.

"The Lone Wolf" is from the book by the same name by Louis Joseph Vance. Herbert Brenon personally directed the production and Hazel Dawn and Bert Lytell are at the head of a large and notable cast which also includes the names of Alfred Hickman, Edward Abels, William E. Shay, Stephen Grattan, William Riley Hatch, Florence Ashbrooke, Juliet Brenon, Joseph Chailles, Ben Graham, Robert Fisher and other prominent sereen players.

"The Lone Wolf" originally was released by Lewis J. Selznick four years ago. It is a mystery story which when first published was read by millions and in its photoplay form it enjoyed one of the biggest vogues known to successful pictures of that period. Sinee the publication of the original "Lone Wolf" story there have been several sequences to the narrative, all of which have been heartily received by the public and the revival of this pieture is but the natural outgrowth of a demand on the part of the public for new opportunities to enjoy the pictures that a few years ago were considered the classics of the screen.

The revised edition of "The Lone Wolf" has been set for release August 20. The picture has been completely modernized with new titles and art effects and new prints already are being rushed to exchanges throughout the country.

Lasky Engages Barnes to Play Opposite Clayton

T. Roy Barnes is to be Ethel Clayton's leading man in "Exit the Vamp," her next Paramount picture, which is an original story by Clara Beranger. Frank Urson will direct.

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, announced last week the engagement of Mr. Barnes, who is one of the best known stage and screen actors of the day. His wide experience has carried him through the range of comedy drama, musical comedy, and though his picture career has been comparatively short it has been successful from the start.

In "Exit the Vamp," a breezy, clever and "different" picture, he will have a role exactly suited to his striking personality and opposite Miss Clayton should prove admirable in every respect.

Prints Received

A print of Rita Weiman's first original screen story for Goldwyn, "The Grim Comedian," has been received by the New York Exchange, and will be ready for early fall distribution. Those who have seen the picture claim it to be an excellent drama, done in workmanlike fashion. Frank Lloyd directed.

Educational Now Has "Chesters" for New England

Chester Outings, which have been handled heretofore in New England, by the Boston Photoplay Company, though released elsewhere in the United States through Educational Exchanges, are now being distributed in that territory by the Educational branches at Boston and New Haven.

With the addition of the Boston and New Haven Exchanges the Chester Outings are now released throughout the United States and Canada exclusively by Educational Exchanges.

One of the early releases under the new arrangement will be "Musie in the Air," a novelty among travel pictures, including amusement; a lesson in geography and human nature, and a presentation of beautiful scenery during a trip over Lake Titieaca, stretching along the Peru-Bolivia border at an altitude of 12,000 feet. There is also a view of a weird, religious festival, a combining of Christianity with ancient Inca traditions.

Many Equestrians Appear in New Paramount Film

That particular portion of the desert where George Melford will make the exterior seenes of "The Sheik," which he started a week ago Monday for Paramount, promises to be a populous place. Hundreds of extras—people who ean ride like the wind and who will be attired in the picturesque Bedouin eostumes, with the long rifles and flowing robes—will gather at the oasis and take part in a mad ride, characteristic of these marvelous equestrians.

Rudolph Valentino has the title role in this Melford production, while Agnes Ayres, new Paramount star, will be featured opposite him in a colorful role. Indeed, color, vivid action, swift movement and dramatic situations will be the features of the picture, which was adapted by Monte M. Katterjohn from the novel by E. M. Hull.

Editing Stewart Films

While Anita Stewart is in the East having her vacation, work continues at the Louis B. Mayer studios editing and cutting Miss Stewart's two next pictures, "The Price of Happiness" and the one she has just finished, "A Question of Honor." The "Price of Happiness" is now ready to be sent East, barring a few little touches yet to be made before it is released by Associated First National Pictures, Inc.

Metro Announces Plans for Next Season and Names of Its Many Big Productions

Richard A. Rowland, president of Metro, announced this week at the New York offices of the company its projected releases for the coming year.

They consist of the Rex Ingram productions of "The Four Horsemen of the Apocalypse," "Turn to the Right" and "The Conquering Power;" seven special productions each for Bert Lytell, Viola Dana, Alice Lake and Gareth Hughes; and the Nazimova production of "Camille."

Besides enumerating the particulars of the Metro schedule for the twelve months to come, Mr. Rowland spoke of Metro's aspirations to present on the screen the clearly outstanding photoplay achievements of the year.

"Metro demonstrated how sincere was its purpose and how painstaking were its efforts when it gave to the screen 'The Four Horsemen of the Apocalypse,'" said Mr. Rowland. "It has been seen in many of the biggest cities of the United States and Canada; and the verdict of the public and the press, whether in New York, San Francisco, Montreal or Pittsburgh, has been uniform in placing it at the top of artistic and popular success.

Other Big Productions

"But Metro isn't going to stop there and pat itself on the back. There are other things for its hand to do. A few months ago the company bought from John Golden a half interest in the screen rights to 'Turn to the Right,' for a quarter of a million dollars. Rex Ingram has returned to the west coast to make the picture. It has every element of a success; a record-breaking history when given at the Gaiety Theatre in New York; and with Mr. Ingram to screen it, it will have an added lustre."

It was written by Winchell Smith and Jack Hazzard; and it will be presented in pictures by Marcus Loew and John Golden.

Received High Praise

"A third great long-run production is Mr. Ingram's recently completed picture, 'The Conquering Power,' from Balzac's 'Eugenie Grandet,'" Mr. Rowland continued. "One of the most significant things said about this picture, when it ran, first at the Rivoli and then at the Rialto Theatre, in New York, was that it was finer than anything Germany had sent over: it is the American answer to the Continental challenge.

"Nazimova's modernized version of 'Camille' we expect to be another sensation. It means a great play—one of the greatest ever written. And it has been brought up to date, which is natural, for when the younger Dumas wrote it, he made the piece contemporary, not historical. To keep it contemporary, we must dress it according to the mode of 1921.

Seven Pictures Each

"For Bert Lytell, Viola Dana, Alice Lake and Gareth Hughes, we have a series of seven pictures each which we believe will prove the very best of their careers. The acquisition of Gareth Hughes is immensely gratifying. Although young, he is among the most capable actors today either on stage or screen. And he is different. He has an imaginative personality of a sort that is unique. He is capable of anything

METRO STARS WHO ARE TO APPEAR IN FORTHCOMING SPECIAL PRODUCTIONS

Reading from left to right, according to numerals: Gareth Hughes, Nazimova, Alice Terry, Rex Ingram, director of "The Four Horsemen"; Bert Lytell, Alice Lake, Viola Dana and Rudolph Valentino. Miss Terry and Valentino played important roles in "The Four Horsemen"

from light comedy to searching character study.

Big Plans for Next Year

The Metro plans for the coming year are ambitious. But the company is ambitious. It believes in the best and it tries its best to make the best—it holds that supremacy is the best policy."

The special productions starring Bert Lytell, mentioned by Mr. Rowland, are "A Trip to Paradise," a Maxwell Karger production of a play by Franz Molnar, as translated and adapted for the screen by Benjamin F. Glazer, and scenarionized by June Mathis; "Junk," a Maxwell Karger production of Kennett Harris's Saturday Evening Post story, likewise with continuity by Miss Mathis; "Lady Fingers," a Bayard Veiller production of Jackson Gregory's story, as scenarioized by Lenore Coffey and four others.

Viola Dana Pictures

Viola Dana will be seen in "The Match Breaker," a Dallas M. Fitzgerald production of the story by Meta White, done into continunity by Arthur J. Zellner; in the Bayard Veiller production of Frank R. Adam's story, "There Are No Villians," as adapted by Mary O'Hara; in Alice Duer Miller's "The Fourteenth Lover," under the direction of Harry Beaumont in "The Cave Lady," by James Cullen; in "The Five Dollar Baby," by Irvin S. Cobb; in "That Girl Patsy," by J. Malden Feigl; and in John A. Moroso's "Rings and Things."

For Alice Lake's starring appearances have been chosen "The Infamous Miss Revell," a Dallas M. Fitzgerald production of W. Carey Wonderly's story, whose scenario was written by Arthur J. Zellner; "The Chain," whose title may be changed; "Double Cure," by Edgar Selwyn; "The Hole in the Wall," by Fred Jackson; "June Jeopardy," by Inez Haynes Irwin; "The Making of Eleanor Jay," by Thompson Buchanan, whose two successful plays for Grace George and "The Cub" for Douglas Fairbanks brought him celebrity; and "Moonlight," by George Kibbe Turner.

Hughes in Baker Pictures

Gareth Hughes will appear in seven George D. Baker productions for S-L (Arthur Sawyer and Herbert Lubin) Pictures, to be distributed by Metro. Two already have been completed at the Metro studios in Hollywood. Including these the septet of Hughes pictures are "The Hunch," by Percival Wilde; "Garments of Truth," from Freeman Tilden's story in Pictorial Review; "Little Eva Ascends," Thomas Beer's story as published in the Saturday Evening Post; Ben Ames Williams's story, "Barber John's Boy," from Munsey's Magazine; "The Gay and Festive Claverhouse," by N. Warner; and "Tommy Carteret," by Justus Miles Forman.

Besides making every effort to provide the exhibitor with the best-made pictures producible, Mr. Rowland added that especial emphasis would be placed by Metro upon service to the exhibitor in the matter of delivering prints, accessories and press material well in advance of exhibition time, so that the showman might realize to the fullest extent upon the quality of the Metro releases.

Karger Completes Casting of "Junk"; Davidson Is Added

Maxwell Karger completed the cast for his production of Kennett Harris' story, "Junk," starring Bert Lytell, when he added William Davidson to the cast, in the role of Dillingham Coolidge, rival of the hero.

It is Mr. Davidson's first engagement with Metro in the West. He appeared several years ago at the company's Eastern studios in New York, in Metro pictures, notably June Mathis' first screen story for this producing organization, "The Power of Decision," and in a number of May Allison and Hale Hamilton pictures. His stage career embraces a long and pronounced popularity as leading man at the Majestic Theatre, Los Angeles. Recently he returned to the screen, enacting responsible parts in "Cheated Love," with Carmel Meyers; "Fannie Herself," with Ted Browning; and a new Cecil De Mille production.

Other important members of the cast, previously engaged by Mr. Karger, are Virginia Valli, Thomas Jefferson, Victory Bateman, Leigh Wyant, Joseph Harrington and Max Davidson.

The picture is in course of production at Metro's Hollywood studios. June Mathis wrote the scenario.

Hughes in Role of Submarine Commander in New Metro Film

It begins to look as if the proverb uttered centuries ago by the Manchu philosopher and seer, Hoi-Hoi, in the days before China turned yellow, were true. For he said: "The pursuit of a fair maiden and of gold and a movie star's calling lead one into many a rare experience."

Truly, the sayings of the ancients, like the glassware of the modern barroom, hold water. For Gareth Hughes, star of "Garmonts of Truth," has become a submarine commander. Look him up hereafter in the marine Who's Hughest and you will find him, unless the compilers have grown careless, listed as an admiral.

In the picture, a George D. Baker production for S-L Pictures, scheduled for release by Metro, Mr. Hughes plays the part of a village boy whose imagination is as unrestrained as the conscience of a reformer. To create a sensation, he will tell any story.

Hence his co-villagers refer to him somewhat unkindly as the town liar. The submarine is a part of one of his fictitious narratives; and since, to visualize it in pictures, one must get a submarine. Mr. Baker got one. He will not reveal where. It is not a new one; in the words of gasoline alley, it is a used car. And Mr. Hughes, commanding the undersea craft, has expressed one wish regarding it: that it will occasionally come up for air.

Metro's Research Department in West Reorganized

Metro has reorganized its research department at the Hollywood studios and placed it under the direction of Miss Josephine Dillon.

The rearrangement is not merely one of personnel, but of resources. A most comprehensive library of reference books has been instituted. Specimens of old documents, plates of styles from the days of the fig leaf to the second-story skirt, volumes upon volumes relating to the customs of other days, whether ten years or ten thousand ago—these are thousand ago—these are but reprebut representative of the extent of Miss Dillon's department.

Data on Short Notice

Upon the briefest notice a director or star may discover whatever information is desired: the date of birth of the first gum-chewer; the intellectual reaction of song-writers to the Einstein theory; the circumstances surrounding the announcement of the invention of the putty sledgehammer, and why Southern schoolmasters make a practice of wearing white linen ties.

METRO'S SIXTH ANNUAL SALES CONVENTION

Officers and other members of the Metro New York headquarters, district and branch managers gathered together in New York for the sixth annual sales convention, whose business sessions were held at the Hotel Astor, July 5 to 8, inclusive. They are, reading from left to right, front row, sitting: L. A. Roselle, branch manager, Chicago; Charles Werner, branch manager, St. Louis; S. A. Shirley, district manager, Chicago; S. L. Haldeman, branch manager, Kansas City; C. R. Osborn, branch manager, Omaha; H. W. Kahn, branch manager, Buffalo; J. E. D. Meador, director of publicity and advertising; Marcus Loew, W. E. Atkinson, general manager; E. M. Saunders, sales manager; T. J. Connors, assistant sales manager; Harry J. Cohen, foreign manager; A. Abeles, branch manager, New York; F. P. Brown, branch manager, Denver; C. H. Townsend, branch manager, Detroit; W. C. Bachmeyer, district manager, Cincinnati; C. E. Almy, district manager, Cleveland; W. W. Rowland, branch manager, Cincinnati; H. Kaufman, Toronto; A. H. Fischer, branch manager, Minneapolis. In the rear row, standing, from left to right: E. A. Golden, district manager; G. L. Cloward, branch manager, Salt Lake City; H. Lustig, district manager, Los Angeles; C. Stearn, branch manager, Seattle; F. W. Voight, branch manager, San Francisco; H. Foster, Boston; M. Hill, branch manager, Boston; L. P. Gorman, branch manager, Portland, Maine; William A. Scully, branch manager, New Haven; J. S. MacLeod, Robert Lynch, branch manager, Philadelphia; Paul Berger, manager of the accessories department; C. E. Kessnich, district manager, Atlanta; G. W. Fuller, branch manager, Washington; L. Bickel, branch manager, Dallas; C. J. Briant, branch manager, New Orleans; S. MacIntyre, branch manager, Atlanta

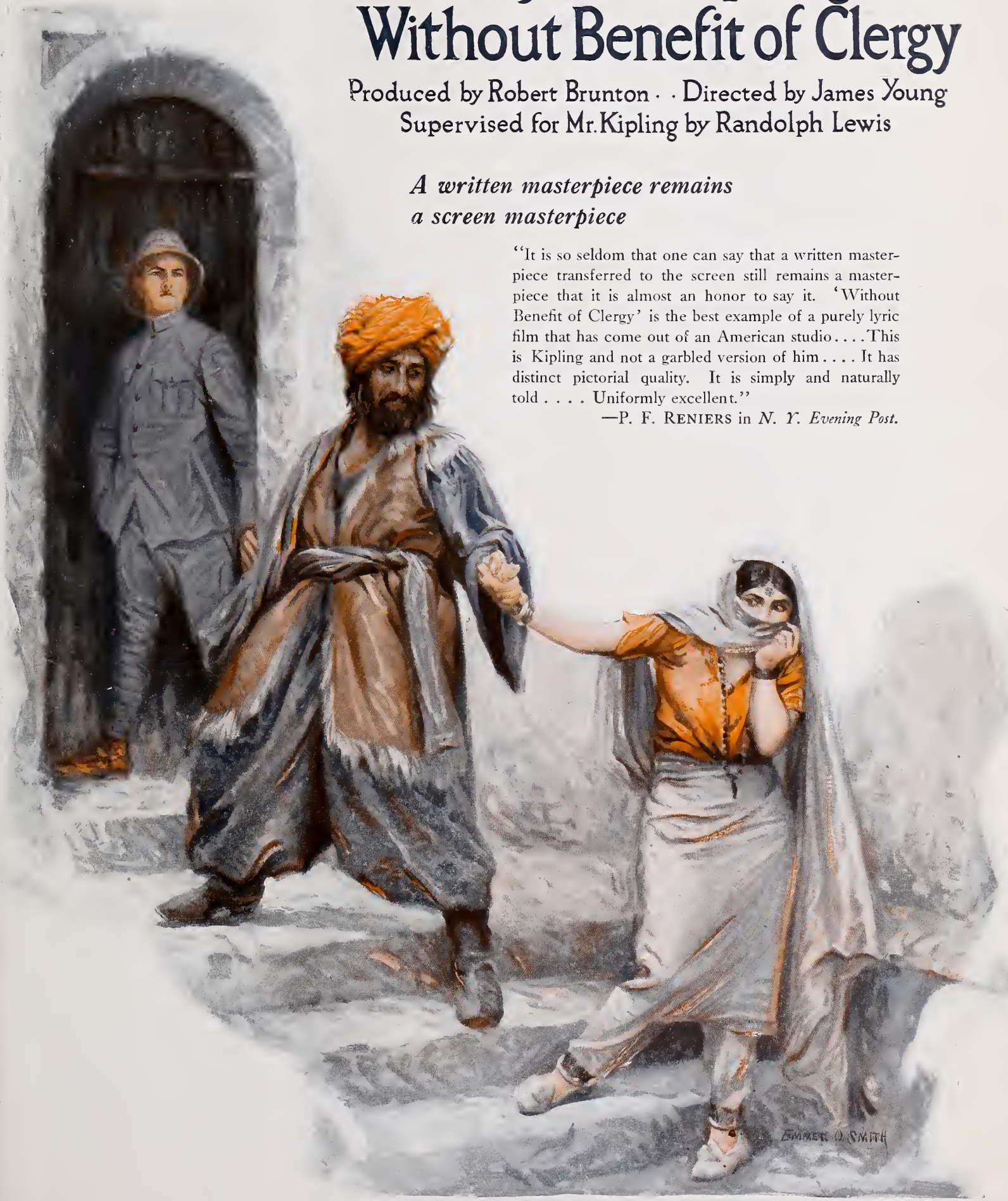
Pathé

is proud to present

Rudyard Kipling's Without Benefit of Clergy

Produced by Robert Brunton · · Directed by James Young

Supervised for Mr. Kipling by Randolph Lewis



A written masterpiece remains a screen masterpiece

"It is so seldom that one can say that a written masterpiece transferred to the screen still remains a masterpiece that it is almost an honor to say it. 'Without Benefit of Clergy' is the best example of a purely lyric film that has come out of an American studio . . . . This is Kipling and not a garbled version of him . . . . It has distinct pictorial quality. It is simply and naturally told . . . . Uniformly excellent."

—P. F. RENIERS in *N. Y. Evening Post.*

RUDYARD KIPLING'S

classic

"Without Benefit of Clergy"

They saw, and they said:

"James Young scores . . . . it is a masterpiece of visualization of a short story known the world over . . . . will grip the sympathy of any audience . . . . realism to the Nth degree."

—*Trade Review*

"A story that has been screened without being murdered.... a beautiful example of screen interpretation . . . . a fine and sincere achievement . . . . an almost ideal romance."

—AGNES SMITH in *Morning Telegraph.*

"A bit of gossamer thrown to the screen . . . . A glamorous love epic of the East, with splendid settings and a fine atmosphere. Lives up to the quality of the original."

—*N. Y. Sun.*

"A worth while production, more faithful to its original than one dared hope. Exceptionally well staged . . . Should be heartily congratulated."

—*N. Y. Times.*

"Colorful and touching . . . . Kipling has been followed faithfully and simply . . . . It has distinct character of its own."

—ALISON SMITH in *N. Y. Globe.*

"As well done as it could be, with lots of little human touches . . . . Wonderfully staged." —HARRIET UNDERHILL in *N. Y. Tribune.*

"A most vivid and colorful character sketch of life in India. In every little detail Kipling transferred to the screen." —*Motion Picture News.*

And we say again—"had Kipling written only this; had Young directed only this; this picture would proclaim them masters."

PATHE

Distributors

Metro Ready to Receive Offers for South American Distribution of "Four Horsemen"; Cohen Sails Aug. 3

Word that Metro Pictures Corporation now is receptive to negotiations for the distributive rights in South America to the Rex Ingram production, "The Four Horsemen of the Apocalypse" was had this week from the president of the releasing organization, Richard A. Rowland.

The company's first active step toward this, Mr. Rowland announced, will be the departure of Harry J. Cohen, foreign manager, for Buenos Aires, in the Argentine. Mr. Cohen will sail August 3 on the Huron. Between now and steamer time he may be reached at the home offices of the Metro company in New York. After his arrival in the Argentinian city he will make his headquarters at the Hotel Plaza there.

Will Go to Brazil

Following a stay in Buenos Aires, Mr. Cohen, who will be accompanied on the trip by Mrs. Cohen, will go to Rio de Janeiro, Brazil; thence to Montevideo, Uruguay, and Valparaiso, Chile. The length of his entire trip as well as that of the sojourn in each of the several South American cities will depend only upon the amount of time necessary to close the business.

From the nature of the story of "The Four Horsemen of the Apocalypse," the greater part of whose earlier scenes is laid in South America, as well as from the universal interest, irrespective of nationality, in the world-wide fame of the story by Vicente Blasco Ibanez, Metro looks forward to an even more overwhelmingly enthusiastic reception of the Rex Ingram screen production of the novel than that given by the greater cities of the United States.

The Metro foreign manager, therefore, anticipates that his work of arranging of the distribution of "The Four Horsemen of the Apocalypse" will consist principally of a choice of offers. When asked if he had entered into even tentative negotiations regarding the release of the picture in South America, Mr. Cohen replied that he had not, and that he would be ready to consider bids for any part of the territory he will cover on his trip.

Chose Titles for Arbuckle Comedies

"This Is So Sudden" is the title of Roscoe (Fatty) Arbuckle's Paramount picture which was produced under the name of "Should a Man Marry?" James Cruze directed the film and in it Mr. Arbuckle poses as a wealthy young man who becomes entangled in three or four engagements because he stutters. Mary Thurman was leading woman and Harriet Hammond one of the beauties.

Another Arbuckle picture, which will be started this week in Chicago, and which had the working title of "Via Fast Freight," will be titled "Handle with Care."

Ethel Clayton Has Clara Beranger Tale

Clara Beranger, who went from New York to the Lasky studio recently to write scenarios and original photoplays as well, has submitted her first contribution since arriving at Hollywood. It is "Exit the Vamp," which is serving as a starring vehicle for Ethel Clayton.

T. Roy Barnes, musical comedy star, is leading man, and Theodore Roberts, Fontaine LaRue and William Boyd are others in the cast.

New "Hallroom"

Another Hallroom Boys' comedy, featuring Sid Smith, has been completed and is being edited and titled for release through Federated Exchanges. It is titled "After the Dough" and deals with prohibition. It was directed by C. Raymaker.

BERT LYTELL IN THE METRO PICTURE, "A TRIP TO PARADISE"

Four convincing proofs that good "stills" are not a matter of luck. Notice the excellent lighting and the grouping of the players. These "stills" sell the picture, not merely give an inkling of what it is about

Meighan Acts as Engineer of Old Locomotive "DeWitt Clinton"

Thomas Meighan, Paramount star, was the central figure in an interesting little drama enacted before motion picture cameras at Harmon, N. Y., a few miles up the Hudson from New York City, when he acted as engineer of the historic little locomotive, the "Dewitt Clinton," when it was operated under its own steam for the first time in more than three quarters of a century.

The demonstration took place on the New York Central tracks on Thursday afternoon, July 14, in the presence of a group of New York Central officials, many of whom, with their friends, were dressed in costumes of ninety years ago and rode atop the three quaint little coaches. The test run was so timed that the Twentieth Century Limited, the pride of the New York Central lines, came thundering along on its way to Chicago on a parallel track as the diminutive train struggled hard with its wood fire to attain a speed of six miles an hour. News weekly cameramen were present and pictures of the interesting event will be shown throughout the country within the next few days.

On Sunday a public demonstration of the little train was given on the freight tracks of the Central which border Riverside Drive, the "Dewitt Clinton" puffing along to the outskirts of the city where it was loaded with its tender and three coaches on a flat car bound for Chicago where it will be a feature of the Pageant of Progress which opens August 1. The train will be unloaded at Englewood, Ill., for a run into Chicago under its own steam.

Mr. Meighan had the time of his life as he stood at the throttle and he considers that the New York Central officials, in asking him thus to officiate, paid him one of the greatest honors of his career.

Many Production Units Aided in Making "Affairs of Anatol"

While hundreds of exhibitors have already written in for bookings of Cecil B. DeMille's all-star production, "The Affairs of Anatol," which is scheduled for release early in the fall, Paramount calls attention to other respects in which this production is probably the biggest ever attempted by that producing organization.

Several complete units of production entered into the making of the picture. In the first place, in addition to Mr. DeMille's own organization, five other separate units are represented by the presence of Wallace Reid, Gloria Swanson, Bebe Daniels, Wanda Hawley and Agnes Ayres in the cast.

The story, which was suggested by Arthur Schnitzler's play and the paraphrase thereof by Granville Barker, was written by Jeanie MacPherson, who perhaps deserves the lion's share of the credit. She was ably assisted in the preparation of the scenario by Beulah Marie Dix and Elmer Harris, both regular members of the Paramount scenario staff who ordinarily work independently in providing continuities for various stars.

In the direction of the picture, Mr. DeMille was assisted by Cullen Tate, Ann Bauchens and W. H. Henry, while two of the most competent artists in their line collaborated in the art direction. They are Howard Higgin, who acted as production manager, and Paul Iribe, one of the most famous authorities on interior decoration.

Finally, a whole battery of experienced cameramen were employed, headed by Alvin Wyckoff and Karl Struss, two of the actual leaders in their profession. In the costuming of the picture, Claire West, Mr. DeMillie's costume designer, alone was responsible for the creation of the gowns which are said to prove a veritable revelation in gorgeousness.

"TOMMY" MEIGHAN AS ENGINEER

On the DeWitt Clinton, the New York Central's first train

"Steelheart" Is Title of Duncan's Latest Vitagraph

William Duncan, whose feature, "Where Men Are Men," was completed some time ago, the prints already being shown in Vitagraph exchanges, is now on the very last interior scenes for his new special feature, which is called "Steelheart."

In this Duncan takes the part of a young writer, athletic in mould, who finds adventure forever prodding him amid the restlessness of a new frontier. There is a girl, of course, a wonderful, womanly girl, played by Edith Johnson, recently raised to co-star with William Duncan by reason of her popularity. There is the scarlet life of the old-time mining camp and lumber regions, the outcrop of raw jealousies, the turmoil and the playing of the game of life on a very fickle slice board.

The sequences of "Steelheart" are reported especially exciting. In one sequence, Duncan and the girl find themselves trapped in a mine, just a few seconds before the blasting hour. Outside, men run hither and thither; miners scurry to cover before the tremendous quake and tremor send tons of dirt flying. The electric switches are set. A quick jerk, and the current will do the work that no hand can stop. It is at this point that William Duncan, who directed the picture himself, justifies his reputation for originality. What happens, say the reports from the West Coast, where the picture was screened, is a "stand-up" thrill that has seldom been equalled.

"Steelheart" will follow "Where Men Are Men" to release. This latter film is set for release on Vitagraph's September-October list, being one of nine productions for that specific period.

Henry A. Lehrman Will Write and Direct Owen Moore Comedy

As the result of an arrangement made by Myron Selznick, vice-president in charge of production, with Henry A. Lehrman, the first of a series of four comedy features in which Owen Moore will star is to be written and directed by Mr. Lehrman. Mr. Lehrman is now busy with the preliminaries and the production will be put in work in the near future.

The new association is the result of mutual agreement on the part of Mr. Selznick, Mr. Moore and Mr. Lehrman. The producer has long expressed a desire to work with Mr. Moore, convinced that from such a combination of star, director and producer there must logically develop screen comedies of unusual merit. Once this wish was expressed to Mr. Selznick the completion of a business deal was not long delayed.

Picture showmen and the trade in general are too familiar with the record and achievements of Mr. Lehrman to require an extensive recapitulation of his accomplishments at this time. Every screen comedy that has been developed by the author-director has resulted in complete satisfaction on the part of both the exhibitor and his public.

Recently Mr. Lehrman has been producing comedies on his own account with distribution made through First National's organization. The success attained by these later creations is sure to warrant keen expectations for exceptional results when Mr. Lehrman has Owen Moore to work with.

Particular interest on the part of the ticket-buying public is likely to center in the first picture in which the newly-weds—Owen Moore and Kathryn Perry—appear together under Director Lehrman's supervision. Miss Perry has established herself as a favorite with those who have witnessed several of Mr. Moore's recent comedies in which she appeared as his leading woman. She will, of course, continue in roles opposite Moore throughout the four presentations that are planned for the coming season.

Just when production on the first Moore-Lehrman farce comedy will begin depends upon the progress Mr. Lehrman makes in writing the story and developing the preliminaries of production.

"Journey's End" Acclaimed at Capitol Theatre Showing

"The Journey's End," which played the Capitol Theatre, New York, during the week of July 17, was tendered such an ovation on the opening day as is accorded few productions.

There was a vast amount of applause at the conclusion of the first performance which indicated clearly the frame of mind in which the audience had been placed by this Hugo Ballin work, and there was spontaneous hand-clapping even during the showing of the picture when certain "shots" of rare artistic beauty were flashed on the screen.

Hodkinson expects that "The Journey's End" will make for itself a place unique in the annals of the cinema. It represents one of the real novelties of the current season insofar as it is the first serious drama to be brought to the screen without a single sub-title from beginning to end. Not only that, but Hugo Ballin's artistry has lifted it far above the average run of picture productions, and made of it a cinema creation which combines dramatic force with artistic perfection of a very high degree.

The New York newspapers have been highly enthusiastic in their praise of the picture, speaking in glowing terms of the excellent workmanship which characterizes it throughout, both on the part of the director and the splendid cast which interprets the story.

Mabel Ballin plays the leading feminine role. Wyndham Standing and George Bancroft are the other featured members of the cast.

"Peter Ibbetson" Finished in East

Final scenes in "Peter Ibbetson," the Paramount production starring Wallace Reid and Elsie Ferguson, were made the day before the closing of the studios at Astoria, L. I.

Toward the end of the picture it was decided to show the burning of the exterior of the orphanage, in which the Duchess of Towers, played by Miss Ferguson, loses her life. The interior scenes, with the conflagration as it appeared from inside the building, were filmed earlier in the production.

The scenes were taken at night and directed by Lawrence Rich, co-director of the production, who worked all night with Arthur Miller, the cameraman.

John Storey, Associated Exhibitors, Sales Head, Starts on Exchange Tour

John E. Storey, sales manager of the Associated Exhibitors, Inc., starts this week on a trip through the eastern branch offices of that organization with the double purpose of investigating the exact situation with respect to business conditions and to thoroughly prepare the sales force for the exceptionally active season which, he believes, will come with the fall.

This is Mr. Storey's first trip since he was appointed sales manager of the Associated Exhibitors, but he will not visit the branches as a stranger, for he has been closely associated with practically every man in the branch offices at one time or another in the past several years.

Before leaving New York, Mr. Story was asked why we selected the warm summer months, July and August, for his trip, and his reply was characteristic of the confidence which many executives of the leading companies feel. He believes that business has started on the upward swing and feels that, far from being a dull season, this summer should be one of the most active seasons in the history of the motion picture industry.

Depression Every Year

"Hot weather and a slump in the motion picture business are things that go hand in hand," said Mr. Storey. Every year we get the slight depression that comes with the summer. This year, of course, it occurs during a time of business readjustment which has called forth much discussion and has brought out the usual calamity howlers price cutters in force, but the truth of the matter is that this summer marks the turn of the tide in business. This is not the moment to sit back and agree with the calamity howlers. This is the time to realize that business has turned the corner, is on the upward swing, and it is the greatest chance ever given to a sales organization to show its mettle.

Deflation Only

"Admitting that there has been a it has been merely a depression of fat, it has been a reduction of excess baggage carried during the flush depression, we must understand that times by producers, distributors and exhibitors. It has been a depression which has been the elimination of waste.

The motion picture industry is now stripped for action. The shock we are supposed to have felt is the shock of hitting bottom. We have had the gradual descent, the final plunge, the bump on the bottom, and business in this industry is now going up. The fighting organizations everywhere are winning."

The New York office of Associated Exhibitors states that the best months' business since the establishment of an Associated Branch in New York will be reported for July. Some other branches report splendid results. The reason is clear. For the past few months the exhibitor has been cautious in his bookings, and now, for the first time in two years, he finds himself with a plentitude of open play dates.

Exhibitors Must Book

It was absolutely certain from the very beginning that when the tide turned, it would turn very suddenly. It was absolutely certain that the day would come when the cautious exhibitor, finding himself without a guarantee of product for the future, would suddenly turn to the other extreme and would begin immediately booking to cover his shortage. That time is here now.

These statements are not idle words used for the purpose of stirring enthusiasm. They are the result of an analysis conducted not only in behalf of the motion picture business, but quietly carried on for the business institutions of this country.

Great Business Revival

President Harding, in a public statement, says that he has been advised by financial authorities that business has completed its backward stroke and from now on will steadily improve. Richard Spillane, one of the most noted financial writers, says in the Philadelphia Ledger: "The turn will come suddenly, and when it comes there is going to be a general and a big demand."

As the buying power of the dollars increases, people become just that much more wealthy, just that much more able to pay money for entertainment. With overhead reduced everywhere, and American business institutes again operating within the line of decent profit, there will be the greatest revival of business this country has ever seen.

Splendidly conducted reductions in overhead expenses everywhere have brought these American business organizations into the profit enjoying stage right now, and the finest fall business ever enjoyed by the motion picture industry is at hand.

THE CURTAIN FALLS ON "ONE WILD WEEK"
Bebe Daniels seems to be reviewing the events of the seven portentious days depicted in the Realart picture

Madge Bellamy Makes Debut in Ince Picture

In Thomas H. Ince's "Cup of Life," this producer's latest special which is announced for release soon by Associated Producers, a young actress, possessor of an enviable success on the "speakie" stage, will make her debut as a screen player. She is Madge Bellamy, whose work opposite William Gillette in "Dear Brutus" caused her to be hailed by dramatic critics as "the ideal Juliet" and "a second Maude Adams."

Gossip about the Ince studio is to the effect that her work in her initial screen production will bring her recognition in the silent drama even greater than that which she attained in one season on the legitimate stage. Mr. Ince became interested in her when Penhryen Stanlaws, the famous "girl" artist, pronounced her one of the most beautiful women on the American stage. The producer attended one of her regular performances of "Dear Brutus," with the result that the young woman received an offer which enticed her into "The Cup of Life."

Ray Finishes Newest Release, "R. S. V. P."

Charles Ray's "R. S. V. P." is ready to go East. This week a private showing of the film was given before Rob Wagner, author of the story, Mrs. Wagner, John McCormick, western representative of Associated First National Pictures, Inc., and a few carefully selected critics.

Harry Myers plays a featured role and the Ray-Myers team work, as a pair of struggling artists with but one dress coat between them and both in love with the same girl, provides suitations which leave one gasping with laughter.

Each picture Mr. Ray produces reveals that the star-producer is advancing with leaps and bounds. Mr. Ray has a field all to himself, one which hitherto has been totally unexploited, and, rumor has it, one that is coining a fortune for the star who is specializing in the characterization which give him an outlet for his unique talents.

Bebe Daniels in "One Wild Week"

Realart's "good little bad girl," Bebe Daniels, in "One Wild Week" is well cast in the role of Pauline Hathaway for she hath a way with her that always appeals to her host of admirers. As Pauline Bebe Daniels has a regular "cut-up" part, the kind that best suits her peppy disposition.

The story was written by Frances Harmer and adapted for the screen by Percy Heath, one of Realart's staff scenarists. In substance it is the tale of a young girl whose antics always keep her in hot water. Especially as far as her maiden aunt is concerned. Aunt Emma, never having had any children, naturally thinks she knows all about their upbringing, and being a typical joy-killer, Pauline takes particular joy in disproving her theories.

Major Maurice Campbell keeps up his pace as a director of high-class comedies, "One Wild Week" being the sixth which he has done for Realart with Bebe Daniels as the star.

Frank Kingsley, who plays opposite Miss Daniels, is a newcomer with Realart and possesses a personality that fits in well with his role.

Maym Kelso again appears in the Daniels cast, as does Frances Raymond also. Herbert Standing acts the Judge's part and Edwin Stevens plays Oliver Tobin. Edythe Chapman, Carrie Clarke Ward and "Bull" Montana, well-known film artists, also appear in the cast.

Bathing Beauty in Neilan Film

Marshall Neilan is the latest producer to take one of the Sennett comedy girls from the ranks and place her in leading dramatic roles. The girl in question is Harriett Hammond. She will make her debut for Neilan in "Bits of Life," his newest First National picture now being staged in California. John Bowers, lead in "The Sky Pilot," and Noah Beery, who has appeared in practically all the Neilan productions during the past year, have also been signed for this film.

The Chinese episode for "Bits of Life," in which Hugh Wiley collaborated, is now finished and the final episode is already under way. The production will be finished within the next few days, and includes, in addition to the above players, Lon Chaney, Rockliffe Fellows, James Bradbury, Jr., Fred Burton, Anna May Wong and Teddy Sampson.

Live News from Everywhere

Philadelphia

N. E. Milligan, manager of the Remington Films, Ltd., announces the purchase of the big Remington production "Out of the Dust," for Eastern Pennsylvania and Southern New Jersey.

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Charles Dulkin has been appointed manager of the Grant Theatre, 4042 Girard avenue.

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Feature photoplays and special short subjects were given in every motion picture theatre in Philadelphia and its suburbs beginning Monday, July 18, and continuing through "Go-to-the-Movie" week. It is a well-known fact that during the summer business at many of the theatres reveals a falling off because of the fact that many people who patronize them seek the parks or remain at home for relief from the heat. The continued hot weather has naturally had its effect, and it is for the purpose of reviving interest and persuading motion picture lovers to resume their allegiance that "Go-to-the-Movie" week is inaugurated.

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E. M. Miller, of York, Pa., has erected a new airdrome here which he will run in conjunction with his Alhambra Theatre. The Airdrome has a seating capacity of 3,500 seats and will run stock shows in connection with pictures.

San Francisco

E. H. Emmick, who recently returned from a trip to Los Angeles with J. N. Randolph, whom he installed as manager of Progress Features, states that the entire output of the Progress exchange has been booked in the Southern territory to Gore Bros. & Sol Lesser. Abe Gore, of this circuit, was so well pleased with the deal that he accompanied Mr. Emmick back to San Francisco for a social visit.

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Fred Miller, of the California Theatre, Los Angeles, was here recently with Mrs. Miller on the first lap of an extended vacation. They plan to spend several weeks in Canada.

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Ground has been broken for the new Educational Exchange Film Building on Turk street and efforts will be made to rush this structure to completion at the earliest date possible.

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Howard Sheehan, district manager for the Fox Film Corporation, and who is personally in charge of the San Francisco office, has returned from the Fox convention at New York all primed for the fall campaign.

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Floyd St. John, owner of the Co-operative Film Exchange, expresses the opinion that independent film distributors will do a wonderful business this fall. "The present is the opportunity of a lifetime to get the independent product started," he said. "Many exhibitors who have handled only program pictures in the past will book independent releases this fall for the first time and the excellence of many of these will prove an eyeopener for them. This exchange is doing a wonderful business on Prizma films, and a late release, 'Sunshine Gatherers,' is to be shown shortly at the California Theatre in connection with a booster program."

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San Francisco's two road show houses are given over to moving pictures for a large part of the summer. The Curran is featuring "The Four Horesmen of the Apocalypse," with great success, while the Columbia has commenced an eight week run on "Over the Hill," which opened to a packed house.

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Progress Features has been incorporated with a capital stock of $100,000 by E. H. Emmick, M. K. Emmick, W. O. Edmunds, L. I. Edmunds and J. H. Hart. This firm recently engaged in business at 94 Golden Gate avenue.

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The Oakland Orpheum Circuit has acquired property on Broadway, between Nineteenth and Twentieth streets, Oakland, Cal., and plans for a large theatre are being prepared.

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Burglars recently broke into the Lyric Theatre, San Jose, Cal., forced open a desk and made away with $101, ransacking the place thoroughly before they left.

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John D. Drake, president of the Northern California branch of the National Association for the Advancement of Colored People, has filed a protest with Mayor John L. Davie, of Oakland, Cal., against the showing of the picture, "The Birth of a Nation," in that city. No action has been announced by the Mayor. The plan to show the same picture in San Francisco was blocked recently through the protests of colored people.

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The T. & D. Jr. Circuit opened another house in its chain on July 4th, when one was opened at Selma, Cal., under the management of E. V. Colver, a pioneer theatre manager and owner.

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The Peninsula Bureau, which embraces commercial bodies in Burlingame, Hillsborough and San Mateo, suburbs of San Francisco, has appointed a committee to further the establishment and development of the moving picture producing business in the three cities. The Pacific Studios has already erected a modern plant.

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Mrs. Anna Mezquida, of San Francisco, is the winner of the third prize in the scenario contest held under the direction of J. Parker Read, Jr. Her story was entitled, "The Charm Trader," and her prize was $1,000.

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Robert Abraham, until recently manager of the Frolic Theatre, San Francisco, Cal., has been placed in charge of the Claremont Theatre at Oakland.

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An auditor of the Associated First National Pictures, Inc., recently visited the San Francisco exchange and installed an accounting system such as is being used on all the other exchanges. The bookkeeping work for the First National Exchange was formerly handled by the Turner & Dahnken Circuit, but the two are now entirely separate.

Indiana

The Lima Theatre, which is located in the Nelson Building on Market street, Logansport, has closed its doors and will remain dark for a period of two months, according to an announcement by Gene Russell, manager. During the time the theatre is closed it will be renovated and improved. The management plans to reopen the house about September 1 with a combination program of moving pictures and vaudeville.

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Workmen have started to clear away the foundation of the old Brosius department store at Brazil, preparatory to the erection of the Citizens' Theatre for the Citizens' Theatre Company, which recently bought the site. Actual construction work on the new building will be started soon and it is the intention of the management to have the work rushed so the new theatre will be ready to be opened in the fall.

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The Oliver Theatre at South Bend has been leased by its owner, F. C. Raff, for a period of ten years, to Jacob Handelman, of Chicago, treasurer and general manager of the Palace Theatre Corporation. Mr. Handelman says the lease will be turned over to the Palace Corporation, which is now constructing at South Bend what is expected to be one of the finest theatres in the state, and that about $25,000 will be spent in remodeling the interior. Work will be started so that the Oliver may be opened Saturday, September 3. New chairs will be put in, a ventilating system will be installed, new electric signs will be put up on the Main street side and the lobby will be entirely changed in appearance. The interior decoration is to be of Chinese design. Mr. and Mrs. Sam Pickering will be retained as managers of the Oliver, Mr. Handelman announced.

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Fred H. Gruneberg, Jr., has been made assistant general manager of the Consolidated Realty and Theatres Corporation, the parent company that has financed and built the new Victory Theatre and Hotel Sonntag at Sixth and Main streets, Evansville, which are to be formally opened July 16. His previous position had been that of general utility man at Evansville in the interest of the corporation. His father, F. H. Gruneberg, Sr., is head of the Consolidated Realty and Theatre Corporation, the big company which is to operate the Victory in conjunction with its chain of other Indiana theatres.

"IT'S A FIGHT TO A FINISH"

Buck Jones expresses himself in a typically forceful way in the Fox film, "To a Finish." He is the finisher and the villain the finishee

Pittsburgh

B. F. Stone, an exhibitor of Pine Grove, W. Va., was seriously hurt in the power room of his theatre recently. A belt driving the dynamo, which was moving at the rate of about 1,500 revolutions a minute, began slipping, and Mr. Stone in trying to put something between the belt and pulley to stop the trouble let his right hand go too far, and it was

drawn into the machinery. Bones in his hand and arm were broken and crushed badly. He is now in the Ohio Valley General Hospital, and it is believed that the danger of necessity of amputation is past.

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The S. & S. Film & Supply Company, Pittsburgh, have secured the territorial rights for the "Hope Diamond Mystery" serial, and Manager Steinberg says it will be released sometime in September.

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A. W. Fulton, a newcomer in the show game, opened his new 500-seat picture theatre at McConnellsburg recently. This town has a population of but 1,000 persons, but there is a good drawing population in the surrounding district.

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Manager Atkinson, of the Pittsburgh Metro branch, is back on the job, after attending the Metro convention in New York. Previous to the convention "Al" visited his mother and father at their home in Boston, and saw them off for a trip to Europe. The popular manager made the long trip in his Moon car, and was accompanied by Mrs. Atkinson.

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The Opera House, Irwin, was struck by lightning recently, and was destroyed by the fire which followed, entailing a loss of $50,000.

O. R. Kurtz, formerly with the Robertson-Cole exchange in Pittsburgh, has returned to this city from a vacation spent in Chicago, and has accepted a position on the road force of the Vitagraph exchange.

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C. E. Reamer, bookkeeper at the Quality exchange, was off duty several days recently, owing to the death of his father. The elder Reamer was aged 71 years, and for the past thirty years was superintendent of the Castle Shannon Incline.

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Anthony Wuenstel, manager of the Grand Theatre, Elliott, is getting up in the world these days. Recently he had an aeroplane ride, and tells us that it is some thrill.

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Sammy Steinberg, of the S. & S., and Wm. Liebler, of the Quality, have gone for a two weeks' vacation to Atlantic City.

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Chris Wagner, the Connellsville movie magnate, is sojourning in Ohio on a two weeks' vacation trip.

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Alfred DeAught is erecting a new 350-seat picture house at Finleyville, Pa., which he expects to open about the first of September.

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Pete Maracos, of the Orpheum Theatre, Connellsville, is spending his vacation at Atlantic City.

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An Italian Society has opened a picture theatre at Blythesdale, Pa., under the management of Frank Vitton.

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Tom Cowan, of the Star Theatre, Donora, Pa., is going to remodel his house, and add a marquise to the front of the building. Tom is still plugging along, and doesn't have much to say as usual, but we think he has something new up his sleeve, and will spring it on us one of these days.

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Manager Bronsky, of the Idle Hour Theatre, Washington, is remodeling his house. He says he believes in keeping the place in tip-top shape at all times, no matter whether business is good or bad.

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Ollie Kitchel, of the Eagle Theatre, Jeannette, Pa., met with an automobile accident recently. While returning from a trip to Idlewild Park (near Ligoner) in company with Mrs. Kitchel and son, also his father, Kitchel's machine skidded from the highway into the ditch, throwing the occupants out. All were very painfully hurt, but none sustained serious injuries.

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Tom Greer, of the Coliseum Theatre, Stoneboro, Pa., closed for three days to install new fans. Tom is doing everything possible to keep the movie fans coming in, and at the same time look after their comfort when he gets them in.

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C. A. Schatz, of the Lyceum Theatre, Meadville, has finally broken ground for his new theatre. A large force of laborers has started excavating and Schatz says that now that work has actually started he expects to have the house completed by Thanksgiving Day. The new location is directly opposite his present theatre.

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George Panagatocas, movie magnate of Johnstown, Pa., has gone one a two months' vacation trip to Havana, Cuba.

Missouri

Aesop's Fables are going fine, according to the local Pathe office. This series of novel cartoon subjects is being booked rapidly and is now playing in the following houses in this territory: Liberty, Isis and Loew's Garden, Kansas City; Grubel's Circuit of theatres in St. Joseph, Kansas City, Kas., Joplin and Springfield; Palace, Wichita, and Strand, Salina.

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E. C. Rhoden and John A. Noehrn, local Educational Film Exchange managers, attended the convention of Educational Film Exchanges of America, held at the Congress Hotel, Chicago, July 18, 19 and 20.

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Associated Producers have announced the addition of three representatives to their sales force. H. W. McCarty, formerly with Realart, is with Associated Producers, as are W. E. Keller, nephew of Fred Keller, and L. H. Chandler. This force should bring in a lot of business.

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T. Y. Henry, manager of the local office of the United Artists Corporation, is on his vacation which he is spending in Denver.

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The Mesco Pictures Corporation, of Kansas City, held open house at their new studio Sunday, July 17. There were hundreds of people at the reception for the purpose of inspecting Mesco's properties and to see demonstrated the facilities the company offers producers of motion pictures. Mayor Cowgill, the entire city council, state and county officers, were in attendance. Mesco has the most elaborate, convenient, finely furnished, permanent studio in the country, in the belief of everyone who is connected with the film industry.

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Frank L. Newman's New Twelfth Street Theatre celebrated its first birthday anniversary the week of July 10. The program presented was "The Sky Pilot" and Ben Turpin in "She Sighed by the Seaside."

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Billy Truog, Kansas City manager of Goldwyn, has returned from a trip to Oklahoma with Jule Hill. It is said that they brought back a lot of good bookings.

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Ralph Simmons, of the S. and T. Film Company, left July 10 for a 10 day tour. His last stop will be in Chicago.

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Clyde Badger, manager of the Stebbins Supply Company, is spending his vacation of a few weeks at Green Mountain Falls, Colorado.

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B. C. Cook, of Success Photoplays, has returned from a week's trip through Missouri.

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J. J. McCarty is making towns in this territory for United Artists. He is an old timer, being with Universal in Omaha for about six years, coming to Kansas City with them, and later joining Metro.

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William P. Bernfield, well-known figure in the film industry here, is making the key cities for the Synchronized Scenario Music Co.

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E. G. Olsen died recently at Elcelsior Springs. Mr. Olsen, who was a recent visitor to Kansas City, was a well-known person by all of the old-timers in the film industry, as he was formerly in the film supply business in Wichita.

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J. E. Dodson, formerly with Pathe, has been added to the Vitagraph sales force as special representative. He will handle the sales of all special production and feature attractions.

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The Cole Theatre Supply Company has moved from the third floor of the Ozark Building to the first floor of the same building, which was formerly occupied by the Robertson-Cole Distributing Corporation. Mr. Cole says that they will remain in their present quarters until a building can be erected for them closer to the film exchanges. They have also received their first shipment of Power machines and they are on exhibition at the new offices.

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H. E. Ulrich, of the Marshall Theatre at Manhattan, Kas., will take the management of the Grand Theatre at Topeka. He will succeed H. H. Buntley.

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Mr. Birkholm, of the Nicholas Power Company, was a recent visitor at the Cole Theatre Supply Company. He was on his way back to New York from Minneapolis, where he demonstrated the Power's machine.

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Barber's Ideal Theatre of Joplin has closed temporarily for redecoration.

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The Bayard Amusement Company, of Bayard, Texas, is opening a new theatre with Universal service.

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C. A. Relm, of Winfield, is having some remodeling done on his theatre. A new front will be put on, a new pipe organ installed and the place given some new decorations.

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A. A. Renfro has opened the new Indiana Airdome at Thirty-first and Indiana, in Kansas City.

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H. C. Mahon has opened his new house at Gridley, Kas.

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Tom Linnon, assistant manager of the Marple Theatre, Wichita, is spending his vacation in Kansas City.

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The Fifth Avenue Theatre at Arkansas City, Kas., is being remodeled.

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Miss Lucille Sickman has purchased the City Opera House at Montrose, Mo.

"THE KID ROCKED IN THE CRADLE IS THE KID THAT ROCKS THE HOME"
That's a little different from the old style quotation, but it lives up to the story of Frank Lloyd's "The Invisible Power," about to be released by Goldwyn

J. J. Newcomb, of the Newk's Theatre at Burlington, Kas., has recently installed a Typhoon cooling system.

* * *

Fred Halter, formerly of the Liberty Theatre at Springfield, Mo., has bought the Queen's Theatre in Kansas City.

* * *

Mr. Dickinson is the new manager of the Marshall Theatre at Manhattan, Kas.

St. Louis

It was necessary to call the police to keep the crowds in line at the Aubert Airdome, Aubert and Easton avenues, on the evening of July 11. The remarkable success of this airdome has been the sensation of the present theatrical season.

Showing without music, Manager Sam Bromley is charging but 6 and 11 cents to see his pictures. He has been playing to capacity crowds every night. On Saturdays and Sundays he has turned hundreds away.

The Aubert is now under new management. The new owners plan to erect a large theatre on the site this fall. The Aubert's return to pre-war prices and the attending success has been food for much speculation in local film circles.

* * *

Floyd Lewis, present vice-president of the St. Louis Film Board of Trade, will be selected for the presidency of the newly formed F. I. L. M. Club of St. Louis if he is willing to accept the honor, unless all precedents are shattered. Since the formation of the St. Louis Film Board of Trade it has been the custom to advance the vice-president when a vacancy occurred in the president's chair. If Floyd declines to accept the honor it will be tendered to G. M. McKean, manager for William Fox Films, who is the present secretary-treasurer of the St. Louis Film Board of Trade.

* * *

It is said that ground will be broken within the next thirty days for the new $500,000 moving picture theatre to be erected on the south side of Chestnut street just west of Eighteenth street. This site is but one block north of Union Station, an ideal spot for a theatre catering to transits.

The lot has a frontage of 160 feet on Chestnut street by a depth of 109 feet. The plans contemplate a fireproof theatre to seat 2,500 on the main floor and balcony. The showhouse will be modern in every respect. The Central Amusement Company are the owners.

* * *

J. T. Calvin, of the Washington Theatre, Washington, Mo., was seen along Picture Row.

* * *

Another visitor of the week was William Karstetter, of the Columbia Theatre, Columbia, Mo.

* * *

Floyd Lewis, local manager for Realart Pictures, has been elected first president of the newly formed F. I. L. M. Club of St. Louis. Lewis had been vice-president of the St. Louis Film Board of Trade, which gave way to the F. I. L. M. Club.

Others elected to office were: Sam Harris, Pathe, vice-president; G. M. McKean, Fox Films, secretary and treasurer, and five members of the board of directors as follows: Jack Weil, Goldwyn; Charles Werner, Metro; Barney Rosenthal, Universal; J. A. Steinson, Vitagraph, and R. J. McManus, Paramount.

Later President Lewis will name a grievance committee of five, two of whom are to be exhibitors, and other committees of the club. Two leading exhibitors have expressed a willingness to serve on the grievance committee.

* * *

H. G. Wiseman, home office architect for Fox Films, is in St. Louis to select a site and draw plans for a new home for the local Fox office. The lease on the present quarters on Olive street west of Grand avenue expires shortly. The expansion of business of the exchange demands far more room than is available in the present building. This necessitates the building of a new office.

* * *

Jack Weil, of Goldwyn, who returned from a tour of Eastern Missouri the past week, reports that he found an improvement in general conditions in that territory. "I believe the fall will witness a decided resumption of prosperity in those parts," he said.

* * *

Charles Metcalfe, of the Court Theatre, Paris, Ill., was a visitor to the United Film Exchange. Metcalfe recently purchased the Olympia Theatre at Arcola, Ill.

* * *

Joseph Mogler, president of the St. Louis Motion Picture Exhibitors' League, was honored by the Minneapolis convention by being elected vice-president of the Motion Picture Theatre Owners of America.

* * *

Tom Reed, of Duquoin, Ill., came in during the week for some snappy stuff for their circuit in Duquoin, Mount Vernon, Benton, Sessor, Christopher, etc.

* * *

Sam Werner of United, who has taken over the distribution of Synchronized Scenario Music Scores in the St. Louis territory, reports an increasing demand. The Missouri Famous Players Corporation is among the purchasers.

* * *

The Flying Squadron is already on the job here, checking up theatres, picture shows, baseball parks, summer gardens, drug stores, candy shops, soda fountains, etc., to see that the luxury taxes intended for the government have gone to the proper destination. Chief Inspector Houston, in charge of the Flying Squadron in the St. Louis territory, estimates that it will take about three months to thoroughly check up this district.

* * *

St. Louis independent exchanges have received numerous inquiries from exhibitors regarding the films they will have available during September, which was designated "Independents' Month" by the Minneapolis convention of the Motion Picture Theatre Owners of America. It is expected that a record number of independent pictures will be exhibited during that period. Many theatre owners have announced their intention of showing nothing but independent films.

J. B. Stein, of the Paris Amusement Company, owners of the Majestic Theatre, Paris, Ill., reports that they have completed plans to install a new fire-proof projection booth, new lighting system and to redecorate the theatre at a cost of several thousand dollars.

* * *

It is said the Orpheum Theatre Company, of Hannibal, Mo., will erect a $150,000 picture house on South Fifth street, Hannibal. The show house will be modern and fireproof throughout. It will measure 63 feet by 143 feet and will accommodate 1,600 persons. It may be ready for occupancy in early fall.

* * *

Tom Leonard, of Pioneer, is preparing to celebrate the first anniversary of the opening of the local Pioneer office. He started to work on August 1 and has enjoyed a wonderful year. Even during June and July, periods of so-called depression, the business of the office has been very good. Pioneer will close its first year with a handsome profit.

* * *

G. A. Kizer, of Mattoon, Ill., will erect a 1,500 seat theatre there, to cost $25,000.

* * *

Barney Fegan, of Independent Film Exchange, has obtained the rights for distribution of "Blue Laws Blues" in this territory.

Cincinnati

Following extensive realtering and renovating the Lyric Theatre, recently acquired from the Shubert interests by I. W. McMahon and Jerome Jackson, movie magnates, the show place is to be opened as a first class vaudeville and motion picture theatre, according to an announcement made last week by Jerome Jackson. High class vaudeville acts and a feature picture will be the order of the program at the theatre, which is expected to be opened in September. Redecoration of the interior, installation of a new organ, new scenery, modern heating and ventilating systems installed and new carpets and chairs are among the improvements planned for the theatre.

* * *

Individual censorship of pictures during the summer and a resumption of work in September as an organized body is the program decided upon by members of the Russell Sage Film Committee, an organization investigating films in Cincinnati at their final meeting of the season. It was suggested that selection of films, rather than censorship, should be the work of the committee. This will be taken up at the first fall meeting of the committee.

"NO, I'VE CHANGED MY MIND. DON'T WANT IT"

In First National's "A Midnight Bell" Charles Ray runs foul of the proverbial feminine shopper

Maryland

Joseph Blechman, proprietor of the Picture Garden Theatre, and Henry Mishkin, of the Globe Film Service Company, Baltimore, were arraigned before Justice Stanford on charges preferred by Miss Marie Presstman, of the Censor Board of Maryland on July 12 for using a film entitled "Mother I Need You," which she claimed had not been properly censored, and their combined fines amounted to $233.50. Mishkin claimed he had made the eliminations ordered when it was censored in 1920. Miss Presstman admitted having reviewed 6,000 pictures since she examined it, yet she was able to go into the Picture Garden and remember exactly what eliminations she had ordered.

* * *

Improvements are to be made in Ford's Opera House which will probably cost about $25,000. New carpet will be laid, according to Charles E. Ford, the manager and new mural paintings will be used for the wall decorations. The plans for the rest of the renovations have not been completed it is

understood. Ford's is a legitimate theatre that runs a few pictures at the end and at the beginning of their regular seasons.

* * *

While touring the key cities from the East to the West, Hunter Bennett, vice-president and general manager of the National Exchanges, Inc., of New York City, stopped over in Baltimore on July 5 and called on Louis A. DeHoff, at the Century, with George C. Easter, Baltimore manager for National.

* * *

Thomas D. Goldberg, vice-president of the Exhibitors League of Maryland, is engaged to marry Miss Esther H. Bossak, of 905 West End avenue, New York City, it is announced by Miss Bossak's parents, Mr. and Mrs. Moritz Bossak.

* * *

Moving pictures of a religious and moral nature will be shown at the Presbyterian churches of Midland and Lord every week hereafter, as they have purchased a projection machine for the purpose. Each Wednesday night the machine will be used at Midland and each Thursday night at Lord.

* * *

In keeping with the general tendency to reduce prices, J. Louis Rome, general manager of the Capitol, Apollo, Broadway and other theatres of Baltimore, has reduced the admission prices of those three theatres. This decision was reached because Mr. Rome wishes to give his patrons the advantage of the cut in prices that the film producing companies have allowed him. At the Capitol and Broadway theatres the prices now are: Matinees, 11 cents; nights, adults, 17 cents; children, 11 cents. At the Apollo, the prices are: Matinees, 11 cents; nights, first floor, 17 cents; balcony, 11 cents.

* * *

H. M. Messiter, formerly with the Indianapolis, Ind., office of Paramount, and prior to that time with the Buffalo office of the same company, has succeeded Herndon Edmonds as Baltimore representative. Mr. Edmonds, who is well-known in this territory, has gone back to the Washigton, D. C., office of Paramount.

* * *

William M. Whitehurst, manager of the Century Theatre, who has been confined to the University Hospital, Baltimore, Md., with typhoid symtoms, has recovered and returned to his home on Tuesday, July 19. He will soon be able to resume his duties.

* * *

The Mercantile Trust and Deposit Company, trustee, has conveyed to the American Realty Company the title to the Idle Hour moving picture theatre, 223 North Howard street, through the Title Guarantee and Trust Company, the consideration, according to the stamps amounting to nearly $115,000.

* * *

The mechanism of rifles and machine guns was shown by moving pictures to members of the First Maryland Infantry and Battery B of the Maryland Field Artillery on Monday night, July 18, at Camp Albert C. Ritchie, at Saunders Range, where they will remain until July 31. It was a moonlight night and the men sat on the grass while the pictures were exhibited.

* * *

Charles E. Whitehurst, president of the Whitehurst Theatrical Enterprises, Baltimore, has returned to his desk in the Century Theatre offices after a vacation at Atlantic City.

* * *

W. F. Hayner, who for some time was the Baltimore representative of Goldwyn, has gone to Atlanta, Ga., where he is associated with W. W. Hodkinson Company.

* * *

The interests of Sidney B. Lust, president of the Super Film Attractions, Washington, D. C., are now being looked after by J. J. Hartlove in Baltimore. Mr. Hartlove also does a lot of exploitation and stunt work for the exhibitors of Baltimore.

* * *

After a number of months with the Robertson Cole Company as their Baltimore representative, Nat Fleisher has joined the forces of Peter Oletzky, who operates the Federated Film Exchange of Baltimore, Inc.

Detroit

Fred North, a former Michigan exhibitor and for three years star salesman in the Detroit branch of the Famous Players-Lasky Corporation, has been promoted to branch manager, succeeding Charles W. Perry, who has been transferred to Chicago, where we will do special work.

* * *

A. J. Moeller, for the past year manager of the Michigan Motion Picture Exhibitors' Association, has resigned, effective September 1, to accept a similar appointment with the Motion Picture Theatre Owners of America and will make his headquarters in New York City. Mr. Moeller was one of the pioneer exhibitors in Michigan and has been connected with several of the big theatre circuits. During his administration as manager of the Michigan Exhibitors' Association the membership has increased from 250 to approximately 100 per cent. No successor has yet been appointed.

* * *

Hiram Abrams, of the United Artists, and A. S. Aronson, vice-president of Goldwyn, were recent Detroit visitors.

* * *

Herbert K. Moss, former manager of the Enterprise Film Company in Omaha, Neb., has been appointed manager of the Detroit office of Associated Producers, succeeding Emmett J. Flynn, resigned.

* * *

Work is proceeding on quite a number of new theatre projects in Detroit and Michigan, indicating the optimistic attitude of those men behind such enterprises. In Detroit there is the New Capitol, the new Cinderella, the Tuxedo, the Rivola and a new theatre on Mack avenue. All will be houses seating in excess of 1,200.

Louisville

Despite the fact that the hot weather has continued, the exhibitors say that their shows during the last few weeks have played to packed houses. Business has been good, and as an explanation, several exhibitors have suggested that the public is at last becoming accustomed to the heat. The fact that this last week's shows have been out of the ordinary is also responsible for the good business. The afternoon shows have been rather slow and have not been attended to the extent that is desired, but as a rule evening shows have been so well patronized that those wishing to see the pictures have in a great many cases been forced to stand in line.

* * *

Business at the B. F. Keith's National Theatre was boosted last week to a considerable extent by the personal appearance of Jack Hoxie, film star. Hoxie appeared at the evening shows for two days and crowds were enormous as they struggled to gain entrance to view the star. During his stay he was the guest of Lee Goldberg, of the Big Features Rights Corporation, and attended several luncheons given in his honor. Hoxie's pictures have met with great favor in Louisville and it was with great acclaim that his admirers met him.

* * *

The Majestic Theatre has been closed for several days and is being completely remodeled throughout. The lobby is being fitted with a new coat of stucco and the interior of the house is being changed materially. The reopening of the Majestic will take place some time in early September.

* * *

A recent dispatch from Evansville, Ind., states that the new Victory Theatre, located in Evansville's new $1,000,000 Hotel Sonntage was opened a few days ago. The theatre has been in the last stages of completion for several weeks and is said to be one of the best equipped and largest theatres in that section of the country. The hotel itself has not been completed but will be in a very few days.

"School Days" to Get Premiere in Los Angeles; Early Scenes of Picture in New Color Process

Since time immemorial film productions have been sent from the West Coast to New York for their premiere. Precedent wil be established, however, with the release of Harry Rapf's production, "School Days," featuring Wesley Barry, which has been under way at the Biograph Studios in New York for the last two months. Just as soon as "School Days" has been cut and edited, Harry Rapf will take a print with him to Los Angeles, where it will receive its world premiere as far as actual screening is concerned.

The reason for Mr. Rapf's decision was caused by the sudden departure of Gus Edwards from Los Angeles where he will appear in conjunction with his latest revue for several months. This is the first time any of Gus Edwards' stories or works has been pictured, and he is anxious to witness the finished product.

Announcement already has been made of the revue that Mr. Edwards will produce as a prologue for the film version of "School Days" and according to a statement issued by him prior to his departure for the coast, work is progressing satisfactorily on this feature of the combination entertainment that will be offered with the release of the Rapf feature.

The opening sences in "School Days" will be produced in natural color, a new process recently perfected being used for the first time. The first scene will show Wesley Barry taking life easy in the 'ole swimmin' hole. His red hair and freckles will be brought out in all their glory via this new color process.

Wesley Barry is holding himself ready to leave for Los Angeles on twenty-four hours' notice and will soon be seen again in a production from the hand of Marshall Neilan.

September 11 to 17 Is Announced as Fox Film Week for This Year

Fox Week this year will be September 11 to September 17. This announcement from the Fox home office is coupled with the assurance that, while there have been other Fox weeks in the past, this will be the Premiere Fox Week in the history of Fox Film Corporation.

Ever since the branch managers returned from the Fox Convention, held in New York City the last week in June—at which plans were discussed and finally formulated for holding Fox Week beginning the second Sunday in September—the branch executives and their corps of salesmen have been busy getting set for the big event.

Branches are supplied with unusually ample material for serving an unlimited number of customers for this special period of seven days, which has been set aside practically at the beginning of the new season as a time for co-operative effort between Fox salesmen and the exhibitors for serving the fans of the country with a week's solid entertainment, culled from the Fox release chart.

According to the representative of the Fox home office, that corporation never was in such good shape to book a solid period of first-class entertainment as at the present time; seven weeks or seven days—it would be all the same, so great is the wealth of material on hand. The exhibitor will have a wonderful list of special productions and star pictures to choose from—pictures of assured value from a box-office standpoint.

Fox exchanges are prepared to handle a great volume of business on the specified Fox Week. Free banners, posters and other accessories have been prepared and everything is being done to make Fox Week a great success from the exhibitor's standpoint as well as from that of the exchange manager.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, Associate Editor

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"Maid of the West" (Fox).
"The March Hare" (Realart).
"Little Italy" (Realart).
"Nothing Like It," "In For Life," "Falling for Fanny" and "Oh! Buddy" (Christie Comedy).
"Luring Lips" (Universal).
"The Money Maniac" (Pathe).
"The Face of the World" (Hodkinson).

"The March Hare"

Light But Joyous Story in Realart Release Enables Bebe Daniels to Shine as an Impish But Adorable Young Person

Reviewed by Edward Weitzel

It doesn't matter at all if you find "The March Hare" wildly improbable. It is a light but joyous story that enables Bebe Daniels to shine as an impish but adorable young person, and what more could anyone ask? Excellent judgment in all departments of production has turned out a breezy comedy that will amuse any rational spectator with a leaning toward pretty girls, fetching frocks and a goodly stock of animation, sly winks and the ability to pick out the right chap when he happens along. The picture gets away at a lively clip, and there is every promise that events are going to be worth looking at—and they are. It also has class, good taste, tone, or whatever you prefer to call the personal note of everybody and everything connected with the production. Never subtle or serious, it is always refined as well as funny, and quite the best thing in which Bebe Daniels has starred.

Of Miss Daniels herself, it is only just to acknowledge the large share she has in the success of the picture. She is so pleasant a sight and has such a fine sense of personal adornment, that the ease and effectiveness of her acting complete a combination that is irresistible. The supporting company are all worthy of individual praise, especial mention going to Harry Myers for his finished performance of Tod Rollins, and to Helen Jerome Eddy for a finely sustained character impersonation of Susie.

The Cast

Lizbeth Ann Palmer.....Bebe Daniels
Clara Belle Palmer.....Grace Morse
Lucius Palmer.....Herbert Sherwood
Mrs. Curtis Palmer.....Maym Kelso
Tod Rollins.....Harry Myers
Senator Cyrus Rollins...Melbourne McDowell
Mrs. Rollins.....Frances Raymond
Meadows.....Sidney Bracey
Susie.....Helen Jerome Eddy

Story by Elmer Harris.
Scenario by Percy Heath.
Director, Major Maurice Campbell.
Cameraman, H. Kinley Martin.
Length, 4,431 Feet.

The Story

Known as "The March Hare" among her friends, Lizbeth Ann Palmer, the daughter of a Los Angeles millionaire, starts for New York with a chaperon to visit her aunt. Impish but adorable, Miss Palmer plunges into adventure when she goes to a New York restaurant on her arrival and finds that she will have only seventy-five cents left in cash after settling the bill. A bet with her chaperon that she can live on this amount for a week is the cause of her going to the cloak room and turning herself into a flower girl, after sending the maid to buy her some roses. The head waiter tries to have her put out, but a young millionaire from the West is smitten with her and insists that she sit down at the table with him and his parents and have something to eat. He then persuades his mother to take her home with them. The Rollins family are stopping with Miss Palmer's aunt, and when she reaches there she finds that someone has taken her name, opened her trunks and is wearing one of her best frocks. The imposter is a companion of the aunt's butler, a crook who knows that his mistress wants to get points on stock investments from her niece. The pair of sharpers intend to fool the aunt with fake investments. Miss Palmer, who is using an assumed name, has great sport helping on the scheme, until it is time to unmask it and arrest the crooks for also trying to steal her aunt's jewels. Lizbeth Ann not only wins her bet, but a millionaire husband.

Exploitation Angles: Sell Miss Daniels strongly and tell that this gives her a real chance to show what she can do. Then get outside interest on the problem of living for a week on seventy-five cents, possibly using a contest on "What would you do if you found yourself in a strange city with only seventy-five cents?" It makes an interesting problem. But above all, sell this as good summer entertainment, where you do not have to think but just laugh.

"Brownie's Little Venus"

Among the distinctly outstanding short comedies being produced at the present time are the two-reel Century comedies which have Brownie, the wonder dog, and Baby Peggy Jean as co-stars, which are released by Universal. "Brownie's Little Venus," the latest of the series, adheres to the high standard of entertainment value maintained by the previous releases. The featured players, the almost human dog who acts and does not merely do obvious tricks, and the tiny Baby Peggy, whose infantile personality and distinct natural talent, are responsible for an unusual amount of genuine human appeal and real humor. The picture is thoroughly delightful from beginning to end, and it will fit into any program. It is absolutely impossible to go wrong on this.

One of the frequent peculiar things appertaining to the industry to understand is why this series of comedies is not exhibited in any of the first class Broadway houses. A recent one, in which the child and the dog burlesqued Chaplin and Jackie Coogan in "The Kid" and now the latest one, would be an undoubted success. F. T.

"The Call of Duty"

This two-reel Western, released by Universal, has the same players and is directed by the same man as a recent Universal five-reeler, "Man Trackers." George Larkin and Josephine Hill are the featured members of the cast and the megaphone was wielded by William Kull. The same locality, the Canadian north woods, was used but the individual locations are different, but the type of story is the same, that of the melodramatic love affair of a Royal Mounted Northwest Policeman, who finally "gets his man, dead or alive," and the girl of his choice. The picture is melodramatic in tone, with a certain amount of entertainment value for those who like simple stuff. It might serve as a good contrast on a program built around a metropolitan story. F. T.

"The Face of the World"

Hodkinson Production, Adapted from Novel by Celebrated European Author

Reviewed by C. S. Sewell.

As presented on the screen in the Willat Production, distributed by W. W. Hodkinson, "The Face of the World," adapted from the novel of the same title by the celebrated Scandinavian author, Johan Bojer, tells a conventional story of a young married couple who following their own ideas of life, drift apart, only to be reunited finally after they have come to a realization of their folly. In justice to the producer it should be said, however, that the story on which this picture is based is of the type which it is difficult to translate pictorially and at the same time put over the author's intent.

The locale of the story has also been changed so that the action instead of taking place in Europe occurs in this country. The principal roles are satisfactorily interpreted by Barbara Bedford and Edward Hearn, Miss Bedford's characterization being particularly appealing. The settings are good and the photography excellent, but too much time has been used in getting the story under way. Considerable footage could be eliminated without detriment to the story. The picture as it stands has several points in its favor, although there are several inconsistencies in the story.

The Cast

Thora.....Barbara Bedford
Harold Mark.....Edward Hearn
Grandfather.....Harry Duffield
Monsieur Duparc.....Lloyd Whitlock
Ivor Holth.....Gordon Mullen
Dr. Prahl.....J. P. Lockney
Gundahl.....Fred Huntley

Adapted from novel by Johan Bojer.
Scenario by Dwight Cleveland and L. V. Jefferson.
Directed by Irvin V. Willat.
Photographed by Clyde DeVinna.
Length, 5,700 Feet.

The Story

Dr. Harold Mark meets Thora, who lives alone with her crippled grandfather. He succeeds in curing him, and marries Thora. They move to the city, where Harold gets a scholarship at a surgical school but becomes interested in problems for world-wide betterment to the neglect of his wife and studies. A dashing and wealthy sculptor takes an interest in Thora and she finally leaves Harold, who soon becomes disillusioned regarding his radical associates. Some time passes and finds Harold a successful physician in charge of a hospital. Thora, who has been the guest of the sculptor's aunt, realizes her mistake and declines to get a divorce. The sculptor starts to go to see Harold but is injured in an automobile wreck. Harold operates and saves his life, sending word to Thora of the accident. He then returns to the old homestead, to which Thora also comes a little later and a reconciliation occurs.

Program and Exploitation Catchlines:

Striking Story of Social Problems Adapted From Novel by One of Europe's Greatest Authors.

How a Young Couple Becoming Too Immersed in Their Own Selfish Ideas Drifted Apart Only to be Reconciled When They Learn the Shallowness of Their Own Folly.

Exploitation Angles: Work for interest in the author, for this will prove your best selling point. Direct your appeal to the more intelligent of your patrons, building up with the problems involved.

Newest Reviews and Comments

"Luring Lips"

Edith Robert's Latest Universal Picture Is a False Accusation Story

Reviewed by Fritz Tidden.

The story upon which "Luring Lips" is founded was the prize winner in a story contest conducted by a prominent fan magazine. Evidently originality of theme was not one of the conditions of the contest. Either that or the story has been altered in its translation to the screen by Universal, who commissioned George Hively to write the scenario and King Baggot to do the direction. It is a false accusation story, which does not deviate in any essentials from the routine of what has preceeded it, except that not many authors or scenarists have dared to use the long arm of coincidence to such an extent. Coincidence has a certain amount of license in films, but the important episode of the news weekly shown in prison and what it contains is rather abusing this perfectly justifiable license.

Those directly concerned with the production of the picture have done the best they could with the material in hand. Edith Roberts, the star, makes all that is possible out of a role that gives her but one or two opportunities to do anything but smile and look pretty. These opportunities she grasps with avidity and puts them over with a wallop, through no fault of theirs. The rest of the cast are conventional. King Baggot has staged the scenes realistically.

The Cast

Dave Martin.....Darrel Foss
Frederick Vibart.....Ramsey Wallace
Jas. Tierney.....William Welsh
Mark Fuller.....Carleton King
Adele Martin.....Edith Roberts
Detective.....M. E. Stimson

Story by John A. Moroso.
Scenario by George Hively.
Directed by King Baggot.
Length, 4,263 Feet.

The Story

Dave Martin, receiving teller in a Wall Street bank, married Adele, secretary to Frederick Vibart, the office manager, who also has courted her. Vibart visits their bungalow home and shows he is still interested in Adele. Dave and Adele go on a vacation to an expensive summer resort. The bank discovers the loss of $50,000. Suspicion points to Dave. He is arrested, convicted and sent to prison for a year.

Just before his release he sees Adele and Vibart affectionately talking in a news weekly shown on the prison screen at a welfare league's regular Saturday night show. His love for Adele is replaced by jealousy and bitterness. When released he rushes to confront them. Meanwhile Adele has accepted Vibart's advances, and agrees to elope with him to South America. At the gangplank Adele seizes the small grip carried by Vibart and causes his arrest just as Dave shows up, followed by a detective. Adele proves that Vibart has the missing $50,000 in his grip. As he is taken to jail Adele tells Dave how she suspected Vibart and how she lured him so she could catch him with the stolen money.

Program and Exploitation Catchlines:

A Fortune Was Stolen From One of the Largest Banks in the City. It Was Recovered by Means of "Luring Lips."

When the Temptation of Money Sends a Man to Jail, What is a Wife's Duty? Does Edith Roberts "Stand By" in "Luring Lips?"

Popular Edith Roberts Characterizes a Woman Who Fought the Intrigue of Wall Street to Free Her Unjustly Accused Husband From Prison.

Exploitation Angles: If you have had "Lying Lips" or it has played in your territory, make it clear that this is something else. Whoop it up as a prize winner in a contest and get interest for that and then slide.

"Little Italy"

Realart Presents Alice Brady in Entertaining Character Study of Foreign-Born Type

Rieved by Edward Weitzel.

The "Little Italy" of the Realart Production, starring Alice Brady, is not the portion of New York City known by that name, but the settlement of a colony of Italian truck farmers near Stamford, Conn. This geographical departure from the familiar Mulberry street atmosphere of Manhattan is a welcome novelty; and the picture is sufficiently well constructed, directed and acted to make it an interesting addition to the Realart list of releases. Alice Brady as Rosa Mascani gives an entertaining character study of a warm-hearted and hot-headed Italo-American girl, and rounds out her impersonation with many subtle little touches that belong to the resources of a finished actress. Miss Brady's cleverness in portraying foreign-born types has won for her a unique place on both the screen and the stage.

The story hits no unusually high spots but is human, and seems to treat honestly with its subject. A feud brought to this country by the two leading families of the settlement is that dramatic inspiration of the picture, and the local color is admirably carried out in the interior and the exterior scenes. Norman Kerry, George Fawcett and Luis Alberni are all excellent selections for the important supporting roles.

The Cast

Rosa Mascani.....Alice Brady
Antonio Tumullo.....Norman Kerry
Marco Mascani.....George Fawcett
Father Kelly.....Jack Ridgway
Anna.....Gertrude Norman
Ricci.....Luis Alberni
Bianca.....Margaret Forrest

Story by Frederic and Fanny Hatton.
Directed by George Terwilliger.
Scenario by Peter Milne.
Cameraman, Gilbert Warrenton.
Length, 4,875 feet

The Story

Old Marco Mascani has taught his daughter, Rosa, that the Tumullos are her bitter enemies and that she must hate them all, just as he hated Antonio Tumullo's father over in Italy. One day Antonio arrives at the Italian settlement of truck farmers near New York, sees Rosa and makes up his mind that the young woman is much too attractive to be classed as his enemy. Rosa treats his advances with scorn, but cannot help noticing how tall and handsome he is. Her father, the wealthiest man in the settlement, has chosen a husband for her, but Rosa will have nothing to do with him. She sends another suitor to wait for her in a rowboat at the lake while she puts on a suit of his clothes and goes to a dance given in Antonio's honor, who has just returned from serving five years on the Italian front during the great war. Reproached by her father for refusing to wed, Rosa makes a vow she will accede to his wishes by marrying the first man she meets—who happens to be Antonio. She keeps her word, and informs Antonio when the priest has finished the ceremony that she still hates him. At war with herself, the new Mrs. Tumullo is ready to start a family row with her husband at any time. The promised arrival of a young Tumullo decides Rosa that her child must not be born under his father's roof. So she runs away. After the baby is born, Rosa's heart triumphs over her habit of mind. She goes back to Antonio, and there is a happy family reunion.

Program and Exploitation Catchlines:

As a Warm-Hearted Italian Girl Who Marries the Son of Her Family's Bitterest Enemy, Alice Brady is the Star of "Little Italy," a Realart Picture.

Exploitation Angles: Sell Miss Brady, and sell also the story, for it is vivid and colorful. Reach the Brady fans with the name and others with the tale.

"The Girl From Nowhere"

Elaine Hammerstein's Latest Selznick Picture Is Well Up to Her Usual Standard.

Reviewed by Edward Weitzel

A flying start is made by "The Girl from Nowhere," Elaine Hammerstein's latest Selznick picture. The first half reel has all the zip and go of an out-and-out melodrama. After that the action takes the more leisurely gait of the ordinary society drama. The author of the story has gone gunning for unusual situations and bagged several that are far enough removed from every day experience to excite the interest of the average spectator. The hero and the heroine are good gamblers, and marry without knowing anything at all about each other, except that the girl has assumed the name of the young man to protect herself when she seeks refuge in his lodge, and he is sport enough to back up the deception. The young chap's faith in his stranger-wife gets her out of a serious situation and assures a happy future for the pair. While the story in nowise reflects life, its spirit is commendable, and it has been given careful treatment by the director and the cast.

Elaine Hammerstein's personality and method of acting are suited to the part of Mavis Cole, and the picture is well up to her usual standard.

Cast

Mavis Cole.....Elaine Hammerstein
Jimmy Ryder.....Wm. B. Davidson
Herbert Whitman.....Huntley Gordon
Dorothy Grosscup.....Louise Prussing
Samuel Grosscup.....Colin Campbell
Steve LaMarche.....Al. H. Stewart
Judge Cole.....Warren Cook
Grace Parker.....Vera Conroy

Story by Bradley King
Scenario by Sarah Y. Mason
Directed by George Archainbaud
Length, Five Reels

The Story

The granddaughter of Judge Jeremiah Cole defies the old gentleman and runs away with Herbert Whitman, a man of good social position but a crook. Mavis discovers this before they are married, and takes refuge in the deserted lodge of James Ryder, a wealthy young chap who has just been thrown over by Whitman's sister in favor of another suitor. During her runaway experience with Whitman, Mavis is involved in a jewel robbery, and is afraid to go back to her grandfather. When discovered at the Ryder lodge, she boldly states that she is Mrs. Ryder. The owner himself walks in at this instant, and endorses her claim. When they are alone, he proposes they become man and wife in reality, and Mavis agrees. Ryder keeps his word, and Mavis is installed as the mistress of his home in the city. During the time that the oddly mated pair are studying each other and becoming better satisfied with the arrangement, Whitman plans to rob his sister of a diamond necklace. He tries to get Mavis to help him and threatens to let the police know that she is the woman they want in connection with the other robbery. Ryder's faith in his wife saves her from Whitman's attempt to make her a criminal, and Mavis and her husband face a bright future.

Program and Exploitation Catchlines: "The Girl from Nowhere" Marries a Man She Has Never Seen Before After She Has Refused to Tell Him Anything About Herself.

Elaine Hammerstein in "The Girl from Nowhere" Trusts Her Happiness to a Stranger and Finds She Has Not Misjudged Him After They Are Married.

Exploitation Angles: The main situation is not altogether new, but you can do something with it by advertising for a man to marry a girl from nowhere. Probably no one will reply, but you can make strong exploitation to back up the use of Miss Hammerstein's name.

Newest Reviews and Comments

"Maid of the West"

Breezy Hot Weather Entertainment in Fox Production.

Reviewed by Jessie Robb

When the mercury in the thermometor coquettes with 100° Farenheit and the gray matter sizzles in the brain pan, light entertainment with amusing snap and pep is a heat alleviator. This is just what Eileen Perry's latest starring vehicle is. The production isn't highbrow or a genuine specimen of the cinematographic art. It's a series of moving photographs illustrated with guffaw producing subtitles or vice versa, whichever way the spectator prefers to take it. In fact, the sub-titles are seventy-five per cent. of the fun. They're of the bright and snappy order that hit one right in the eye and make one sit up and take notice. Of course, there's a story and its all about a lover in an aeroplane and a pearl necklace that has a lively time in one short evening between the efforts of Auntie to surprise her niece and the attempts of the crooks to cop it. Everything ends pleasantly with wedding bells expected to chime.

The action throughout is swift and keeps every member of the cast stepping lively and be it said, they acquit themselves nobly.

Cast

Betty ..... Eileen Percy
Bert Cragnair ..... William Scott
Mrs. Sedgwick ..... Hattie Buskirk
Bruce ..... Charles W. Meakin
Maid ..... June LaVere
Butler ..... Jack Brammall
Amos Jansen ..... Frank Clarke

Story by W. E. Spencer
Scenario by John Montague
Directed by Philo McCullough
Photography by Otto Brautigan
Length, 4,195 Feet

The Story

Betty is an orphan heiress living in Texas with her aunt and uncle. She has met Bert, an aviator from Waco, and they plan an elopement via the sky route but are prevented by uncle. Betty is due to go to New York on her twentieth birthday and be properly introduced to society in the hopes of finding the right husband.

In New York she finds Bert masquerading as her aunt's chauffeur. He has flown from Waco to the Metropolis and got the job.

Mrs. Sedgwick plans to give Betty a valuable pearl necklace, an heirloom. A band of crooks hear of it and get in the home as servants. One evening as Mrs. Sedgwick starts to clasp the necklace around Betty's neck the nights go out. The necklace disappears. After some lively skirmishes Betty rounds up the gang and recovers her pearls. Then she takes things in her own hands. She and Bert depart for a honeymoon via the sky-line.

Program and Exploitation Catchlines: When Is an Aviator Not an Aviator? When He Is a Chauffeur in Disguise Set on Winning a Pretty Girl.

Eileen Percy as Western Girl Proves Herself a Match for Eastern Society Crooks.

"Standing Pat"

The same old story of sweethearts and a father unfavorably inclined is found in this one-reel Gayety Comedy featuring Teddy Sampson, Henry Murdock and Thornton Edwards. It is a very slight thread of a story and the comedy is not strong enough to carry the burden. The boy turns statue on her dad's estate to be near his sweetheart, and rescues dad from burglars. The spectacle of Murdock "made up" as a statue was intended to be funny, but it isn't, through no fault of his. The players make the most of a very weak story. S. S.

Four Two-Reel Christie Comedies of Merit

"Nothing Like It," "In for Life," "Falling for Fanny" and "Oh, Buddy!" Maintain High Average of Fun. Released by Educational

Reviewed by Edward Weitzel

What are claimed as four two-reel Christie comedies not specially selected from the Educational list of releases were given a projection-room showing in New York this week, and all maintained a high average of fun. The four were produced without the aid of the bathing girls who display their curves and dimples on land and sea under the Christie trademark, the situations, acting and production of the pictures being more than able to carry them to success.

"Nothing Like It," featuring Dorothy Devore and Eddie Barry, and directed by Al Christie, relates the comic mishaps of an ambitious literary society that attempts to produce a Roman tragedy, written by one of its members. The performance is highly amusing to the audience but death to the hopes of the actors of achieving fame. A jealous rival for the favor of the leading lady sends the accepted lover on a wild ride down the road in a Roman chariot when the noble Roman drives his steeds on to the stage and into the presence of his charmer. This wicked revenge is accomplished by ringing a gong in the entrance of the theatre, the horses being from a fire engine house. The back stage atmosphere is cleverly handled, and there is honest cause for laughter at gratifyingly frequent intervals.

"In for Life" has Viora Daniel and Jay Belasco as the featured players and was directed by Al Christie. It is the story of a flinted-hearted father and a determined pair of lovers bent on eloping, and is given a novel twist by having the hero's favorite dog the cause of much of the trouble. The action is rapid, and the excellent work of the entire cast put the right amount of ginger into the two reels.

"Falling for Fanny," featuring Eddie Barry and Helen Darling, was directed by William Beaudine. This is one of the smartest comedies ever made by the Christie company. The complications are of the double-back action order, the trouble for the mild-mannered young gentleman impersonated by Barry arising from his old chum's advice on how to secure a wife. The chum won his by following her and saving her from being run down by an auto. Eddie tries it on, but follows his chum's wife and gets locked up so often in the same cell that it becomes like home to him. The skilful acting of Barry and his support help to make "Falling for Fanny" great fun.

"Oh, Buddy!" another William Beaudine directed comedy. Neal Burns and Vera Steadman are featured. A wealthy young chap, who served in France, discovers that the beautiful doughnut designer he fell in love with during the war is running an employment agency for returned soldiers and sailors in his home town. He puts on the kaki, hurries to the office and succeeds in obtaining a situation as an assistant gardener for her father. Circumstances force his employer to install him as butler. Green but willing, he seizes the chance to be near his adored one, but almost explodes with jealousy when he finds a rival seated next to the fair cruller composer. There is plenty of excitement for the entire dinner party until the new butler's father and mother, who are among the guests, recognize him, and the buddy and the fried cake finisher find that their families have arranged a match between them.

"The Money Maniac"

Interesting Melodrama, Filmed in Four Countries, Distributed by Pathe

Reviewed by C. S. Sewell.

In "The Money Maniac," distributed by Pathe, Leonce Perret has provided an interesting melodrama which has the added advantage of unusual locations, as the story was picturized in the locations called for in the story, that is, in New York, London, Paris and along the Spanish Border. It also has been satisfactorily interpreted by an international cast selected with a view to their fitness to the types they portray.

Louis Letang's novel, "Rolande, La Divine," forms the basis for the story which was adapted, directed and produced by Leonce Perret. There are no stars and the cast is well balanced. The principal roles are portrayed by Robert Elliott, Henry G. Sell, Marcya Capri and Ivo Dawson.

The mixtures of the foreign and domestic atmosphere, with the contrasts in the settings is interesting and the continuity and direction is good. The production should prove satisfactory to the majority of audiences.

The Cast

Didier Bouchard ..... Robert Elliott
Mile d'Espail ..... Henry G. Sell
Rolande Garros ..... Marcya Capri
Therese Garros ..... Lucy Fox
Joe Hoggart ..... Ivo Dawson
Bill Shopps ..... Eugene Breon

Adapted from "Rolande, La Divine," by Louis Letang.
Directed and Scenarized by Leonce Perret.
Length, 5,000 Feet.

The Story

Joe Hoggart, en route to America, persuades several other immigrants to pool their resources. They secure a tract which years after proves to be a valuable oil property. Hoggart, with the assistance of Shopps, seeks to get control of the certificates of the other members of the band. Garros has died, and Shopps visits Spain to see Garros' two daughters. Rolande's fiance helps to outwit him. Through a ruse he kidnaps Rolande, who is injured, and gives out word that she is dead. Bouchard, another member of the original band, has become wealthy. As the day approaches for the sale of the land, he seeks, with good intent, to round up the other members and heirs and finally gets them together. Hoggart lures the party into what is ostensibly the building in which the sale is to be consummated, and imprisons them. They succeed, however, in getting out in time to be present at the sale, and everything ends satisfactorily. Bouchard marries Therese, and d'Espail, learning that Rolande is still alive, rescues her from Hoggart's clutches.

Program and Exploitation Catchlines:

Interesting Melodrama Staged in England, France, Spain and the United States.

The Story of the Lengths to Which a Man, Crazed With the Love for Money, Will go to Secure Control of a Property Which is Worth Millions.

Exploitation Angles: Make a big noise over the fact that the picture was actually made in four countries, America, Spain, France and England, the leading players being carried to the foreign lands to get the exact atmosphere. Offer it as an "international" picture and with other phrases.

"Play Ball"

This Sketchograph, directed by Julian Ollendorff and one of the new releases for the Educational program for the week of August 7, gives an interesting history of baseball. It begins inauspiciously, but gathers strength as it goes along, sketching the origin of baseball and old-timers like "Pop" Anson and A. G. Spalding up to the present day, when "Babe" Ruth, "Sultan of Swat," reigns. The scenes alternate between sketches and actual "shots" of the diamond. It's very timely and very interesting stuff. S. S.

Newest Reviews and Comments

"The Sign on the Door"

Norma Talmadge Does Strong Emotional Work in Screen Version of Channing Pollock's Stage Play —Released by First National.

Reviewed by Edward Weitzel

Made from a stage play of excellent workmanship, the screen version of "The Sign on the Door" has the true dramatic qualities. Nothing is told at second hand. The story develops before the eyes of the spectator, and the suspense never slackens. The relationship of the characters to one another is always right, and sympathy for the heroine is steadily maintained. The plot is vitalized by a combination of physical and mental action, and the element of surprise is cleverly handled. Briefly, the picture is a photodrama—of which the screen is always meagrely supplied. Correct studies of character and artistic landscape shots may appeal to the intellect and please the eye, but it takes drama to stir the blood, and a brisk clash of human emotions, a conflict between the forces of good and of evil, has been the goal of every dramatist since the days of the Greek Masters.

"The Sign on the Door" is not great drama, by any means; but the fight that Ann Hunniwell makes to protect those nearest and dearest to her will enlist the sympathy of everyone, and the playwright has seen to it that she is given the widest scope in her emotional appeal. Such a character is well within the grasp of so capable an actress as Norma Talmadge, and, in the expressive vernacular of the street, she goes after it for all she is worth. Fine support is given her by Charles Richman and Lew Cody, and the other members of the cast. Herbert Brenon's direction correctly translates the spirit of the play throughout all the scenes.

Cast

Ann Hunniwell ... { .....Norma Talmadge
Mrs. "Lafe" Regan {
"Lafe" Regan.....Charles Richman
Frank Devereaux .....Lew Cody
Colonel Gaunt .....David Proctor
Ferguson, Devereaux's Valet, Augustus Balfour
"Kick" Callahan .....Mack Barnes
Helen Regan .....Helen Weir
Alan Churchill .....Robert Agnew
Marjorie Blake .....Martinie Burnlay
"Rud" Whiting, the District Attorney, Paul McAllister
Inspector Treffy.....Lew Hendricks
Bates, Regan butler .....Walter Bussel

Scenario by Mary Murillo and Herbert Brenon
Cameraman, J. Roy Hunt
Length, 7,100 feet

The Story

Frank Devereaux, the son of Ann Hunniwell's employer, gets the girl to take supper with him at a questionable resort. They are arrested when the place is raided, but escape by jumping their bail. Two years after, Ann marries "Lafe" Regan, and discovers that Devereaux has compromised the wife of her husband's best friend. She is further alarmed when she learns that her stepdaughter is fascinated by the same man. Devereaux thinks to silence Ann by threatening to tell her husband of their adventure, but when the scoundrel arranges a supper at his apartments with Miss Regan, Ann goes boldly to the place and defies Devereaux. While she is talking with him, the girl's father arrives. He has learned of how Devereaux has treated the wife of his friend. The two men quarrel; Regan shoots and kills Devereaux in self-defence. Ann, who has hidden in the adjoining room, waits until her husband leaves. She then phones for help. When it arrives she claims that she shot Devereaux to save herself from an attack. Her husband is sent for, and matters look black for both of them for a time. Her story is finally accepted, and Regan and his daughter understand the depth of her love and devotion.

"Sweet Daddy"

This two-reel comedy of the "Mirth" brand, distributed by Reelcraft Pictures Corporation, contains several laughs and several novel stunts. It tells the story of a henpecked husband who has a fondness for pretty girls. To keep him at home and make him do the housework, wifie chains him to the job. A novel bit is where she shoves him so hard he goes out of the window and hangs by a chain several stories above ground. Of course hubby gets an opportunity to get out, and immediately meets a pretty girl. This brings in a clever stunt which shows the remarkable ability of "Tweedy," who is the star. To escape his spouse, who corners him in a restaurant, he has his companion disguise as a nurse and wind him up in bandages. The manner in which he manages to get around, up and down stairs, etc., while swathed in this manner is not only funny, but clever, as is also the scene where he is unwrapped standing in one spot and gradually sinking into a hole in the ground all the while.—C. S. S.

"Snooky's Blue Monday"

No new stunts characterize this two-reel Chester Comedy featuring "Snooky, the Humanzee," and a lack of crispness in the action is noticeable. The camera is held too long on the animal's preparation for a stunt, for one thing. A little cutting would speed it up. Ida May MacKenzie plays the little girl. It has a schoolroom locale, Snooky playing the part of the mischievous boy. Children will especially like this subject, but older folks, unless Snooky is a stranger to them, and therefore, a novelty, will find it slightly tedious. Educational releases it. S. S.

"Old New York"

Here is one of the most interesting and instructive Kineto Reviews that Charles Urban has yet put out. It is a series of comparative pictures of New York City. First there is a picture of the Battery as it was fifty years ago, then a picture of that section as it is today. The views of the olden days are authentic, for Mr. Urban has photographed them from various historic photos. Among the scenes are Bowling Green, the Tombs, Cortlandt street and Broadway, St. Paul's, Brooklyn Bridge and the skyline. These are only a few of them, for there is a wealth of information crammed into the single reel. This subject is certain to make a "hit" everywhere, not only in New York, for everybody is interested in the metropolis as it is today as well as in the fashions, 'buses, edifices and street cars of former days. S. S.

"Pathe Review No. 114"

In this issue of Pathe Review is shown the second of a series of screen interviews with well-known artists. This time it is Charles Dana Gibson, who exhibits several of his works and is also seen drawing one of his typical American girls. "The Eye of the Spanish Main" shows interesting views of Fort Marion in St. Augustine, Fla., the oldest fort in the United States. There is also a nature study of Moths by Dr. Ditmars, of the Bronx Zoo, and a Pathecolor offering showing the beauties of Japanese landscape gardening. An interesting section, "Air Diving;" shows slow motion pictures of a man performing gymnastic feats in the air. C. S. S.

Program and Exploitation Catchlines:

Norma Talmadge Has Her Most Dramatically Sympathetic Role in "The Sign on the Door," Her Latest First National Release, Directed by Herbert Brenon.

"Is Life Worth Living?"

Eugene O'Brien as a "Down-and-Outer" Gives Pleasing Performance in a Rather Colorless Photoplay— Released by Selznick.

Reviewed by Edward Weitzel

Admirers of Eugene O'Brien cannot complain that they do not see enough of him in "Is Life Worth Living?" The story is rather a colorless one, but the star brightens up all the corners and fills all the high spots of nearly the entire picture. Not that this is a serious drawback, but a few situations of firm texture would have helped him and the picture amazingly. Too much footage is given to the development of the love motive and to the perfectly obvious incidents connected with the growth of the hero's typewriter supply business. The underworld scenes seem but remotely connected with the plot. A "down-and-outer" who redeems himself is always an interesting and appealing person, and Melville Marley's efforts to assist a young girl in the same position, while trying to get back on his own feet, gives him a double claim on the sympathy of the spectator. But the director and scenario writer should have put a little more real drama into the story and left out some of the "local color" stuff.

Eugene O'Brien has no difficulty in measuring up to the author's requirements, his acting of Melville Marley being equal to his past performances on the screen. Winifred Wesover, as Lois Wilday is sufficiently attractive and spirited to warrant any man's falling in love with her, and Arthur Houseman is excellent as Colton.

Cast

Melville Marley .....Eugene O'Brien
Lois Wilday .....Winifred Westover
Colton .....Arthur Houseman
Lawyer .....George Lessey
Mr. Borden .....Warren Cook
Isaac .....Arthur Donaldson
Mrs. Grant .....Florida Kingsley

From Saturday Evening Post Story, "The Open Door," by George Weston
Directed by Alan Crosland
Length, Five Reels

The Story

Released on suspended sentence after being tried for a crime of which he is innocent, Melville Marley becomes a salesman for a typewriter supply house. Feeling down on his luck, he does not make much headway, and declines to commit suicide. He buys a revolver in a pawnshop, goes to Central Park to use it and finds a young girl on a bench, who faints away from despair and hunger while he is talking to her. Marley puts her into a cab and takes her to his boarding place. The landlady gives her a room, and Marley goes out and tries with all his might to sell supplies. He turns in a big order sheet.

The young girl demands employment, and he sets her to typing letters for orders. She does the work so thoroughly that a big business is built up. In the meantime, Marley staves off the effort of a crook to force him to go wrong, and his stenographer succeeds in convincing the firm that had Marley arrested of his innocence. It is an easy matter for Marley to tell his office force after that how much he loves her.

Program and Exploitation Catchlines:

"Is Life Worth Living" Is the Title of Eugene O'Brien's New Selznick Picture and the Answer Will Please All the Star's Admirers.

DON'T FORGET THAT
AUGUST 25
IS
MOTION PICTURE DAY

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts—Special Cast—Seven Reels). R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640; C-291.
The Big Town Round-Up. R-339; C-395.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of The Night (William Russell). R-845; C-395.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748; C-803.
Lovetime. R-439.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749; C-189.
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight From the Shoulder (Buck Jones). R-112; C-395.
Live Wires (Johnnie Walker and Edna Murphy). R-235.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.
Aint Love Grand. R-338.

CLYDE COOK COMEDIES.

(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

MUTT AND JEFF CARTOONS.

(One Reel)

Dr. Killjoy. Vol. 49, C-810.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft. R-846; C-291.
Too Wise Wives (Lois Weber Production). 5,164 Ft. R-430; C-395.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol. 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.

June

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.). R-112; C-395.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237; C-395.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116; C-291.
Wealth (Ethel Clayton). R-237.

July

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750.
The Mystery Road (Paul Powell-British Prod.)
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580. 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.
The Conquest of Canaan (Thomas Meighan). R-441.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage. R-234.

ARBUCKLE COMEDIES

The Sheriff.

VANDENBURGH SERIES.

(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

BURTON HOLMES

(One Reel Each)

June 5—The City of Algiers.
June 12—The Cook.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.
Spanish Children.
In the Rice Fields of Japan.
The Road to the Pyramids.
Calling on the Sphinx.
In Barcelona.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Capriee star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Hand" Serial.

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Ranger (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard). R-643.

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539; C-699.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism,.
Blue Sunday (Snub Pollard—One Reel Comedy). R-643.

Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy). R-642.

Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy). R-848.
The Goose That Laid the Golden Egg (Cartoon—2/3 Reel—Fable Pictures, Inc.) R-116.

Week of June 26

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard one reel comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2/3 reel cartoon).

Week of July 3

No. 10 of the Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-Reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clergy (Six-Reel Drama—Brunton). R-114; C-291.
The Rooster and The Eagle (Two-third Reel Cartoon Fable).

Week of July 10

No. 11 of the Sky Ranger (The Seething Pool).
No. 4 of The Yellow Arm (At Bay).
The Bike Bug (Snub Pollard-One Reel Comedy). R-338.
Ants and The Grasshopper (2-3 Reel Fable).

Week of July 17.

No. 12 of The Sky Ranger (The Whirling Menace).
No. 5 of The Yellow Arm (Danger Ahead).
At the Ringside (Snub Pollard One-Reel Comedy). R-440.
Cats at Law (2-3-Reel Fable). R-437.
Bliss (Harold Lloyd One-Reel Reissue). R-437.

Releases for Week of July 24.

No. 13 of the Sky Ranger (At the Last Minute).
No. 6 of the Yellow Arm (A Nest of Knaves).
No Stop-Over (Snub Pollard—One-Reel Comedy).
The American Badger (Bob and Bill Series—One-Reel Educational).
The Flirt (One-Reel—Harold Lloyd Reissue).
The Lioness and the Bugs (2/3-Reel Cartoon Fable).

ROBERTSON-COLE

The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.
"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy--Six Parts) R-322; C-291.

CURRENT FILM RELEASE DATES

What's a Wife Worth? (Cabanne Production —Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115.
When Lights Are Low (Sessue Hayakawa). R-236.

GOLDWYN-DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879; C-291.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
The Old Nest (Rupert Hughes Prod.) R-234.
An Unwilling Hero. R-440.

GOLDWYN-BRAY.
(One Reel.)

Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

CAPITOL COMEDIES.

Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.
Edgar's Feast Day. R-438.

ASSO. PRODUCERS

Devotion. R-340.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford —Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin).

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.

EDUCATIONAL FILMS CORP.

Selig-Rork.

The Northern Trail. R-111.
The Policeman and the Baby. R-111.
Kinograms (Sundays and Thursdays).

Chester Comedies.
(Two Reels.)

Ready to Serve. R-338.
Snooky's Wild Oats. R-112.

Christie Comedies.
(Two Reels.)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Southern Exposure.
Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.

The Three Jokers. R-328.
Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

Vanity Comedies.

Rocking the Boat. R-541.
Spooners. R-746.
How She Lied. R-112.
Ninety Days of Life. R-439.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

One Peek Was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.

Money Talks. R-430.
Sweet Revenge. R-643.
Here—Pro Tem. R-235.
Assault and Flattery. A-439.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Miscellaneous.

Golf (Slow Motion).
Dixie. R-643.

Punch.

The Love Egg. R-111.

REALART PICTURES

She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney).
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone).
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).

JEWEL COMEDIES

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

SPECIAL ATTRACTIONS

Cheated Love (Carmel Myers). R-430.
The Man Tamer (Gladys Walton). R-538; C-699.
Thunder Island (Edith Roberts). R-845; C-189.
The Beautiful Gambler (Grace Darmond). R-641; C-189.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey). R-115; C-291.
The Kiss (Carmel Myers). R-236; C-395.
Short Skirts (Gladys Walton). R-340; C-395.
Man Trackers (George Larkin). R-437.
Luring Lips (Edith Roberts).

SERIALS

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).

WESTERN DRAMAS
(Two Reels Each.)

The Wild, Wild West (Hoot Gibson).
Bandits Beware (Hoot Gibson).
Stand Up and Fight (Jack Perrin).
The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).
The Movie Trail (Hoot Gibson).
The Shadow of Suspicion (Eileen Sedgwick).
The Man Who Woke Up (Hoot Gibson).
Beating the Game (Hoot Gibson).

CENTURY COMEDIES
(Two Reels Each.)

For Sale (R-205).
Custard's Last Stand (Zip Monty).
On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).
Society Dogs (Brownie).
The Smart Alec (Harry Sweet).
Third Class Male (Charles Dorety).
The Whiz-Bang (Bud Jameson).

STAR COMEDIES
(One Reel Each.)

Rubes and Boobs (Billy Fletcher). R-639.
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).
The Champ (Billy Fletcher).
The Mystic M.

FEDERATED EXCHANGES

Ford Weekly.
Screen Snapshots.

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

His First Honeymoon.
Bride and Gloom.
In and Out.

HALLROOM COMEDIES.

Their Dizzy Finish. R-641.
Circus Heroes. R-848
A Chile Romance. R-111.
Friday the Thirteenth. R-237.
We Should Worry. R-436.

Serial.

Miracles of the Jungle.

PIONEER FILM CORP.

Crimson Cross.
Stolen Moments (Margaret Namara—Six Reels). R-639.
The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.

CURRENT FILM RELEASE DATES

Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End R-113

RENCO FILM CORRORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-748; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847.
Over the Wire (Alice Lake). R-116.
The Man Who (Bert Lytell). R-438.
Life's Darn Funny (Viola Dana).
The Conquering Power (Rex Ingram Prod.). R-339.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.
(Two Reels Each)

Now or Never.
Among Those Present.

FIRST NAT'L EXHIBITORS

Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark). R-640; C-699.
Lessons in Love (Constance Talmadge). R-206; R-803
In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Llonel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,-953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641. C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L. J. SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.
Who Am I? R-440.
The Midnight Patrol. R-441.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.
(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC

The Great Shadow (Six Reels).
Man's Plaything.

SERIALS

The Whirlwind.
The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991; C-395.
The Silver Car. R-541; C-47.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.
Closed Doors. R-433; C-803.
Peggy Puts It Over.

LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy

JIMMY AUBREY COMEDIES.
Two Reels

The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.
Kineto Reviews.
(Released Through National Exchanges, Inc.)
(One Reel)

Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

CHARLES URBAN'S MOVIE CHATS.
(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

NATIONAL EXCHANGES.

Welcome Children. R-324.
Kineto Reviews (One Reel a Week).
The Great Reward (Burston Serial). R-335.

MARION FAIRFAX.

The Lying Truth.

MARC KLAW, INC.

J' Accuse. C-495.

MANHATTAN FILM CORP.

Monster of Fate. R-537.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

HARRY LEVEY.

The Solar System (Five Reels). R-752.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival Harley Knoles Production). R-113; C-395.

ARROW FILM CORP.

Features

Dead or Alive (Jack Hoxie). R-846.
The Tame Cat.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Mann Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

AYCIE PICTURES CORPORATION.

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BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons)

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A Terrible Time.

Celebrated Comedies.

(One Reel.)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.
Heedless Moths (Audrey Munson). R-748.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Tusun Comedies.

Cabareting Under difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.

(One Reel)

Some Party.
Well! Well!

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
Kazan (Seven Reels—Curwood Story). R-85; C-189.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)

(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-inLaw?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
The Veil (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

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Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two Reels). R-438.

REELCRAFT PICTURES CORPORATION.

Aladdin Comedies

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

Franey.

The Janitor.
The Plumber.

Paragon.

Fowl Bird.
Under Dog.
Snip.
Cop Blue Jay.
Yap.

Bud and His Buddies.

Cuba.
Sour Gun Bosco.
Nifty Jippers.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SONORA FILMS

The Twice-Born Woman. R-235.
Tradition. R-441.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol 48, P-150; C-R, P-282.

SUNNY WEST FILMS

Judge Her Not. R-235.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WILK AND WILK.

(Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

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C. A. HILL, MANAGER

ATLANTIC CITY, N. J.

July 12th, 1921

Mr. L. W. Atwater,
United Theatre Equipment Corpn.,
25 West 45th St.,
New York City, N. Y.

Dear Sir:

I wish to take this opportunity to express my satisfaction with the new U. T. E. Moving Picture Projector that we are using on the Million Dollar Pier. In view of the fact that the picture is thrown upon a screen 217 feet from the machine, the longest throw we believe in the world, while 5,000 colored electric lights are burning, the resulting good picture produced is remarkable. The picture is steady, clear and bright, in fact we are obtaining better results with your machine than any other we have had.

Any time you are in Atlantic City, I would be glad to have you come to the Million Dollar Pier and see the results yourself.

C. A. Hill

CAH/wb Manager

The U. T. E.-Proctor Automatic Projector stands as a milestone along the path of progress of the motion picture industry.

This Projector represents advanced engineering ideas in mechanical, electrical and structural design, and is the only projector originally designed with shaft driven motor and take-up transmission built-in as a unit and a part of its construction.

Send for Bulletin P. W.

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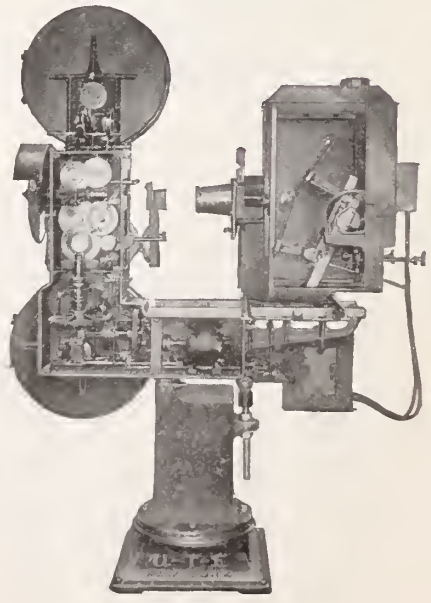

PROJECTION

By F. H. RICHARDSON

Allen Roasts Chicago

W. B. Allen, president of Local 360, I. A., Edmonton, Alberta, says:

My dear Mr. Richardson: In May 14th issue saw "Chicago's" letter and want to comment on same. But before doing so would like to say that when I answered the question to which Chicago refers you pointed out to me also the error in the asking of the question. I was not, however, confused by the words, "put in another way," as you will see by referring to my answer.

I believe I covered the question very thoroughly but I will not say with absolute correctness. I am anxious to know about that. I also answered the same question as did Brother Wallace, whose reply appears in the same issue as "Chicago's" effusion of spleen. I have found the questions very interesting.

I believe they are even better than the old ons, and do not understand why there has not been more response, particularly in view of the fact that there was considerable demand for a new series. Relative to these qustions, I have a suggestion to make, viz., that you number them. They would then be much more convenient for reference purposes. For my own convenience I have the questions in May 14th issue numbered 17. I have answered all except two questions thus far.

Nursing a Grudge

Now with regard to "Chicago's" letter. I do not see why you waste valuable space in the printing of such trash. Who cares to read it? The letter clearly shows it to be from a party who is nursing a grudge.

Who will be benefited by the perusal of this sort of propaganda, designed only to bring discredit upon the Department and its able editor? Chicago's efforts are frustrated, however, by failure to affix his signature. He identifies himself by saying he is a member of Local 110, as though anybody could not guess that.

Apparently 110 has no object to having its name used as an identifying mark for gentlemen and his ilk.

Imagine a man boasting of his knowledge and then coming across with an outburst of that kind. He says he has the Handbooks. It is also to be noted that he reads the World, and admits benefit in so doing. His method of showing gratitude for the benefits given him and others of the profession is to try to bring discredit upon the paper and man who has provided the things for benefit.

I was visited in Chicago three time in the past three years, and the class of projection I have witnessed on screens upon each occasion, right inside the loop, certainly was not to the credit of Local 110.

Unquestionably 110 has some good projectionists, but they must be sadly in the minority or the local would not tolerate such things as I have seen on Chicago screens; also it would promptly protest at having its name used as identification for the writer of such a letter.

A Little Sore

Personally I imagine this disgruntled individual is a little sore about the editor's frank and justified past criticism of 110, but unlike the editor, is not man enough to come out in the open and let us give him the once over. A man who has not the courage of his conviction to say what he has to say and then sign his name has no license to gossip about others who have that courage.

The laugh is on you this time, Chicago, as usual. So wise up and do not try to criticize the work of a man who probably has forgotten more about projection than you can ever hope to know. Take this tip, because those who have met up with this same F. H. Richardson, who subscribe to the Moving Picture World and follow it, studying its projection department (and there are quite a bunch of them), are proud of that fact.

They are not the class of men who care to read your style of gossip, therefore try to focus your powerful intellect upon something else—crap shooting, for instance.

Please understand this is NOT designed as a criticism of 110 as a whole, but only of that portion of that body which views things through the same narrow angle lens as the writer of the letter we are discussing. We find them not only in 110, but in other locals as well. There is nothing unusual in that. It is to be expected, because in every organized body there are those with narrow gauge mentality. The image they see is limited. It lacks depth and sharpness. It is distorted, has a very fuzzy appearance and is in general quite uninviting. This is all I have to say to you, Chicago, so thank you and good-bye!

To you, Mr. Editor, my best wishes. May success crown your efforts and the sacrifices you have made to assist the projectionists of this and other countries, and to aid the entire motion picture industry.

Why Letter Was Published

The reason I published the "Chicago" letter was set forth at the time of its publication. Many of those whom you have rightly described as of narrow gauge mentality imagine that I would refuse to publish any other than the good things said about themselves. The publication of an occasional letter such as that sent in by "Chicago" shows them I do not fear slams. As a matter of fact, I have not the slightest objection to decent criticism, no matter how sharp it may be, provided the man has just grounds for criticism and signs his name thereto.

As to Local 110, why Brother Allen's statement covers the matter very thoroughly. It has some of the best men in the profession, and a reasonably large number whom the profession would be very much better off without.

This, however, is true of nearly all large city locals, but there are an increasing number of locals which are making a real endeavor to admit to membership only such men as will bring credit upon the profession, and to raise their present membership to the same plane.

In large cities, however, this latter effort is to a considerable extent made through a separate club or organization, membership in which is usually only open to I. A. men, but also only open to I. A. men who believe in progress. In New York City, the American Projection Society and the International Projection Association are both examples of the working out of this idea.

Take the American Projection Society

Take the American Projection Society, for example: admission to Local 306, New York City, is based mostly upon three things, viz.: the holding of a city license, ability to pass examination, which is very largely imaginary in so far as dsclosing the ability of the applicant in his profession is concerned, and ability to pay the initiaton fee.

To get into the American Projection Society, however, a man must be, first, an I. A. man; second, a man of real, recognized ability in his profession, and third, a man whom there is every reason to believe will reflect credit or at least brings no discredit upon the organization.

Membership in the International Projection Association is not quite so strictly guarded, but the applicant, nevertheless, must be directly interested in the purposes of the organization, the main one of which is education in the profession.

We have selected Brother Allen's letter of criticism on Chicago from a great number of similar communications, first because Allen is a high-class representative projectionist, and is the president of a good large, progressive, I. A. local; second, becaus ehe has set forth his ideas and views fairly and clearly, and third, because his letter was written after he had read the reply of Brother Malley to his own criticism of the Alberta Department, this latter proving conclusively that Allen is a broad gauge man.

As to the questions, Allen's answers have been very excellent indeed, but he was not entirely correct in the one Chicago was so cocksure about. I will publish its correct solution soon. I was myself not entirely correct (no more so than was Allen) until Brother John Griffith warned me to "watch my step" in that matter and supplied the correct solution. For certain reasons it would be rather inconvenient to start numbering the questions now.

The Snaplite Lens

In the course of a letter to the editor of the department, a member of the engineering department of one of the large lamp works says:

I was interested in reading your comments, page 88, April 23rd issue, covering the new "Snaplite" projection lenses being marketed by the Kollmorgen Optical Company.

Is it not reasonable to expect an increase in the light projected by the No. 1 lens of this type, in view of the decrease in working distance, with practically no change in the free diameter of the rear element? The back focus of a 5-inch lens of the Snaplite type we have found to be about 3¼ inches, whereas the back focus of the ordinary projection lens of the same equivalent focus is 4 inches. Our own tests show that this change results in the transmission of about 15 per cent. more light to the screen.

With the No. 2 lens we obtain no increase in projected light. The new lenses have a shorter working distance, but a smaller free opening of the rear element than do the ordinary No. 2 objectives, in which, as you know, both the front and the rear elements are of the same diameter. The new No. 2 lenses we ex-

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which for any reason, cannot be replied to through our department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

showed even a slightly lower transmission—from 4 to 8 per cent.—which is not serious in view of the excellent definition and the freedom from aberrations which are obtained in the No. 2 Snaplite.

Improvements of this nature in projection lenses are to be highly commended, since they enable projectionists and motion picture theatre owners to obtain not only better pictures, but more efficient optical systems.

Will Pick Up More Light

Frankly the editor of the department was not aware of the fact that the No. 1 Snaplite lenses had a shorter working distance than ordinary projection lenses. In our former article, April 23 issue, in speaking of the gain in light claimed for the Snaplite lens by its makers, we intimated that we hardly thought that particular claim could be substantiated, and that the gain was apparent rather than real. If the lenses have a shorter working distance, however, then most emphatically they will pick up and transmit more light to the screen than will the ordinary lens having a longer working distance, because the No. 1 lens is a relatively small diameter lens, and with the ordinary lens it seldom covers the entire beam. With the shorter working distance the Snaplite lens should not only transmit more light, but give a more even illumination and greater depth to the picture.

As to the first element of the No. 2 lenses having a smaller opening, why we have already discussed that matter with Dr. Kollmorgen. Unquestionably it does operate to in some measure decrease the amount of light transmitted, but it is also entirely possible that this may be in a measure compensated for by improved definition and the lessening of aberrations. But we must also consider that any loss of light accomplished in this way makes for a decrease in the depth of the picture—perspective.

We understand that some few seem to think, after reading the April 23 issue article, that we did not think very highly of the Snaplite lens. How anyone could put such a construction on what we said we are unable to understand. We do approve of the Snaplite lenses, and approve of them very highly. They have the unqualified endorsement of this department and its editor and are recommended to the favorable consideration of our readers.

More Foolishness

B. J. Quance says:

My dear Mr. Richardson: Many thanks for straightening out the subscription matter. Received the first two copies of the World, and it was like meeting an old friend. I enclose clippings from two of our village papers concerning the new theatre to be erected here. You can form your own opinion with regard to the "all glass projection room." I don't suppose I will stand any chance in the new house, as the manager says he has five men who will work for two dollars a night, while I get three dollars here at the Opera House for two shows and two acts of vaudeville. I can't see it.

I have passed my fifty-second birthday and it is pretty hard to teach an old dog new low-price tricks. Anyhow, I expect to go with my old manager, either in Pennsylvania or else in good old New York State. The new house will have a transmitter and two Simplex projectors.

Some Things Are Surprising

Some things are indeed surprising. Here is a party proposing to erect a seven-hundred seat theatre, which will undoubtedly cost some tens of thousands of dollars. According to the plan shown, there is a large, and presumably ornate lobby. There is both ladies' and gentlemen's rest rooms and a very excellently planned auditorium. This theatre will undoubtedly pay a good round sum for film service each week. The exhibitor will probably not hesitate at good round sums above ordinary film rental for some more or less desirable "feature," he proposes to place the income of all this investment in the hands of a boob who hasn't brains enough to earn more than two dollars a day, in addition to which he proposes to put these two highly intelligent specimens in an all glass projection room. Gee! won't that be fine! If a fire should start, which is very likely to do with the projection in the hands of dubs of that sort, the whole audience can see what those chaps are doing (and their doings are NOT likely to be highly creditable to the house), ALSO IF A FIRE OCCURS THE WHOLE AUDIENCE CAN SEE THE MASS OF FLAME, which would probably quickly crack the glass walls and turn pillows of smoke and fire into the auditorium. Oh joy! What a mess! Probably there would be more than a hundred killed in the resultant panic!

Yes, these are harsh words, I know. It may be that the Moving Picture World might offend an exhibitor and thus lose a subscriber by this publication, but the loss would be well worth it if we stopped two such outrageous things, placing the rendition of photoplays for which the exhibitor pays anywhere from twenty-five to one hundred dollars rental in the hands of a man who hasn't the ability to command as much money as a common laborer earns, is not good business, also if the authorities allow the installation of a glass wall projection room, they ought to be given free board by the state for an extended period, and probably would be after the almost inevitable panic and consequent loss of life occurs.

From Tommy Atkins

A letter signed "Cape Cod Tommy Atkins" received from Falmouth, Mass., says:

Dear Doctor Richardson: After reading the World ever since the projection department was first started as the trouble department, with Mr. Powers' ads and cuts of the No. 6 on its back cover, I have finally decided to spill some ink.

My prime motive in writing is to have you examine a few samples of destroyed property. This ruthless bombardment is a very common occurrence in this district. No doubt you have examined many similar prints. Why in * * * * do they do such stunts??? On the screen it appears as though the stars were victims of a kitchen utensil barage, or sometimes as though a volley of meteors had hit the picture.

Why can't producers be decent enough to "print in" change-over signals, black dots, for example, in the lower right hand aperture, approximately three feet from the end of each reel on high lights in out-door exposures; on interior and subtitles use white dots.

These dots need not be at all conspicuous, though there should be quite a string of them in order to allow for re-wind projection and speed maniacs. By so doing the change-over mark could be standardized, and the punch hole pest eliminated.

All inclosed samples are from Boston exchanges, and it is no fault of theirs. My own efforts to maintain projection of a high standard are pretty strenuous. This is my first attempt to correspond with the department, but you will hear from me again later on.

Incidentally I ran across an alleged projectionist in Lynn who said the fan was to cool the head; also that he put oil on the intermittent teeth so that the film would run smoothly. "Watson! The needle!"

About the Worst

The punch hole samples, etc., submitted are about the worst collection I ever saw. In one piece of film a diamond hole one inch long by one-half inch wide had been cut out. In another there were punch marks fully five-sixteenths of an inch in diameter. In another the emulsion had been scratched and marked with a knife slash for fully two inches. In another a strip of common paper one-half inch wide and five inches long had been pasted on the film. In another fifteen punch holes in three inches—and there were others.

We have said so much with regard to punch marks damage to films that we are a bit discouraged with the whole proposition. The exchange itself is to blame, because if it made an adequate inspection of films it would know exactly who did the damage and when he was made to pay for it a couple of times he would stop it, Pronto.

As to the printing in of a change-over signal, yes, it could be done and it should be done, but the producers don't seem to take sufficient interest to do it.

An Adjustable Warning

Of late I have come to the conclusion the only really practical thing is an adjustable warning signal, and I believe this should be incorporated as a part of the projector by projection manufacturers. True it might not be exactly easy to work out a projection device of this sort, but I have the faith to believe that it could be done.

Such a signal would have several advantages, not the least of which would be that it could be made to give warning not just at the time of change over, but at the time when lamp of the second projector should be brought into action.

There is a warning signal of that kind now on the market. It was described in a recent issue of the department. It is a simple, practical little device, and we would advise theatre managers to install it until such time as projectors themselves are equipped with a suitable warning signal.

Small-Town Exhibitor

Mr. F. J. Campbell, Fairlee, Vt., says:

Inclosed is the money for a year's subscription to the Moving Picture World which, together with Mr. Richardson's Handbook, contains all the instructions I have had, and with that instruction I am able to hold an audience of from two hundred and fifty to five hundred two nights a week here in this little village, and two nights a week at another village two miles away.

Fairlee is a summer resort, and many of the people who attend come from New York or Boston. Numbers of them have remarked to me that the picture is as well projected as any they had seen in the city, and much better than those projected in many places they had visited. I have the project or optical system as per Mr. Richardson's lens charts, and can say that unless we get hold of an old film I can put the picture on the screen rock steady.

We use two Power's 6-A projectors here at Fairlee, taking 60 cycle 110 volt current through A. C. to A. C. compensarc set at 60 amperes, but most of the time the supply voltage runs very low, which makes me a lot of trouble.

In the other village we use a Simplex, on the same voltage, but the pressure of the lines is kept up better.

Personally, I like the non-inclosed projector mechanism best. Pardon the long letter, but I just couldn't help telling you I wouldn't be where I am were it not for the Moving Picture World and the Handbook, which of course have my very best wishes for continued success.

An Important Field

As I have pointed out before, this is one of the important fields of the projection department and the Handbook.

Small villages cannot possibly afford to pay the salaries of experienced, high-class projectionists. In the small places it is in fact very difficult to employ any projectionist at all. The owner must himself be about everything from projectionist to janitor, with his wife or daughter presiding at the piano and the box office. Were it necessary to employ help in the various capacities, these little theatres would not make expenses, and the people of those small communities would be without any form of theatrical amusement at all.

The projection department and the Handbook enable these little theatres to get by, and very frequently to put on a really very good show, too. In fact, some of them, by careful work and the application of knowledge acquired through the department and the Handbook, actually put on a better picture than do many of the city projectionists who pride themselves highly on their ability and knowledge. And this is no romance either, because I have seen some of these small-town chaps put on a corking good projection, and upon interviewing them have found that they have had no training at all, other than the experience in their

little theatres and their knowledge acquired from the projection department and the Handbook.

They had, however, a love for their business, a very fine enthusiasm and plenty of time to study its details. They were not working for wages, and many of them were not working so much for the money they made as for love of the work, because the business was to them liberally the wine of life.

Our Position Vindicated

For years we have preached that projection speed should be changed in different scenes of a photoplay—very often on adjoining scenes, if you please. At long and last this proposition has been officially recognized as right. When "Deception" was put on at the Rivoli, a man thoroughly well acquainted with the production was stationed in the projection room for the first day or two, until the projectionists learned the cues, to instruct the projectionists as to the speed to run each separate scene.

The speed schedule was made out and put up over the observation ports. We present herewith a copy of it. It will be observed that speed variations are between 70 and 86, excellent evidence that modern camera speed is far above 60.

We might add that in the average production correct speeds of projection will vary very much more often than in "Deception;" also that after watching "Deception," it could be benefited by more frequent changes of lesser amount, though what is done in speed regulation makes screen results very good.

Speed Cue for Deception

Reel 1—Open at 86; at title, "THE QUEEN'S PATIENCE BREAKS," change to 70, until Queen and maids leave the room.

Reel 2—Open at 86; at title, "THE CARDINAL COMPEGGIO WITH A MESSAGE FROM THE POPE" 70, until he walks to the King, when change to 80; at title, IT IS NOW THE QUEEN'S CORONATION DAY 70, until scene where fight starts 86; when king appears 70, until title, GOD SAVE PRINCESS MARY 86.

Reel 3—Open at 70, until second shot of boys carrying food, change to 86.

Reel 4—Open at 86; at title, SWEET LADY JANE COME HUNT WITH ME, change to 70, until king and Lady Jane leave for hunt 86; after hunt title, KING AND HIS GENTLEMEN TAKE TO CUPS 70, until all are seated 86; at title, A QUEEN WHO KNEELS TO HER LADIES IN WAITING 70, until title, THE TOURNAMENT 86.

Reel 5—Open at 86; at shot where Queen is dressing, change to 70, until warriors head appears 86; at title, ANNE 70, until King's visitors leave 86; after trial scene when people get up to leave 70; after they leave 86, for singing; when courier hands parchment to Queen Anne, change to 70, until finish.

Adjustable Reel Alarm

The E. W. Hulett Manufacturing Company, manufacturer of the Hulett Reel Alarm, concerning which I published a description in the department recently, suggests that the name "change over signal" is both objectionable and inaccurate. After reading his argument I am inclined to agree with him. The alarm is not merely a change over signal, but rather a signal for the man to light his idle projector lamp and get ready, Mr. Hulett says.

Just Suppose

Just suppose the projectionist to be having a busy time finding a misframe in a fadeout, and that he is intent on that particular job at the time when the reel runs out, in consequence displaying a white screen to an unadmiring public. Surely this would not be to either his or the theatre's advantage.

Had he been warned by our alarm when the reel was, say, 100 feet from the end, it is a good bet he would have dropped whatever he was doing and got busy with the other projector in plenty of time to have avoided so deplorable a "bull."

We Agree

With all of which we cordially agree. Of course, it really is a change over signal but the point is that the change over includes considerably more than merely dissolving one picture into the next. It includes, for instance, the lighting of the lamp of the idle projector and all those things necessary to the actual act of change over.

Editor on Committee

The Editor of this department has received notice from A. S. McAllister, acting secretary, American Engineering Standards Committee of his appointment to membership on a special committee of the American Engineering Standards Committe eto consider an application made by the Society of Motion Picture Engineers for approval by the American Engineering Standards Committee, as tentative American Standard, the Dimensional Motion Picture Standards submitted by this Society.

This special committee will make recommedations to the American Engineering Standards Committee concerning the approval of standards submitted. The full committee is as follows:

Dana Pierce, chairman of the committee, Underwriters' Laboratories, New York City.

Comfort A. Adams, New York City.

G. A. Blair, Eastman Kodak Company, Rochester, N. Y.

W. B. Cook, Pathescope Company, New York City.

C. Francis Jenkins, Projector Manufacturer, Washington, D. C.

Herman Kellner, Bausch & Lomb Optical Company, Rochester, N. Y.

W. F. Little, Electrical Testing Laboratories, New York City.

F. H. Richardson, Moving Picure World, New York City.

Fred E. Rogers, Davis-Bournonville Company, Jersey City, N. J.

W. C. Smith, Motion Picture Equipment Corporation, New York City.

Elects Officers

The International Projection Association, Bronx, New York City, has elected the following officers for the coming year: A. Polin, president, R. E. Weis, vice-president, Al F. Ross, recording secretary, William Guth, treasurer and financial secretary, A. Romeo, sergeant-at-arms, Peter Finelli, board of directors and Ben A. Friedman, Robert Curry and David Krup, trustees.

The association is prospering and is doing good work. A representative of the Westinghouse Electric Company gave a very interesting talk on the Westinghouse motor-generator before the body recently.

Practically the entire membership was present. The general opinion was that the lecture would result in the men being able to handle Westinghouse equipment more efficiently.

The association, through the department, wishes to tender its thanks to the Westinghouse Manufacturing Company for the courtesy extended, as well as to the representative who gave the very excellent lecture.

OPERATORS WANTED EVERYWHERE

To get acquainted with the Perfect 50-50 Shutter, three to one movement (see diagram in Moving Picture World, March 19, 1921, page 318 for efficiency). After one year's successful use, we are now able to reduce the price for the second time. This Shutter will increase your light and make machine run like new.

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Over Eleven and One Half Million More Dollars for Picture Theatres

IN our July 9 issue we published a list of new picture houses upon which $7,218,000 were to be expended. In our July 16 issue we published another list calling for an expenditure of $11,218,000. And here is another list showing where $11,529,000 additional are to be put into circulation by the picture theatre exhibitors of this country for construction and equipment purposes.

One of these houses will cost $1,750,000, two will cost $1,000,000 each.

Two houses will cost $500,000 each, two will cost $350,000 each, one will cost $235,000 and one $225,000.

Five houses will cost $200,000 each, one will cost $170,000, three will cost $150,000 each and two will have $125,000 upon each of them.

Four of the houses will cost $100,000 each, one will cost $85,000 and another $80,000.

Five of the houses will cost $75,000 each, one will cost $70,000 and one $65,000.

Six of the houses will cost $60,000 each and six others will cost $50,000 each.

One of the houses will cost $45,000, two will cost $35,000 each, two will cost $30,000 each and one will cost $26,000.

Four other houses will cost $25,000 each, one will cost $20,000, one $18,000 and three will cost $15,000 each.

Three houses will cost respectively $12,000, $10,000 and $8,000.

In the last four weeks the Moving Picture World has reported over $30,000,000 to be expended upon picture houses, and this, our readers will agree, is going quite some.

COTTONPLANT, ARK.—H. J. Dehoe is erecting moving picture house on Ash street.

MERIDEN, CONN.—Sylvester Z. Poli, New Haven, has acquired site for erection theatre on West Main street.

WASHINGTON, D. C.—Allen Walker Investment Company has plans by R. F. Bresford for theatre and store building to be erected at 14th street and Florida avenue.

*MIAMI, FLA.—T. G. McGahey has contract to erect fireproof concrete block and stucco theatre, 90 by 140 feet, on East Flagler street, with seating capacity of 1,800; mezzanine floor for rest rooms and promenades; stage 35 by 30 feet, for J. H. and Carson Bradford, Nashville, Tenn., to cost $200,000.

*PENSACOLA, FLA.—Majestic Theatre, B. N. Bickert, manager, will remodel building, erect balcony, stage, install typhoon cooling system and lighting plant, remodel front, etc.

MACON, GA.—J. A. Flournoy will erect moving picture theatre on Cherry street, to cost $25,000.

AUSTIN, ILL.—National Community Theatre Society plans to construct community center and moving picture theatre. Address C. H. Eichs, chairman.

BRIDGEPORT, ILL.—Hurley B. Gould will open moving picture theatre and airdome about August 1.

CHATSWORTH, ILL.—Kozy Theatre has opened under new management.

CHICAGO, ILL.—Van Etten Brothers, 143 East 11th street, will erect three-story theatre, 90 by 196 feet, at Roseland, 110th place and Michigan street, to cost $500,000. Lessee, Jones, Linick & Schafer, 336 South State street.

CHICAGO, ILL.—New Wonderland & Virginia Theatre Company, 619 West Madison street, has plans by Henry L. Newhouse, 4630 Prairie avenue, for two-story brick moving picture theatre, 47 by 171 feet, to be erected at 617-19 West Madison street, to cost $60,000.

CHICAGO, ILL.—R. H. Holmes, Indianapolis, Ind., has purchased site at 63rd and Halsted streets for erection of a theatre.

CHICAGO, ILL.—Alterations will be made to Cort Theatre at 132 North Dearborn street.

CHICAGO, ILL.—Garrick Theatre Building Corporation, 64 West Randolph street, has plans by J. E. O. Pridmore, 38 South Dearborn street, for alterations to their building at same address, to cost $150,000.

CHICAGO, ILL.—Edward Bertha has contract to erect theatre on Grand Boulevard, south of Roosevelt State Bank, for Alexander Flower, to cost $350,000.

CHICAGO, ILL.—Midway Masonic Temple Association, 6107 Cottage Grove avenue, has plans by Robert M. Hyde, 8 South Dearborn street, for Masonic Temple having auditorium with seating capacity of about 2,500, to include open stage for use of all kinds of entertaining features, to cost $1,000,000. Address Samuel M. Fitch, 1503 East 67th street.

CICERO, ILL.—Anton Tocha, 1064 Milwaukee avenue, Chicago, is preparing plans for one and two-story brick and terra-cotta trim moving picture and vaudeville theatre, 50 by 125 feet, to cost $70,000.

DU QUOIN, ILL.—Reed, Yemm & Hays have plans by Kennerly & Stigemeyer, Title Guaranty Building, St. Louis, Mo., for alterations and an addition, 41.6 by 50 feet, to theatre, to cost $25,000.

HINSDALE, ILL.—Fugard & Knapp, 64 East Van Buren street, Chicago, are preparing plans for two-story theatre and gymnasium, 65 by 150 feet, to cost $75,000. Theatre will have seating capacity of 1,500.

PARIS, ILL.—Frank Stephens has contract to convert Douglas Building on Central avenue into theatre for A. E. Metcalf, to cost $10,000.

PEORIA, ILL.—Orpheum Theatre has been closed. Improvements will be made to cost $25,000.

PRINCETON, ILL.—W. O. Stevens, proprietor Appollo and Eagle theatres, has purchased site at Main and Marion streets for erection moving picture theatre, to cost $100,000.

STREATOR, ILL.—Reed, Yemm & Hays, Du Quoin, have plans by Kennerly & Stiegemeyer, Title Guaranty Building, St. Louis, Mo., for alterations and an addition to theatre, to cost $12,000.

FRANKFORT, IND.—Blinn Theatre, recently destroyed by fire, will probably be rebuilt.

MONON, IND.—Robert Hough will open moving picture theatre.

VALPARAISO, IND.—G. G. Shauer & Sons, Flint Lake Farm, have plans by Charles F. Leinbke, 304 North Morgan street, for two-story brick Premier Theatre, store and office building, 62 by 132 feet, to cost $50,000.

WHITING, IND.—Venus Theatre Company, Gary, has plans by Whitney & Williams, 122 South Michigan avenue, Chihcago, Ill., for two-story brick, reinforced concrete and terra-cotta trim New Star Theatre, store and hall building, 75 by 120 feet, to be erected on 119th street, opposite La Porte avenue, to cost $50,000. Theatre will hahve seating capacity of 1,000.

IOWA CITY, IA.—Improvements to cost $6,000 will be made to Englert Theatre and include decorations, general renovation and reconstruction of lobby.

SIOUX CITY, IA.—Coomer & Small, 312 U. B. Building, have contract to remodel Rialto Theatre at 615 Fifth street, to cost $25,000.

INDEPENDENCE, KAN.—Scott & Whittey have plans by F. F. Fletcher for two-story brick, reinforced concrete, stone and terra-cotta trim moving picture theatre, 69 by 140 feet, to cost $60,000.

*LIBERAL, KANS.—Contract has been let for remodeling two-story moving picture theatre owned by Henry Tucker.

SHARON SPRINGS, KAN.—W. E. Ward will erect moving picture theatre to cost $15,000.

CORBIN, KY.—E. G. Holliday, Noel Building, Nashville, Tenn., has contract to erect two-story brick moving picture and vaudeville theatre, store and office building, 78 by 100 feet, for Louis Morenbloom and S. Cawn, to cost $60,000.

HENDERSON, KY.—Henderson Theatre Company has been organized by Louis Hays, Lee Baskett, Stewart Starling to erect theatre, with seating capacity of 1,400, to cost $125,000.

LOUISVILLE, KY.—Edward M. Flexner will expend $100,000 in making improvements to Strand Theatre.

BALTIMORE, MD.—Hicks, Tase & Norris, 106 West Madison street, have contracts to erect moving picture theatre, 59 by 125 feet, at 709-15 Columbia avenue, for Eureka Amusement Company, 1131 Columbia avenue. Address William Kalb, president.

BALTIMORE, MD.—Michael C. Engelmyer, 12 Grindon avenue, plans to erect moving picture theatre at 4705-7 Harford avenue.

HAVRE DE GRACE, MD.—C. W. Craig contemplates erecting three-story brick theatre and office building.

WORCESTER, MASS.—Maurice F. Reidy and O'Connell Real Estate Company will erect theatre, with seating capacity of 3,000.

DETROIT, MICH.—Longacre Construction Company, 127 North Dearborn street, Chicago, Ill., has contract to erect theatre for Capitol Building Company, Madison Theatre Building, to cost $2,750,000.

DETROIT, MICH.—Loyal Theatre Company has let contract for erection one-story moving picture theatre, 140 by 57 feet, at 578 Michigan avenue, to cost $75,000.

DETROIT, MICH.—Tuxedo Theatre under

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construction at Tuxedo street and Hamilton avenue, will have seating capacity of 2,000. Will open on Labor Day under management of J. M. Leasie.

DOWAGIAC, MICH.—Dowagiac Theatre Company will erect new theatre. Address Fred Potts, president.

IRON RIVER, MICH.—Foster Construction Company, 534 Caswell Block, Milwaukee, Wis., has contract to erect one-story theatre, 60 by 120 feet, for Delft Theatre Company, Marquette, Mich., to cost $45,000.

ST. PAUL, MINN.—Sperry Realty Company, Pittsburgh Building, has contract to erect one-story moving picture theatre, 74 by 150 feet, on Grand between Oxford and Lexington streets, for Oxford Amusement Company, 1515 Selby avenue, to cost $50,000.

ST. LOUIS, MO.—Matthew J. Welsh, 4229A Manchester avenue, has plans by E. P. Porter, 6142 Plymouth avenue, for theatre to be erected at Arco and Manchester avenues, with seating capacity of 1,700, to cost $85,000.

ST. LOUIS, MO.—Assembly Hall Theatre Company will erect theatre at 2619 Market street.

ST. LOUIS, MO.—Harry Koplar, 5511 Pershing avenue, has plans by E. P. Porter, 6170 Plymouth avenue, for theatre to be erected at Hamilton and Easton avenues, to cost $75,000.

ST. LOUIS, MO.—Aubert Photo Play Company has leased summer theatre at Easton and Aubert avenues, and will remodel and renovate building. Samuel D. Bromley will be new manager.

BILLINGS, MONT.—Regent Theatre Company has plans by Link & Haire, Helena, for moving picture theatre, with seating capacity of 1,000.

HENDERSONVILLE, N. C.—Earl G. Stillwell, Ashville, is preparing plans for new moving picture theatre to be erected on site of Globe Theatre.

*BAYONNE, N. J.—Jacob Hockstein, 511 Broadway, has plans by Carl I. Goldberg, 437 Broadway, for three-story brick theatre, store and office building, 118 by 175 feet, to be erected at Broadway and 25th street, to cost $500,000.

DOVER, N. J.—Playhouse Theatre Company, 108 Morris street, has plans by J. J. Vreeland, Jr., 16 West Blackwell street, for alterations and an addition to moving picture theatre at 10 Morris street, to cost $8,000.

GARFIELD, N. J.—H. Messineo has plans by Joseph J. Breitman, 117 West 63rd street, New York, for two-story brick theatre, store and office building, 65 by 125 feet, to be erected at southwest corner Passaic and Cambridge avenues.

MILLVILLE, N. J.—M. Wrifford, 724 Washington street, Camden, has contract to construct rear addition to People's (moving picture) Theatre, 40 by 60 feet, for Morris Handle, 1420 Wildwood avenue, Camden, to cost $15,000.

NEWARK, N. J.—Julius Church will erect theatre at Bergen street and Mapes avenue, to cost $75,000. To be completed and opened about October 1.

PALISADE, N. J.—F. & C. Haerter, 770 Hudson avenue, West New York, has contract to erect 2½-story theatre, store and office building for Palisade Theatre Corporation, 105 West 41st street, New York City, at southwest corner Columbia avenue and Palisade road, to cost $170,000.

PATERSON, N. J.—Colonial Amusement Company has plans by Albert E. Sleight, Romaine Building, for one-story brick and terra-cotta trim moving picture theatre, 50 by 160 feet, to be erected on River street, to cost $60,000.

RUTHERFORD, N. J.—New theatre to be erected at Sylvane and Springdell avenues by Rutherford Amusement Company has been leased to Max Gold, 213 Main street, Paterson.

UPPER MONTCLAIR, N. J.—Bellevue Theatre Corporation has plans by J. H. Phillips, 681 Fifth avenue, New York, for two and one-half story stone theatre, 160 by 66 feet, to be erected on Bellevue avenue, to cost $200,000.

BROOKLYN, N. Y.—Glenwood Theatre Company will erect new moving picture theatre at Myrtle and Buchman avenues, with seating capacity of 2,000, to cost $225,000.

BUFFALO, N. Y.—Metz Brothers, 1925 Fillmore avenue, have contract to erect three-story theatre, store and office building, 140 by 183 feet, at northeast corner Washington street and Broadway, for Olympic Amusement Company, Lyric Theatre Building, to cost $1,000,000.

COOPERSTOWN, N. Y.—J. C. Cummings, 39 South Broad street, Norwich, is preparing plans for two-story stucco front moving picture theatre, 24 by 56 feet.

DEPEW, N. Y.—Matt Duranowski, 120 Penora street, has plans by Alexander Utecht for one-story brick and tile moving picture and vaudeville theatre, 60 by 125 feet, to be erected on Main street.

ENDICOTT, N. Y.—E. W. Discoerman, People's Trust Building, Binghamton, is preparing plans for concrete and stucco moving picture theatre and store building.

FLUSHING, L. I., N. Y.—Long Island Theatre Corporation, 1402 Broadway, New York, plans to erect theatre at Broadway and Main street, with seating capacity of 1,500, to cost $150,000.

HEMPSTEAD, N. Y.—Gissing Construction Company, 117 West 63d street, New York, has contract to erect one-story moving picture theatre for Albermarle Theatre, Inc., 215 Montague street, Brooklyn, to cost $200,000.

LANCASTER, N. Y.—Joseph Dworzanowski and Chester Glanc will erect moving picture theatre on Main street, to cost $65,000.

MT. MORRIS, N. Y.—Genesee Valley Amusement Company, 15 West Swan street, Buffalo, has plans by Harold J. Cook, Dun Building, Buffalo, for one and two-story brick moving picture theatre to be erected on Main street, to cost $35,000.

NEW YORK, N. Y.—Nobilotti & Ricci have plans by S. Levingson for theatre to be erected at southwest corner Third avenue and 112th street, to cost $200,000.

NEW YORK, N. Y.—State & Screen Enterprises, Columbia Theatre Building, has plans by Herbert Krapp, 116 East 16th street, for four-story theatre to be erected at 232-36 West 49th street, to cost $125,000.

NEW YORK, N. Y.—Beneson Realty Company, 148th street and Third avenue, has plans by Charles Schaefer, 394 159th street, for one-story brick and stone moving picture theatre, 60 by 197 feet, to be erected at northwest corner 169th street and Webster avenue, to cost $50,000.

NEW YORK, N. Y.—Samuel Rubin has purchased site at Webster avenue and 167th street for erection of moving picture and vaudeville theatre.

NEW YORK, N. Y.—N. Cohen Construction Company, 47 West 42nd street, has contract to erect moving picture theatre at southwest corner Third avenue and 112th street, for Nobilotti & Ricci, to cost $200,000.

NEW YORK, N. Y.—Radou, Shapiro & Hartner, 124 East 117th street, have contract to erect two-story moving picture theatre, 42 by 100 feet, at 1703-5 Third avenue, for William Horowitz, 826 East 96th street, to cost $30,000.

NEW YORK, N. Y.—Isidor Benenson has purchased site on east side Southern Boulevard, south Freeman street, for erection moving picture theatre.

*NEW YORK, N. Y.—Steinmet Theatre Corporation, 449 East 149th street, has plans by John De Hart, 1039 Fox street, for one-story brick moving picture theatre and roof garden, 75 by 144 feet, to be erected at 176-80 East 116th street and 117 East 115th street, to cost $250,000.

*SCENECTADY, N. Y.—Henry Funda Construction Company, 201 Edison street, Syracuse, has contract to erect Strand (moving picture) Theatre, 50 by 166 feet, on State street for William J. Rafferty, Merchants Bank Building, Syracuse.

SCHENECTADY, N. Y.—Work has been started on Capitol Theatre, located on Crane street, between Fourth and Fifth.

WATKINS, N. Y.—Ralph E. Millen has plans by Gibb & Waltz, 110 North Tioga street, Ithaca, for one-story moving picture theatre, 80 by 100 feet.

AKRON, O.—J. W. Short, 273 Merriman street, will erect moving picture theatre at 814 West Market street, with seating capacity of 1,200, to cost approximately $80,000.

AVONDALE, O.—L. Sandow has purchased site at Burnet avenue and Hickory street, for erection of moving picture theatre, to cost $15,000.

CLEVELAND, O.—Rivoli Theatre Company, Inc., 14200 Superior road, has plans by Miller & James, 505 Erie Building, to remodel theatre at 7614 Central avenue, to cost $30,000.

EUCLID VILLAGE, O.—E. L. Strielbenger, 1108 Ulmer Building, has plans by P. H. Luzius, 419 Erie Building, Cleveland, for two-story brick and stone-trim moving picture theatre, store and office building, 135 by 50 feet and 135 by 182 feet, to be erected on Euclid avenue, to cost $100,000.

FIRESTONE PARK, O.—H. Fenster, 633 Euclid avenue, Akron, has contract to erect one-story moving picture theatre, 40 by 100 feet, for Aster Theatre Company, to cost $26,000.

CORVALLIS, ORE.—Whiteside Brothers have plans by H. Ryan, People's Bank Building, Seattle, for moving picture theatre, to cost $100,000.

DUNCAN, OKLA.—Coleman & Whisenant have plans by E. H. Eads, Chickasha, for moving picture theatre, to cost $35,000.

DUNCAN, OKLA.—Pastime Theatre has plans by Bailey & Alden, Colcord Building, Oklahoma City, for one and two-story brick, terra-cotta and reinforced concrete moving picture theatre, 50 by 75 feet, to cost $50,000.

ALIQUIPPA, PA.—J. J. Crowley has plans by Bontempo & Howard, 382 Franklin street, Woodlawn, for one-story brick and cinder-block moving picture theatre, 30 by 100 feet, to cost $20,000.

CARNEGIE, PA.—People's Bank, 108 East Main street, has plans by Simons, Brittain & English, Magee Building, Pittsburgh, to remodel theatre on Main street.

CONSHOHOCKEN, PA.—S. F. Lafferty has contract to erect one-story moving picture theatre at southwest corner Fayette street and First avenue for Novelty Amusement Company.

*MEADVILLE, PA.—F. C. Danner, New Kensington, has contract to erect one-story moving picture theatre, 76 by 140 feet, at Chestnue street and Park avenue, for Meadville Theatre Corporation, Lyceum Theatre Building. Address Charles Schatz, general manager.

PHILADELPHIA, Pa.—Reuben Beard, 2120 North Lambert street, is preparing plans for one-story moving picture theatre, 90 by 200 feet, to be erected on Kensington avenue, to cost $250,000.

ROCKWOOD, PA.—Ridenaur Brothers have plans by Charles K. Geisler, Apollo Building, Pittsburgh, for two-story brick and tile theatre and dance hall, 52 by 120 feet.

SCRANTON, PA.—Breig Brothers have contract to erect two-story moving picture theatre, 40 by 155 feet, at 211 Wyoming avenue, for Comerford Amusement Company, Regent Theatre Building, to cost about $75,000.

UNIONTOWN, PA.—Penn Amusement Company has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for three-story brick theatre, 50 by 120 feet, to be erected on Main street near Gaelton avenue. Address C. M. McCloskey, manager.

YORK, PA.—Nathan Appell, of York Opera House and Orpheum Theatre, is negotiating for site for erection new theatre.

YORK, PA.—York Theatre Company, care Silverman Brothers, Strand Theatre, Altoona, has plans by H. C. Hodges, Inc., 130

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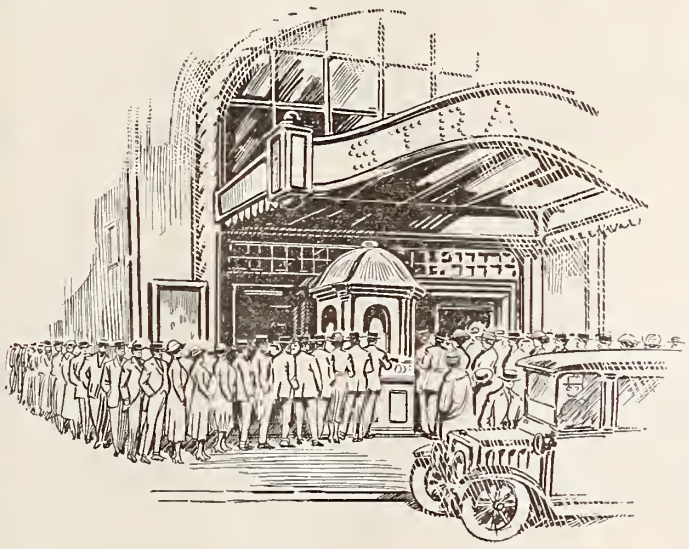

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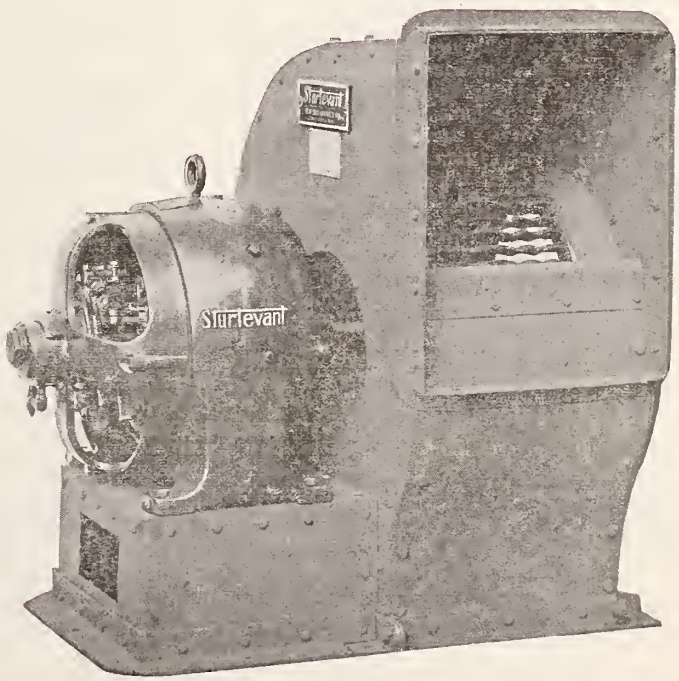
is a guarantee of perfect ventilation both winter and summer. Years of practical experience in the handling of theatre problems makes it possible for our engineering department to give you the information necessary to properly equip your theatre. In addition to the larger systems, we manufacture a complete line of direct connected Propeller Type Fans suitable for the smaller houses. Write for bulletin.



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South 15th street, Philadelphia, for one and four-story brick moving picture theatre, store and office building, 115 by 152 feet, to cost $350,000.

PROVIDENCE, R. I.—Broadway Theatre Corporation will erect theatre on site in rear of Broadway, with entrance through new office building facing on Broadway.

CLINTON, S. C.—Casey & Faut, Brown Building, Anderson, are preparing plans for two-story brick and stone-trim theatre and store building, 90 by 100 feet, to cost $60,000.

ABERDEEN, S. D.—Colonial Theatre will be remodeled, including reconstruction of lobby, erection of an elaborate canopy and entire renovation of interior.

CARROLTON, TEXAS.—J. T. Farley, Tioga, has purchased Carrollton Theatre and will make improvements.

*CAPE CHARLES, VA.—Pusey Morris Company has contract to erect two-story moving picture theatre, 40 by 107 feet, to be known as Shorham, for Frank Parsens, to cost $18,000.

FARMVILLE, VA.—Dr. L. D. Whitaker has plans by Heard & Chesterman, People's Bank Building, Lynchburg, for one-story frame and stucco moving picture and vaudeville theatre, with gallery, 45 by 125 feet.

STRASBURG, VA.—Dalke & Linn will erect theatre, with seating capacity of 750.

FAIRMONT, W. VA.—West Virginia Amusement Company will erect two-story brick and reinforced concrete theatre, 50 by 70 feet, on Adams street.

NELLUS, W. VA.—American Rolling Mill Company, Middletown, O., has plans by M. H. White, 404 Odd Fellows Building, Charleston, for two-story brick theatre, store and office building, to cost $50,000.

WEIRTON, W. VA.—Cove Valley Lumber Company, Holliday's Cove, has contract to erect one-story theatre on Second street for B. Rabonovitz, to cost $60,000.

KENOSHA, WIS.—Immel Construction Company, Fond du Lac, has contract to erect Orpheum Theatre, to cost $235,000.

LOMIRA, WIS.—A. L. Pitzschler will open moving picture theatre.

MADISON, WIS.—L. B. Gilbert has contract to convert office building on Mifflin street into theatre for Fuller Parkway Theatre Company, to cost $150,000.

MADISON, WIS.—J. Scott Moseley will erect store and amusement hall at Milton street and West Washington avenue.

MANITOWOC, WIS.—Mikado Theatre Company, 1110 Washington street, has plans by Stanley F. Kadow, 1006 Railway Exchange Building, Milwaukee, for improvements to theatre.

MILWAUKEE, WIS.—Fred Gross will expend $50,000 to remodel Bijou Theatre on Second street, between Grand avenue and Sycamore street.

MILWAUKEE, WIS.—Teutonia Realty Company will erect brick and concrete moving picture theatre, store and office building on Teutonia avenue, between Center and Hadleys streets.

MONDOVI, WIS.—Schneider Construction Company, North Farwell and Madison streets, Eau Claire, has contract to erect theatre for stock company. Address John Luetscher, president.

PORT WING, WIS.—Fraser & Jackson, Washburn, have contract to erect concrete theatre and store building.

THREE LAKES, WIS.—Joseph Gorski has opened moving picture theatre.

Evansville's Million Dollar Victory Will Be Opened in Elaborate Style

THE new million dollar Victory Theatre and Hotel Sontag, which have been erected at Evansville for the Consolidated Realty and Theatres Corporation, which operates other theatres in Indiana, will be opened on July 16.

Byron Brentlinger, who has been managing the Liberty at Terre Haute, will be the manager of the new house and will be succeeded at the Liberty by Russell Brentlinger, who has been managing the Clinton Theatre, at Clinton.

The Brentlingers are sons of A. F. Brentlinger, general manager of the Consolidated Realty & Theatres Company, and owner of the Liberty and Clinton theatres.

Russell Brentlinger will be succeeded at Clinton by Byron Moore, who has been in charge of a theatre at Richmond which is controlled by the same syndicate that has built the Victory.

A special train will be run from Chicago Heights to Evansville on July 15, carrying stockholders from Chicago, Danville, Sullivan, Vincennes and Princeton to the formal opening. According to the railroad officials, about 500 persons are expected to make the trip. A. F. Brentlinger and his assistant, C. W. Mason, formerly manager of the Orpheum at Fort Wayne, were recently in Evansville making arrangements for the opening.

Party for Byron Brentlinger

Byron (Barney) Brentlinger, who is to manage the new theatre, was given a farewell party by his associates at the Liberty recently after the last show.

At 11 o'clock musicians, ushers, ticket sellers and stage employes gathered around a banquet table under the stage and partook of a luncheon party prepared by the women folks. Just before the festivities began, the retiring young manager was presented with a handsome set of cuff buttons, constructed of elks' teeth, surrounded by precious jewels. After the banquet the young folks took possession of the stage and dancing began at midnight.

PICTURE THEATRE ARCHITECTS

These men can design a good house. Let them plan yours.

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New House for Lewist

A new eight hundred-seat picture theatre is building in Lewiston, Idaho, by I. M. Binnard, for several years manager of the Theatorium. The equipment for the house will be furnished by the Theatre Equipment Company, of Seattle.

Simplexes for Pershing

William Meyn and Son are building a new picture house in Argentine, Kansas, which will be called the Pershing.

The equipment, consisting of two Simplex projectors, chairs, screen, lobby display frames, etc., will be furnished by the Yale Theatre Supply Company.

AUGUST 25 IS MOTION PICTURE DAY

PROJECTING THE GREATEST PICTURE ON EARTH

PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th St. Theatre, N. Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST"

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Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

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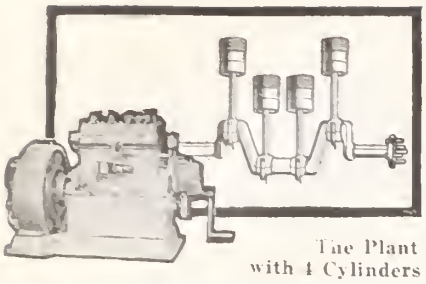

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The famous 4 cylinder Universal engine has given the Universal 4 K.W. Electric Plant its now unquestioned leadership.

The continuous flow of power not only means a continuous flow of flickerless current direct from the generator, but means greater economy in operation and much longer life.

Built from 22 years' engine making experience. Hundreds in use the world over. Specially efficient for motion picture work, either permanent or traveling. Also for circuses, carnivals and traveling shows.

Write for elaborate Bulletin No. 30.

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Since moving pictures were in their infancy we have been building picture theatres. One of the first to be built was designed and supervised by us.

And we have kept pace with the development of this great business in all its phases.

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Architects and Engineers

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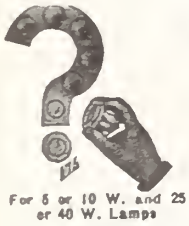

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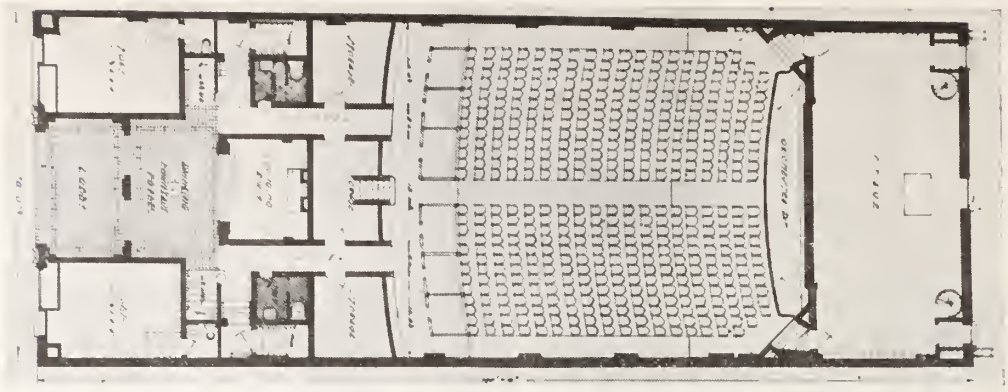


ORCHESTRA FLOOR PLAN OF ORPHEUM

Showing arrangement of lobby, lounging room, lavatories and seating

New Ostenberg Theatre Will Cost One Hundred and Fifty Thousand Dollars

SCOTTSBLUFF, NEB., will have one of the finest motion picture theatres in any town of its size in the United States when the New Orpheum, which is to cost $150,000, is completed on September 1 by a First National sub-franchise holder, the Ostenberg Theatres Company, of which W. H. Ostenberg, Jr., is manager.

The house was designed after the plan of the Mission Theatre in Los Angeles, and excavation work was started in March. The owners, who are considering changing the name to the Rialto, are making arrangements for an impressive opening, the feature of which, they announce, will be one of these First National attractions: "Man—Woman—Marriage," "Sowing the Wind," or "The Oath."

Will Seat 1,200

The new structure will be one of a chain of theatres to be owned by the Ostenberg company, and its dimensions will be 50x140 feet. The seating capacity will be 1,200, including the auditorium, the bank seats, the loges and boxes. The loges will seat sixty-five and the boxes the same number.

In the basement will be a beautiful "Rustic Garden," with a fine dance floor, tables for refreshments and space for entertainers and orchestra. In the theatre the music will be furnished by a specially constructed Robert Morton, 60-stop pipe organ, installed at a cost of $25,000. The cost of the theatre unequipped will be $135,000, and this will be increased to $150,000 when the equipment is installed.

Pressed Brick Front

The front elevation will be of the finest pressed brick, enameled in polychrome, the color scheme of the front being dark tapestry brick, the field an apple green, the ornament a dark green pickout of red and brown.

The metal marquise will have a brilliant illumination from a bank of incandescent electric lights at an angle to flash into the lobby. The lobby floor will be of alundum tile, non-slip in character, and red in color. The walls will be of green tile. The lobby walls will be fitted with sunk-in frames, with indirect lighting for attractions of the day; while in the foyer similar lobby frames will contain posters of coming attractions.

On either side of the foyer spacious staircases will lead to the bank seats, while others lead down to the "Rustic Garden" in the basement. From the foyer one may also pass through two tunnels to the main auditorium. Next after the foyer comes the spacious lounging room, with mantle, palms and wicker furniture. This is four steps down from the foyer lobby.

The stage is a huge affair with a proscenium arch and ornate decorations, and is planned to easily accommodate the largest scenery and the largest companies on the road. Over the stage is the latest idea in modern skylight ventilation, which, in case of any fire on the stage, carries the fumes and smoke straight up and out. The stage is also equipped with gridiron and fly, gallery scenery, and can make from fifty to sixty sets of scenery available.

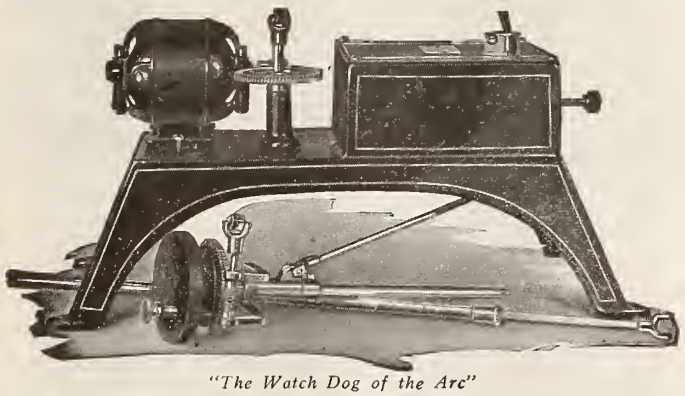
To the left of the foyer is the mezzanine floor, where there will be four spacious offices, also storage room.

The theatre, with its beautiful dome ceiling, will be furnished with the best in modern ventilation, heating and lighting systems. There will be three motor fans in the roof, while a fresh-air duct opens over the pipe organ. The suction fans in the roof can be reversed to take in fresh air as well as release the air from the interior. In this manner the air in the theatre can be changed in two minutes. The ventilation system cares for the

BALCONY OF THE ORPHEUM

Showing seating arrangement and location of the projection room

The Peerless Automatic Arc Control



"The Watch Dog of the Arc"

THE FIRST IMPRESSION ON YOUR AUDIENCE

when you install PEERLESS AUTOMATIC ARC CONTROLS is the constant brilliancy and even illumination of your screen. The quality to unfailingly maintain that brilliancy is built into the PEERLESS—that is the real secret of its popularity.

Write for Circular.

THE J. E. McAULEY MFG. COMPANY

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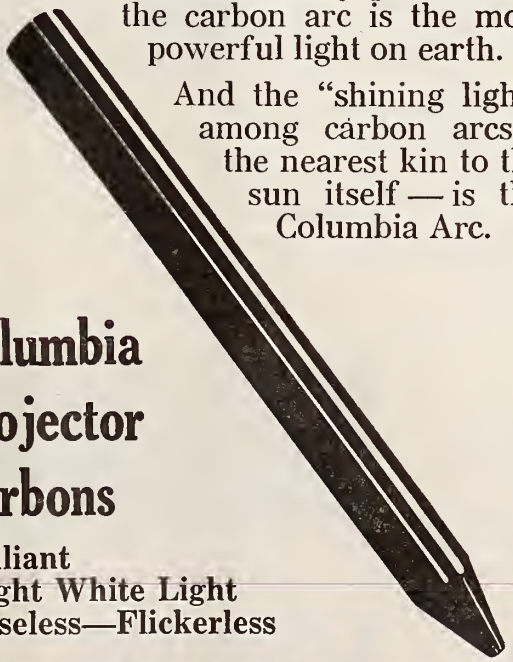
Next To the Sun

it is scientifically proved that the carbon arc is the most powerful light on earth.

And the "shining light" among carbon arcs—the nearest kin to the sun itself—is the Columbia Arc.



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Noiseless—Flickerless

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Any time—any place—you can show films for demonstration, illustration, education and entertainment.

The American Projectoscope

This wonderfully efficient portable projector offers no apologies for its performance. It throws pictures as clear, sharp and flickerless as the best projector can. Any distance up to 60 feet.

Plug it into any electric light socket and it's ready to go. Or use storage batteries.

The American Safety Standard

When desired, the Projectoscope is fitted to project Safety Standard Films which are passed by the National Board of Fire Underwriters for use without a booth, thus complying with the strictest requirements of fire laws.

Coming Soon!

The **American Ace** will soon be ready for delivery. It is somewhat larger, stronger, more powerful. No machine of any size surpasses it in beauty of design, quality of material or perfection of workmanship and finish. It is the highest class portable projector ever made.

If you are interested in a portable machine suited to good sized auditoriums, as well as small rooms, watch for future announcements.

Get our booklet and learn how this perfect projector can make your work lighter.

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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THE ORPHEUM'S "RUSTIC GARDEN"
This is located in the basement of the building and is reached by stairways

stage and the "Rustic Garden" underneath as well as the auditorium.

In the operating room there is a space of twelve by sixteen feet, accessible by a spiral staircase from below. The room is absolutely fireproof, with outdoor as well as fan ventilation.

Rooms on each side of the lobby entrance will be leased for some suitable line of business.

Simplexes Give Satisfaction from South Africa to the Hippodrome

EVIDENCE of the foreign progress the Simplex machine is making is contained in word received by the officials of that company from John H. Steyn, of the Transvaal, South Africa, concerning the satisfaction he has received through the use of Simplex projectors.

Mr. Steyn operates the Alhambra Theatre at Ermelo, South Africa, and his Simplex machines were installed by the African Films Trust, Empire Building, Johannesburg, South Africa, distributors of the Simplex projector for that territory.

Mr. Steyn states that his Simplex projectors are running constantly under the most adverse conditions and that great satisfaction has been realized through their use.

Simplex Used Extensively

The Simplex officials state that their machine is now used extensively not only throughout Europe, Africa and Asia, but in places located in far-off quarters of the globe, of whose names we seldom hear, and that the foreign demand for Simplex projectors is constantly increasing.

The African Films Trust maintains a most modern and up-to-date supply house; and have exclusive territory for Simplex projectors in South Africa. A most complete supply of Simplex parts, representative motor generator sets, electric signs, tickets, carbons and any form of modern theatrical equipment needed is handled by this progressive organization.

Recent reports to the Simplex company indicate that conditions as regards the motion picture industry in South Africa are very promising and that its supply business is rapidly developing.

A Domestic Triumph

While making a record abroad the Simplex has also been scoring domestic triumphs.

The 5,000-seat New York Hippodrome, the largest legitimate theatre in the world, which has been for years recognized as an international institution, has now thrown open its doors for an indefinite engagement of pictures.

Julius Singer, president, Sonora Films Co., fully realizing the necessity of acquiring excellent projection in the presentation of his two new pictures, "The Twice-Born Woman" and "Tradition," and having received previous satisfaction from Simplex projectors, selected them to project his two latest masterpieces.

Accordingly, two of the latest type Simplex motor-driven projectors, equipped with Snaplite lenses, two 110-ampere Simplex rheostats, along with other projection room accessories, were installed through B. F. Porter, 729 Seventh avenue, New York City, the Greater New York distributor for the Simplex projector.

The projectors throw the picture 136 feet on to a twenty-two foot white, special screen, installed and manufactured by Mr. Porter.

Arthur Allen, better known as "Spike" Allen, formerly of the Capitol Theatre, completed the installation at the Hippodrome in forty-eight hours, erecting the booth, installing the projectors and piping from the booth to a vent in the roof. This in itself is an accomplishment.

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Arco Wand Truck Vacuum Cleaner

Hundreds of small and large theatres adopted ARCO WAND TRUCK VACUUM CLEANERS with *a very noticeable saving in time, labor and cost.*

Many of these theatres were already equipped with permanent vacuum cleaning systems, but ARCO WAND TRUCKS used so much less current and were so convenient to handle that the permanent cleaning system has been abandoned.

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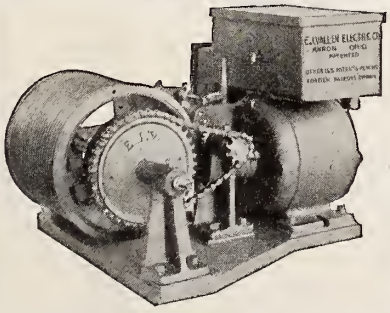

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It's Creating Satisfied Customers Throughout the United States.
Let us send you the names of a few of them.

You can't move a curtain evenly by hand like you can with the Vallen Automatic Curtain Machine.

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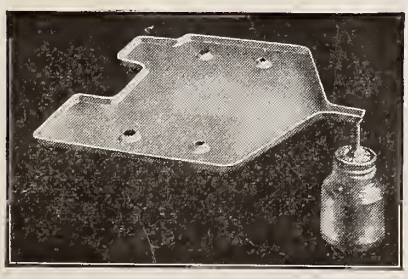

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MANAGERS AND OPERATORS find Richardson's "Motion Picture Handbook" as necessary as a projection machine. It covers every point of projection machine use and care, light, wiring, carbons, etc. 700 meaty pages, over 300 illustrations. $4 postpaid. Chalmers Publishing Company, 516 Fifth Ave., New York.

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FOR SALE—Moving picture theatre; very good location, Allentown, Pa.; 450 seating capacity; good and cheap lease. Will be sold very cheap and quick. Address Box 215, Moving Picture World, New York City.

FOR SALE—One-third interest in picture-vaudeville house, city 20,000 population, Illinois. Theatre man preferred. A-1 proposition. $15,000 required. Box 212, M. P. World, N. Y. C.

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OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

FOR SALE—Two Power 6A machines, motor-driven. Guaranteed in first-class condition. A bargain if sold at once. J. J. Ryan, Hogan Opera House, Susquehanna, Pennsylvania.

FOR SALE, 650 second-hand opera chairs. Three ply veneered seats and backs, mahogany finish, with iron frames for inclined floor. Park Theatre being removed; equipment will be sold cheap. Vallamont Traction Company, Williamsport, Pa.

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TRADE your projector for Power's motor-driven 6-a in fine condition. Have two at low price. Ray, 326 5th Avenue, New York City.

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WANTED—New and used prints in good condition; also negatives. All types of films except drama features. Ellis O. Jones, Forest Hills, N. Y.

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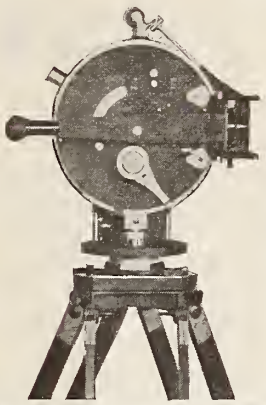

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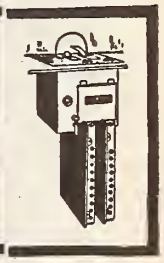

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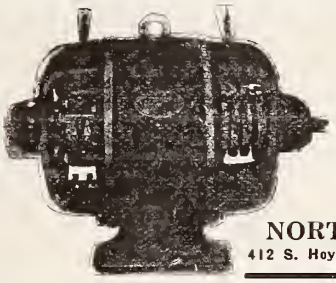

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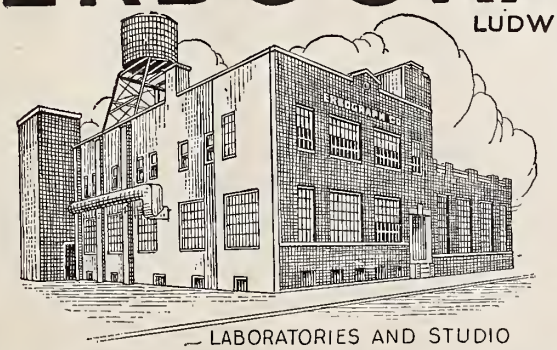

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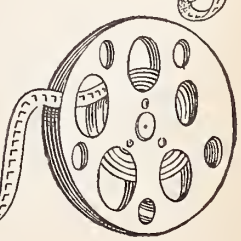

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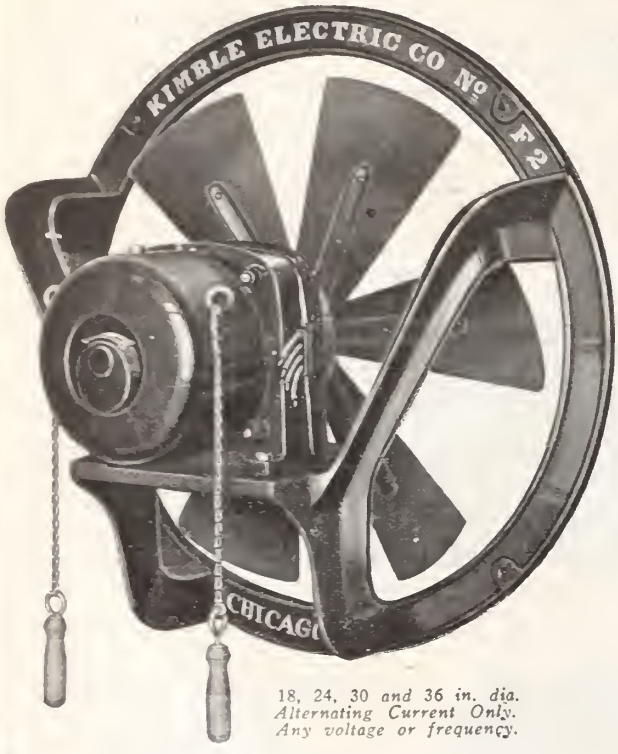

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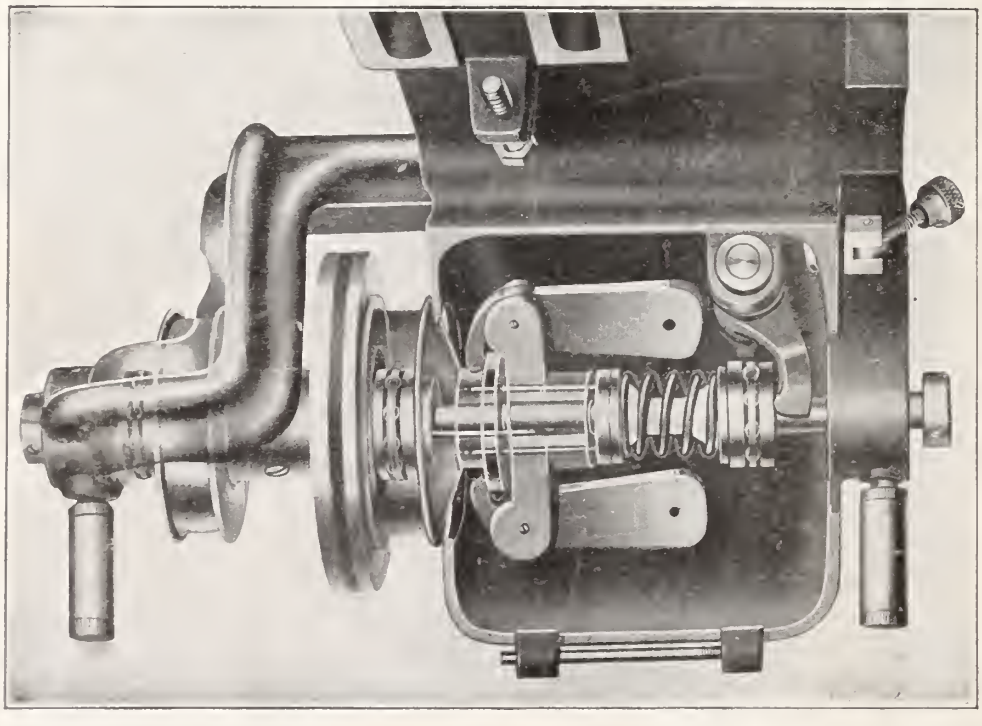

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